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64 PAGES

## TELSTAR'S COPYRIGHT ORBIT

### McClellan Comm. Seizes Stenotapes Of AGVA Meet That Heaved Bright

The Senate Subcommittee on Permanent Investigations has seized the stenotype tapes of the national board meeting of the American Guild of Variety Artists, which started July 10 for three days. The committee headed by Sen. John McClellan (D-Ark.), seized the material at the union's national office in New York last week.

The seizure is regarded as particularly important as testimony delivered at the meeting confirmed some findings by the Senate body which had probed corruption within the union in an investigation which disclosed that B-girls and prostitutes were enrolled in the union. It also aired an alleged bribe to the union's national administrative secretary, Jackie Bright, for transferring an organizer from Washington to Sarasota.

There had been attempts at the meeting to keep the testimony off the record but this has been defeated by an overwhelming vote.

Of particular interest to the committee is the portion of the testimony relating to the motion which was passed to suspend Bright without pay from his post until he clears himself of all charges and accusations uncovered by the McClellan Committee. The motion also specified that Bright must take the lie detector test which he promised he Committee, he would undergo, before he can be cleared by the union. The test related to contradicting evidence by Sarasota organizer Smiley Hart, who claimed he gave Bright \$2,000 for the transfer.

The tapes are figured to fortify (Continued on page 50)

### Nizer's Bestseller May Key Preminger's 'Glory That Was H'wood' Picture

Otto Preminger is planning a picture on "the glory that once was Hollywood" and is negotiating with Louis Nizer, author of the current bestseller, "My Life In Court," for the last chapter—the MGM saga. Prem's pic will deal with a counterpart of Louis B. Mayer, "the last of the movie tycoons."

Meantime, another segment of Nizer's book, the first chapter—the one dealing with Quentin Reynolds' successful libel suit against Westbrook Pegler—has been dramatized by Henry Denker. Roger L. Stevens and Joel Schenker are coproducing it this fall. Ralph Bellamy, Kirk Douglas, Melvyn Douglas and Henry Fonda are in the running for the Nizer stage role. Kirk Douglas wants to do it, providing he also controls the screen rights.

### Liston Fight to Telstar?

London, July 31. Sheldon Graff may be the first man to promote a commercial TV program over the Telstar transoceanic link. Graff has the rights to the upcoming Sonny Liston-Floyd Patterson world championship fight.

If he can swing the deal, he will get either BBC-TV or the commercial network here to take about 15 minutes of the fight, but before Graff returned to California on Wednesday (25) there were no takers. Maybe because the fight excerpt would hit the U.K. at around 4 a.m.

### Yanks Nix Navels, French Think It's Incomprehensible

Hollywood, July 31.

Contending he was not permitted to photograph 500 girls on the Riviera in bikinis because it would have shown their navels, prohibited by the Production Code Administration, director David Swift asserted on his return from France after completing "The Grand Duke and Mr. Pimm" that he had to rent 500 American bathing suits as an added expense.

"There must be some hidden meaning to this section of the code," Swift contended, "and the people I was working with thought I was crazy, some kind of a sex (Continued on page 41)

### UN Russian Interpreters Double in Linguistic LPs

The Russian interpreters at the United Nations have been moonlighting at Columbia Records. For its newest package in its language series, "Passport To Russian," Col. enlisted the UN's Russian interpreters for the narration on the disk.

The package, incidentally, is already being used in the UN's Language Laboratory for training its multilingual staff. With the Russian set, Col. is dropping the tab on the series from a suggested list price of \$12.98 to \$10.98 per course.

In the language series now are courses in Spanish, French, Italian and German. Each volume includes 12 7-inch LP records, a 700-page leatherette-bound dictionary and special printed textbooks to facilitate the studies. Each volume includes 24 lessons.

### ANGLO-FRENCH 'CYRANO' HASSLE

Already Telstar has posed new international copyright problems. A proposed Telstarcast of "Cyrano de Bergerac" from the Stratford (Canada) Festival had to be deferred because of the confusion over property rights.

Brian Hooker's adaptation of Edmond Rostand's classic was to have been performed but this version, owned by Mrs. Doris Hooker, widow of the American dramatist, is not copyright abroad. When Stanley Kramer filmed "Cyrano," with Jose Ferrer, he protected himself by buying the rights to Ben Hecht's British film (Korda) version of the French playwright's original. (That film was never made; the late Sir Alexander Korda had Orson Welles in view for the role.)

Kramer has raised the point that if Telstar picks up "Cyrano," does it infringe on his film and its rights? When DuPont, for example, beams one of its plays into the Canadian market (along with the U.S.), special copyright clearance for the Dominion rights must be made, because Canada is tied to the British Commonwealth, which is a member of the Berne (Continued on page 36)

### Common Market Eyes Close-TV

Paris-Match exec Pierre Galante huddled with TNT prexy Nate Halperin last week, while former was in New York, on closed-circuit TV with an eye to the European Common Market. Theatre Network Television (TNT), which started in that orbit but has developed more importantly into industrial closed-circuit hookups, has perfected its colorcasting. Galante has been auditioning that in behalf of the French industrialist who owns the Match publications, along with dominance in the French woollen industries and the like.

Smallness of each European country obviously would not have the same appeal as the vast U.S. terrain which forfends extraneous traveling when auditoriums can be hooked up and some new merchandising model or gimmick shown and explained. Actually, for the Frenchman, for example, the idea of a businessman from Lille or Lyons or Marseilles making a "business" trip to Paris would be more appealing than the idea of closed-circuit viewing.

But the upcoming ECM is something else again. Belgian lace, Italian cars, Swedish steel, French fashions, Spanish looms, German models, etc.—you name it—could be close-circuited and viewed across the new "United States of Europe."

### Kaye's \$112,453, Carol Burnett's \$93,638, Powerhouse B.O. Draw

#### Official Now

Paris, July 31. It's official now. The French Tourist Bureau, listing major "attractions" for Paris visitors, along with the Louvre, the Eiffel Tower, etc., has made one addition this summer: It's the Crazy Horse Saloon.

### Bingo Bumps Talent Out Of Riverside, Reno

Reno, July 31. An historic show biz era has come to a close at the Riverside Hotel—with a bingo game pushing out the entertainment names in the hostelry's theatre-restaurant.

The policy, under the direction of the hotel's new owner, Raymond A. Spector of New York, went into effect in mid-July with the closing of the Donn Arden production of "Riverside Follies."

The theatre-restaurant, a 200-plus-seater that has been worked by some of the top names in the business during the last 13 years, is being readied for use as a swank bingo parlor pending approval of a Reno city license.

The hotel will continue with (Continued on page 41)

### 'Mr. President' Spurns More Boston Orders

Boston, July 31. The Colonial Theatre had to place ads in last Sunday's (29) newspapers, reading, "Sorry no more mail orders for 'Mr. President' at the Colonial Theatre Aug. 27 through Sept. 21. Thanks for the avalanche of orders already received."

Some 16,000 pieces of mail were returned to senders. It is believed to be the first time that a theatre has had to ask mail-order buyers to desist so far ahead of an opening.

The Leland Hayward production opens a break-in engagement here Aug. 27, but has a benefit preview for New England Hospital. The first two weeks of the musical is on Show-of-the-Month, and Sept. 8-21 is on Theatre Guild-American Theatre Society subscription.

"Mr. President" has a score by Irving Berlin, book by Howard Lindsay and Russel Crouse, with a cast including Nanette Fabray, Robert Ryan, Anita Gillette, Jack Haskell and Jack Washburn. Joshua Logan is director; Peter Gonnaro, choreographer; Jo Mielziner, designer.

The hefty boxoffice pull of some of the variety headliners playing summer showcases this year was evident again last week in the powerhouse grosses registered by Danny Kaye in Los Angeles and Carol Burnett in Dallas. Kaye, appearing with The Dunhills and Sammy Prager at the piano, played to a sellout \$112,453 in the first seven performances of a two-week stand at the Greek Theatre.

Miss Burnett, supported by the comedy team of Marty Allen & Steve Rossi, broke the previous week's record set by her show at the State Fair Music Hall with a \$93,638 take for the final seven performances of a two-week stand at the spot. That figure, added to the first week's gross of \$89,321 for seven performances, brought the total for the fortnight to \$184,959.

The normal weekly potential capacity gross at the Dallas operation is \$84,000. Weekly receipts were pushed above that figure by the nightly use of extra chairs.

### Chi Barn's New Producer Has Zsa Zsa Gabor Set But Balks at 20G Tag

Chicago, July 31.

The producer-director of the O'Hare Inn Summer Theatre, northwest of Chicago, who inherited a contract for Zsa Zsa Gabor to appear for two weeks at \$10,000 per week, wants to get out of it. The pact, providing Miss Gabor with transportation, suites for her and her retinue, a luxury car for her stay and her choice of leading man (the actress reportedly requested Michael Evans), was termed "ridiculous" by King Page, the new producer.

The deal was negotiated by Page's predecessor, Irving Mielles, before he was released by the theatre's operators, Cumnor Lane Producing Co. However, Mielles posted only a \$15,000 bond with Actors Equity, which was also to have covered the rest of the cast.

Page says he could use the local actors in other productions (and avert a forfeiture of the bond), but it's understood that Miss Gabor's agency, General Artists Corp., is seeking a substantial settlement.

According to Page, neither he nor the Cumnor Lane firm had any knowledge of either the offer or the signing of the contract. It's also apparent that the Chi office of GAC did not check the bond with Equity before sending the contracts on to Miss Gabor. Page says he wired the New York office of the talent agency earlier this month asking for a cancellation. He claims the answer was a request for a cash settlement.

The O'Hare Inn Theatre is a 900- (Continued on page 58)

# 'Judgment at Nuremberg' a B.O. Flop In Germany; But a Political Force?

By HANS HOEHN

Berlin, July 31. There are now numerous trials against German jurists in this country. All judges, attorneys and other law officers that were in any way associated with the Nazi regime are thrown out of their jobs, even if their background is free of crime. Although it can't be exactly proved, it's felt that Stanley Kramer's film, "Judgment at Nuremberg," which saw its world premiere in December 1961 in Berlin, can be (at least partly) made responsible for these actions. This may be a consolation for Stanley Kramer whose picture flopped at the German boxoffice. The title (allegedly German boxoffice poison) may be partly blamed.

But also some blame rests with unfavorable reviews. Parts of the German critics seemed just too fastidious as per ple's artistic value and, unfortunately, forgot to put film's important message above all. There were German film people who considered this attitude on part of those intellectual (partly biased) reviewers a great pity and complete lack of understanding.

## Negro Pressure Aims To End Segregation In City-Owned Theatre

Durham, N.C. July 31. Eight Durham Negro students have filed a Federal Court suit here seeking nondiscriminatory use of the city-owned Carolina Theatre here. City of Durham and Abercrombie Enterprises Inc., which leases the house from the city, are codefendants.

The students claim they have been denied admittance to the main auditorium of the theatre and state in the complaint that they are seeking equal rights of all citizens.

The Negro plaintiffs also seek a preliminary and permanent injunction enjoining the defendants, their agents, employees, lessees, attorneys and successors, and all persons in active concert and participation with them, from continuing to enforce or permit to be enforced any policy or practice of racial segregation or exclusion against Negroes in the use of the Durham theatre.

The students said that when they sought admission to the main auditorium of the city-owned theatre, ticket sellers refused to sell them tickets and referred them to the "colored entrance or side entrance."

In the suit the Negroes stated that the auditorium building was formerly known as the "City Auditorium" before it was leased by the city.

The building is on publicly-owned land and is directly adjacent to the city hall.

## Expect Senate Comm. OK Of Copyright Extension

Washington, July 31. The Senate Judiciary Committee is expected to act by mid-August on the House-passed bill extending present copyrights until Dec. 31, 1965. It would affect copyrights held on the date of enactment. Judiciary's Patent Subcommittee, headed by Sen. John McClellan (D-Ark.), has already approved the measure which is a stopgap move to keep copyrights alive while Congress takes a long look at overhauling the law.

McClellan said he understands the Justice Department has "modified" its opposition to the temporary bill, indicating the measure should encounter little or no trouble in clearing the Judiciary Committee next month. Chances for final Senate action this session are therefore good.

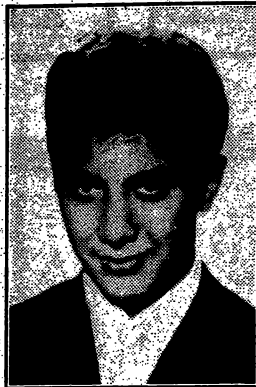
Justice had the only objections to the bill in hearings before a house committee. They were based on the department's traditional wariness of anything that smacks of monopoly.

Long range pressure on Congress is for extending copyrights to 76 years or possibly to the life of the author plus 50 years, instead of the current 56 years.

These are the alternatives lawmakers will consider leisurely beginning next session if the stopgap bill passes.

## To Outwit Cairo Censor All You Need Is Nerve

Ottawa, July 31. How to outwit the Cairo cops and censors is told by Toronto Star London bureau chief Robert Nielsen, now doing a first-hand series on the UAR. "Most rules and regulations are subject to evasion or compromise. Say a movie house imports a torrid French film, 'Virgins for Sale,' and the censor prohibits it. Next night the theatre shows 'Little Women,' which on examination turns out to be the original, uncut version of 'Virgins for Sale.' The censor rebans it, so it turns up next night as 'Alice in Wonderland' or Hansel and Gretel. And so on for four or five nights, or (if the censor wearies of doing his duty) until the show runs out of customers." Sheikh Shaltut of Azhar University, top religious authority of Islam, denounced the Twist as immoral and the Cairo police obediently banned it. Mind you, there (Continued on page 41)



PAUL ANKA

On the occasion of my 21st birthday this week, I want to thank my associates and other friends for their cooperation and understanding throughout my career.

It has been an exciting few years and as AL JOHNSON used to say: "This is just the beginning—YOU AIN'T HEARD NOTHING YET."

## 3 Asian Troupes Due In States

Asia Society Performing Arts Program will act as American impresario in the coming season for three talent groups from the Orient: The Phakavall from Thailand (Siam); a "Sanveta Madras" ensemble of musicians from South India; and, from another section of India, New Delhi, the Bhararatiya-Kala Kendra Dancers.

These troupes play in Europe first, the Thailanders flying out of Bangkok Aug. 2 for five weeks on the continent before hitting the States Sept. 10. This company will play Antioch College at Yellow Springs, Ohio, Washington U. at St. Louis and other special events. Bookings of all three groups are now in progress via Isadora Bennett.

## IT'S SAME SELLOUT: A JACK BENNY CONCERT

Chicago, July 31. Jack Benny soloed to the tune of \$65,000 with the Chicago Symphony Orchestra last Sunday (29) at a benefit for a new stage at the Ravinia (III.) al fresco bandshell. More than 3,000 persons paid from \$3 to \$1,000 despite wet grass in the non-reserved seat section.

In addition to much clowning, Benny played Sarasate's "Zigeunerweisen" and a special six-minute version of the Beethoven violin concerto.

## BOLES FAMILY'S CRACKUP

Head-On Collision Still Has Actor's Wife, Son Hospitalized

Actor Jim Boles and his family, who were heading for the Coast when they experienced a head-on collision near Minneapolis last July 22, is out of University Hospital, Minneapolis, as are his daughters Susan and Bebe. All suffered various injuries.

His wife, Athena, is still hospitalized there with a broken jaw, broken arm, and other facial injuries requiring plastic surgery. Son Erich, 9, is also still bedded there with a broken leg.

Family was motoring west on a holiday when the auto crackup occurred.

## Dancing Dame

London, July 31. Sybil Thorndike is about to become a hooper. The 80-year-old actress, generally recognized as the great lady of the English theatre and a Dame of the British Empire, has been on the stage for 58 years, but has never appeared in a musical.

Although she insists she can't sing, Dame Thorndike will portray governess Crawford in Julian Slade's musical version of Thackeray's "Vanity Fair," due to open in the West End in November. She will be called on to do a waltz number, said to be one of the most important scenes in the show.

# U.S. Okays MCA's Right to Past Commissions—With Reservations

## Joanie, Now of Age, Dismisses Ted Wick

Hollywood, July 31. Ted Wick has acknowledged he has received from singer Joanie Sommers, whom he managed for last several years, a letter of dismissal. Grounds, confirmed by chirp's attorney Paul Fegen, are "incompatibility of career direction."

Wick holds contract he holds with her, calling for her to pay him 15% of her gross, still in force—a point she disputes. Pact has six and half years to go, Wick contends. They inked it last winter when she became of age. He handled her about two years prior to that, too—or shortly after she sprang into prominence with a Warner Bros. Records' album, "Positively The Most." Her billing then was Joanie Drost, but WB waxery changed it to Sommers. Fegen also confirmed yesterday that Miss Sommers, who formerly was booked by MCA, is talking a GAC deal. Miss Sommers, big in niteries and on wax, recently got \$2,250 weekly when supporting Donald O'Connor on a bill at Sahara, Las Vegas.

## Jerry Wald Wasn't 'Sammy Glick' In Novel: Schulberg

Hollywood, July 31. Sammy Glick in Budd Schulberg's famous novel on Hollywood, "What Makes Sammy Run?" was not Jerry Wald but a lot of film-land characters built into one, the author affirmed, now that the 20th-Fox producer is dead.

"I know there are many who will never believe me," the scribbler assured, "but this is the fact, regardless."

"I don't think a writer gets his characters out of one person. If he did the situation falls into the hands of low-level scandal mongering. The only way to present a high level character is biography," which, Schulberg explained, he has never engaged in either form, he insisted.

Schulberg asserted he first met Wald at a number of parties but really got to know him during the past year and a half, when he started research on "Within."

"I got to know him and respect him in the same respect Clifford Odets eulogized him. I found him tolerant, considerate and with a contagious enthusiasm, prepared to enter areas of film making many (Continued on page 20)

Hollywood, July 31. U. S. Government has no objections to MCA negotiating with agents who have taken over its many clients for a proper share of commissions on deals it set prior to the talent agency's dissolution July 23.

Disclosure of this view was made yesterday (30) by Malcolm MacArthur, trial attorney in the anti-trust division and aide to Leonard Posner in the MCA prosecution. There has been considerable speculation in the trade as to what happens to commissions the agency normally would have received for future bookings.

MacArthur said the U. S. view is that MCA is entitled to commissions for deals made prior to the dissolution agreement, then added, "The Government has no objections to MCA working out with a new agent who has taken over representation of an MCA client, its proper share of commissions on an equitable basis," to the extent that it does not conflict with the purpose of the Government order, which is that MCA does not dictate who gets the clients."

Earlier, MCA Inc. proxy Lew Wasserman, asked the status of post-dissolutions commissions, replied simply, "The court order speaks for itself," referring the questioner to that order. However, the order's single paragraph ancient commissions does not go into the matter of future payments, and MacArthur's interpretation is the first clarification of this issue from a Government source.

Meanwhile, Hollywood guilds and unions were unsure, taking different views regarding future commissions. AFTRA was notifying its members once repped (Continued on page 62)

## French Alpine Soldier, Turned Femme, Plays Buenos Aires Burley

Buenos Aires, July 31. "Coccinelle," the French Alpine soldier turned femme, is now appearing in the Maipo Theatre's burlesque show, "Adolfo 2,000." Arrival in the country was delayed due to a passport visa refusal, which later was ironed out. Miss Coccinelle, who is accompanied by a young husband, wears some Paris creations, sings and dances, but does not go in for the type of striptease expected.

On the same date that she premed, Carmen Amaya and her Ballet opened at the Avenida after a six-year absence.

Nora Kovach & Istvan Rabovsky, ballet refugees from the Iron Curtain, gave two performances at the Opera Theatre, creating a better impression on balletomanes than the Beriozka Dancers booked at that theatre for 10 days.

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# ZANUCK: THE MAN & HIS CREDO

## To Wall St: How Much Did You Lose?

Among the powerhouse psychological and legal maneuverings last week, the group opposing Zanuck-Skouras put accent on (a) how much 20th-Fox has lost generally and (b) how much Zanuck's own "last five pictures lost." To which attorney Louis Nizer is said to have rebuttaled:

"If you bring this up, and don't forget filmmaking is still a gambling artistic business, I'm going to ask you gentlemen in Wall Street one simple question, 'How many millions, maybe billions, have your clients lost in the last three weeks, and you have diversified industries and expert financial counsel at your command.'"

## Charles Boasberg to Par as V.P. & Sales Chief; Pickman Leaves

Widespread trade rumor became official fact last week as Charles Boasberg, until recently v.p. and general sales manager of Warners, became v.p.-g.m. of Paramount Film Distributing Corp. Jerry Pickman is leaving the latter job.

Pickman, who has been in domestic sales command two years, and previously was ad-pub director, terminated his contract in negotiations with George Weltner, exec. v.p. of the parent Par Pictures Corp., who in turn hired Boasberg.

In Pickman's case there was none of the customary corporation handout fiction about "resigning and announcing new plans following a vacation." He states frankly that while he'll take a little vacation he has no plans. He'll be available to continue as chairman of the Will Rogers 1962 \$1,000,000 fundraising drive if the Rogers board and other sales managers so desire.

Incidentally, "personality conflict," reportedly, was behind Boasberg's anking of WB. One of the

### This Could Start Trend

In terminating his Paramount contract, distribution veepee Jerry Pickman is the first who didn't "announce" that he was going on a world cruise (b) organizing his own distribution company (c) going into indie production (d) becoming president of another company (e) making a survey. He's simply looking for another good job.

film industry's most highly respected distribution officials, Boasberg couldn't get along with WB exec. v.p. Ben Kalmenson in business matters but remains good friends personally. Morey (Raz) Goldstein quit Allied Artists to take the WB spot vacated by Boasberg.

Boasberg had been with Par before, having joined the company in 1955 as special assistant to Weltner and worldwide sales head of "Ten Commandments" and "War and Peace."

## King Vidor On 'Other Reasons' For Runaways

Locarno, July 31.

In pre-television Hollywood days one could mix films that gave personal satisfaction with out and out potboilers or commercial pix. But those days for a filmmaker seem to be gone. The only way to make a film one really wants to do is to go to Europe.

So says veteran Hollywood director King Vidor who was guest of honor at the recent Locarno Film Fest where a retrospective group of his product was organized. Before that the French Film Museum in Paris, in Cinematheque Francaise, had unrehearsed over two weeks of his films as homage.

These are gratifying but Vidor maintains he now wishes only to make films he wants to make. This is more and more difficult in Hollywood.

### Weiss's Assist

Ed Weiss, of the Simpson, Thacher & Bartlett law firm, counsel to Paramount, is also counsel to Lehman Bros.

He was a key man in swaying Robert Lehman into the Darryl F. Zanuck fold. Louis Nizer's law firm has also been closely identified with Par's legal matters.

## Theatre Side Of Biz Pleased By 20th Action

Triumph last week of Darryl Zanuck as proxy and Spyros P. Skouras as chairman of 20th-Fox appears to suit most U.S. exhibition sectors fine. At least one official, John Stember, the Theatre Owners of America prez, is urging showmen to furnish tangible expression of their glee by getting behind 20th with beacoup playdates.

No word yet from Cleveland, where rival Allied States proxy Marshall Fine bases, but he, too, is understood generally pleased with the outcome—at it stands—on W. 56th St.

The showmen had feared a Wall Street victory on the theory it might presage liquidation of the film company, which, of course, would have been a body blow to theatres as well as the production sector of the industry.

Pointedly, exhibs have already rallied to the Skouras cause in concrete fashion, often with depressing boxoffice results. Getting more dates, in short, is not the problem as of now, although undoubtedly persistent theatre support figures to help in the morale dept. at 20th.

## BERMAN, 22-YEAR MAN, STAYS ON MGM LOT

Hollywood, July 31.

Pandro S. Berman, who has been with Metro for 22 years, has signed new longterm producer pact with Culver lot. Initialer under contract will be "The 40 Days of Musa Dagh."

Producer also is prepping "The Prize" and "The Case of the Journeying Boy" for his slate.

## Zanuck as Prez, Skouras as Chairman; Rosenman, Gould and Loeb In Exit

By VINCENT CANBY

After reading all the fulsome press comments which greeted the announcements of his retirement as 20th-Fox proxy last month, Spyros P. Skouras reportedly wondered what he could do for an encore. As it now seems, the 69-year-old showman was just being professionally modest. He knew perfectly well what he was going to try to do, and it was apparent at last Wednesday's 25th board meeting that he had succeeded.

The rough, four-hour meeting resulted in a striking victory for

## NEW 20TH POLICY IS UNDER STUDY

By ABEL GREEN

Expert opinions, committee surveys from within and without the company, and the refinement of all these values by new 20th Century-Fox Film Corp. president Darryl F. Zanuck, when he returns from Paris in two or three weeks, will determine the shape and character and the future of the company.

"From these reports, and they will include advice from the chief executives of every major film company," says Zanuck, "my financial committee and I will develop the new policies of 20th."

"For the moment there will be no changes. There is no discussion about any manpower, and that goes for my son Richard who, while he is associated with me in Darryl F. Zanuck Productions, cannot continue the latter corporation which of course will be put to rest since I will no longer be producing individually, as a unit."

"I stress this because of the many obvious queries about this or that individual with the company, or even those rumored as 'joining' the company."

"Nothing will be done until this and one more trip I will have to make to finalize 'The Longest Day.' I'm not even going to the Coast because I don't want to be inundated with the same stuff one naturally gets. Of the 600 wires so far maybe 10% are from real friends; the rest are the usual evening, and I'd run in more of the same baloney on the Coast."

"My belief is that today a successful motion picture company president must rule on properties, or packages probably brought in, but that doesn't mean that will be the policy either. I personally have no idea of doing any individual producing. At the moment I don't know if we'll make 15 pictures or none, or anything, until we survey the status of all our commitments—and these I can tell you are a real worry, obviously made by the previous management—plus our operations from production to sales to exploitation."

### More Packages

Zanuck parries specific questions but leaves the door open on possible rental studio operation; more packages; the future of "Cleopatra." In the latter the inference, of course, must be that he'll take command of the cutting and editing; that certainly Elizabeth Taylor, or whoever, will have new respect for the new prez, especially in light of Zanuck's 13 years' background with Warner Bros. and 25 years as production boss of 20th.

Having been away from actual administration since becoming an independent producer five years ago, and residing in Paris, Zanuck reiterates that "you think you know the 'new shape' of the picture business, but each company can relate 'X' to 'Y' from different viewpoints," hence his accent on re-appraisal. Even the different com-

(Continued on page 5)

## Studio Elated as 'Showman Wins'; Two Films Roll, Stars Committed, But Other Projects Await Zanuck

By WILLIAM ORNSTEIN

### Riviera Rewards

Louis Nizer, who sails today (Wed.) on the SS Independence, will debark in Villefranche on the French Riviera. He will meet Darryl F. Zanuck and Jack L. Warner in Cannes, houseguesting at the latter's Cap d'Antibes house and later go either to Vichy or Baden-Baden with Zanuck. He then proceeds to meet other clients and also several foreign publishers of Nizer's current Doubleday bestseller, "My Life in Court," which will be published Sept. 3 by Heinemann in England and also in France, Finland, Spain and elsewhere. Among 12 foreign publication rights, Enroute Nizer will complete an article, "How To Be A Good Witness," for Satevepost.

He "doesn't think it will be necessary to meet with Elizabeth Taylor," his client as is Eddie Fisher. Nizer says the N.Y. Post report last week of a reconciliation "is without foundation. I asked Elizabeth about it on the phone." (Fisher is supposed to file for the divorce in Nevada while he's fulfilling a Las Vegas booking.)

## That Proxy Fight Talk Unpopular On Wall Street

It was reported that the Securities & Exchange Commission, which rules over publicly-held companies, urged silence on both sides as to the threat of a proxy fight. Also understood that proxy papers, stock solicitations, etc., by the Zanuck faction, were all set to go if Zanuck did not prevail.

He stood by his position that (1) as the largest single stockholder (over 100,000 shares) he had the biggest stake in the company; (2) he "refuses to be second-guessed by amateurs," referring to the "bookkeepers and brokers" on the board.

With Spyros P. Skouras' and his family's holdings, they accounted for 200,000 shares. The Gould-Loeb group claimed 300,000 shares.

Eventually it developed that, if that were true at one time, either for reasons of the Wall Street "Black Monday," or prior thereto, many of their clients had sold out 20th-Fox stock, and that the Loeb-Gould—the generally regarded "Wall Street holdings"—were relatively minimal. Still Robert Lehman was the key figure to swing sentiment, especially in light of the latter's experience as board member of other amusement companies.

Reportedly the vote was eight to three, and while none of the participants was talking

(Continued on page 7)

Hollywood, July 31.

Until further notice, all camera activity on the 20th-Fox lot here ceases today with the windup of Jerry Wald's "Woman in July," which director Franklin Shaffner has helmed since the death of the producer. This doesn't mean the studio will stop projects in the planning and prepping stage. What it indicates, however, is no new pic will get the gun unless proxy and production topper Darryl F. Zanuck gives the signal whether he's in Europe or New York.

Zanuck is not due back in Gotham from Paris for two or three weeks. This will give him an opportunity to size up only two scripts with starting dates and definite commitments with stars. First is "Take Her, She's Mine," Frank McCarthy production. It has a Sept. 4 start date with James Stewart slated to report Sept. 18. Second is "Promise at Dawn" for which Ingrid Bergman reports in England Oct. 15.

There's a slight possibility director Joseph Mankiewicz, due this week from Europe, may decide to add miniature battle scenes to footage already in on "Cleopatra." Belief by those who have glimpsed thousands of feet of celluloid is that the extra chore will be unnecessary. But that remains to be seen.

Editing and scoring on a number of pix will continue without delay. Pix in final stages include DFZ's "Longest Day," Sam Engel's "The Lion," "Woman in July" and Mark Robson's "Nine Hours to Rama."

Two Titanus pix shooting abroad are co-production deals unaffected by "Hold Everything" notice by DZ, as son Richard Zanuck refers to his father. They are "The Leopard" lensing in Sicily with Burt Lancaster; "Condemned in Altona" Vittorio DeSici is directing for Carlo Ponti in Hamburg starring Sophia Loren, Maximilian Schell, Fredric March, etc.

On his return from 10 days in Gotham, Peter G. Levathes asserted he didn't know what was going to happen from here on in, that everything was up to Zanuck.

(Continued on page 20)

## 20th Leases Over 100 Post-'48 Pix To Seven Arts

Twentieth-Fox has leased another group of post-48 features to Seven Arts for television distribution. It was learned in New York Monday (30). While the exact number was not revealed, it was said to be "in excess of 100." Price also was kept dark.

Early this year, in two separate transactions, 20th leased at total of 109 post-48s to Seven Arts. One of these deals was for 21 features, including 1955-57 releases, for a price reported to be close to \$2,000,000. The other deal was 88 pix. Both deal gives Seven Arts the right to release the pix theatrically, both here and abroad, prior to their tv sales.

## Long-Deferred Premiere; Goldwyn's 'Porgy' In'Dominion, London Oct. 4

Hollywood, July 31.

Samuel Goldwyn finally has an opening date in London for his "Porgy and Bess." It's Oct. 4 at the Dominion Theatre. Producer who returned recently from European trip, now is putting into action plans for full-dress British premiere, following delay of two-

(Continued on page 20)

# MCA's Colonial Mansion a Ghost; Film Colony Adjusts to Dispersal; Loyal Fists Shake at D. of J.

Hollywood, July 31.

With the parent MCA Inc. topers—board chairman Jules C. Stein and prexy Lew Wasserman—now headquartered at the Revue International studios in Universal City, the Santa Monica Blvd. colonial mansion in Beverly Hills is only a ghost of its past glory. Once the powerhouse citadel of the creme de la creme show business personalities agented by MCA, the attractive, "white house" is today a ghost mansion.

Two William J. Burns agency security officers, Herbert Derbery and Frank Smith, are on 24-hour vigil as agents and secretaries depart the premises with their personal papers.

The once sleek, antique-furnished offices and halls are temporarily in deshabille with part-filled cartons of papers and belongings of the exiting personnel.

One of the few key occupants left in the lush colonial mansion, which founder Stein built in 1936, adding wings as his empire flourished, is George Chasin. One-time lawyer, who was to have become prexy of the spinoff MCA agency that never spun, is remaining with MCA Inc., the parent company, following powwow with prexy Wasserman. A vet of 17 years with the company, Chasin personally repped and counseled such stars as Kirk Douglas, Marlon Brando, Gene Tierney, Marilyn Monroe and Gregory Peck.

Chasin had been romanced by any number of key agencies to become a partner until the decision to stay with the parent company was made. Eventually he also will move out to the Universal lot.

"The same 'ghost' feeling applies in New York."

Meantime other MCA alumni have set up shop. Screen Actors' Guild has just issued a franchise to Artists Agency Corp., which will do business as the Park-Citron agency. Ex-MCA Agents Herman Citron and Arthur Park Jr. are partners and respectively prez and veepee-treasurer of the new partnership. Citron joined MCA in 1943. Park in 1936.

Another MCAite, Marvin Ross, who was in the tv department, has joined the Rosenberg-Coryell agency here.

## Bitterness

Amidst the emotional wrench accompanying the termination of long associations was bitterness and incredulity at the Government's action which brought about the death of the agency. Said one vet agent: "If we have done some—"

## N. Y. to L. A.

George Brown  
Al Fitter  
Harry E. Gould  
Dick Jacobs  
Lowell Matson  
David Merrick  
Dailey Paskman  
Monte Proser  
Jack Schlissel  
Herbert J. Siegel  
James R. Velde  
Jack L. Warner

## U. S. to Europe

Julian T. Abeles  
Sean O'Crain  
Carl Dudley  
Donald Flamm  
Pierre Galante  
Peter Glenville  
Harry E. Gould Jr.  
Fred Hitt  
Ralph Jarvis  
Richard Levien  
Stuart Levien  
Sophia Loren  
Marvin Mirisch  
Louis Nizer  
Carlo Ponti  
Harold Prince  
Charles Reader  
David Saxon  
David Stillman  
Patricia Windsor  
Darryl F. Zanuck

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London or Your Travel Agent

## Hughes Backstops DFZ

Following the victory of the Darryl F. Zanuck-Spyros P. Skouras slate in last week's 20th-Fox board battle, inside sources reported that a couple of weeks ago, when it looked like Zanuck would be forced to launch a proxy fight to realize his goals, the producer was contacted by an emissary of Howard Hughes. Latter offered to join Zanuck in the upcoming battle.

Specifically, according to these sources, Hughes offered to acquire double whatever stock holdings were held by the Milton S. Gould-John L. Loeb group, estimated by them to be in the neighborhood of 300,000 shares. Hughes, who is an old friend of Zanuck's and who, some years ago, was a big 20th investor, is understood to have no holdings now.

Zanuck reportedly told the Hughes emissary that he was grateful for the offer, but preferred to do it on his own. He added, however, that if the situation did finally come to a proxy battle, he would accept Hughes' offer. As it turned out, this was unnecessary, though presumably Hughes would still be available should the dissident group resort to proxy war later on. At the time of last week's meeting, it's understood that Zanuck already had engaged three proxy solicitation firms to get to immediate work, if needed.

## Warners' 9 Mos.: Equals \$1.15 Per

Warners for the nine months ended June 2 had net income of \$5,569,000, or \$1.15 per share on the 4,830,052 shares outstanding. This compares with earnings of \$4,983,000, or \$1.10 per share after (giving effect to the four-for-one stock split) for the corresponding period of a year ago.

Net current assets were \$46,043,000, including \$14,560,000 in cash, and debt maturing after one year is listed at \$5,923,000, compared with last year's \$47,516,000 (\$15,985,000 in cash) and debt of \$5,096,000.

Film and television income fell from \$63,574,000 last year to \$59,590,000 in the new period. But costs and participations were substantially reduced. These expenses amounted to \$41,185,000 in the new period, compared with \$46,681,000 last year.

## L. A. to N. Y.

Cliff Cochrane  
Bill Gass  
Al Hartigan  
Kenneth Herts  
Ralph Hetzel  
Eugene V. Klein  
Henry Koster  
Jack Lemmon  
Irving H. Levin  
Sam Marx  
Dina Merrill  
Rita Moreno  
Leon Roth  
Terry Thomas  
Forrest Tucker  
Henry T. Weinstein

## Europe to U. S.

John-Gabriel Albicocco  
Carroll Baker  
Word Baker  
Alan Bennett  
Peter Cook  
Jimmy Gordiner  
Jack Garfield  
Milton Goldnman  
Mark Ladd  
Dewey Martin  
Jonathan Miller  
Dudley Moore  
Eric Rogers  
Alberto Sordi  
Ray Stark  
L. Arnold Weissberger

## Hearings Now Aug. 27; MCA Must Not Mingle Decca, Universal Assets

Hollywood, July 31.

Preliminary injunction hearing of the U.S. Government against MCA Inc. has been postponed until 2 p.m. Aug. 27. In a stipulation agreement by the parties, signed by Judge William C. Mathes. The agreement also provides, in effect for a continuation of the Government "freeze" on MCA Inc.

Actually, two stipulation agreements were filed and signed by Judge Mathes. The one continues until Aug. 27 and the preliminary injunction hearing which had previously been set for next Monday, and further provides that pending a hearing on the Government's motion for an injunction, MCA will not cause any changes of the corporate structure or of the major assets of Decca Records Inc. and Universal Pictures, or make changes in their operations, except in the normal course of biz. This prevents any commingling of assets, a move the Dept. of Justice Anti-Trust division has sought since its divestiture action against MCA and Decca, which merged June 18.

Second agreement provides that MCA has until Aug. 20 in which to answer the Government's anti-trust complaint. Normally the company would have 20 days, and this agreement gives it an extension.

It marks the third U. S.-MCA agreement of the week. Its Monday stipulation providing for the dissolution of MCA's talent agency, MCA Artists Ltd., a move now being complied with by MCA.

Meanwhile, Writers Guild of America West notified its signatory employers that payments due under contracts to MCA-repped clients should now be made directly to the writer, or to the writer via Guild. WGA West also said all members repped by MCA as of the date of MCA's termination are requested to contact the guild office immediately and request at once from MCA evidence of termination of representation contracts. This last was ordered in the U. S.-MCA agreement on dissolution of the agency.

Screen Actors Guild, knowing well beforehand that MCA would surrender its franchise July 18, had notified members weeks ago of the fact. As for Directors Guild of America, it has not as yet taken any action in regard to notifying members of the MCA situation.

## Anthea Produces Only on Sundays

How to shoot a theatrical film on the proverbial shoestring with a union crew: make it on a Sunday-only schedule.

Such is the modus operandi of Anthea Productions, rolling its first feature, "One Touch of the Lady," in Greenwich Village, N.Y. This, as the publicity boys say, is "unprecedented."

Anthea partners William Herman and Herman G. Buchman are both former officials with the makeup artists union, which fact apparently makes for a helpful relationship with the technical unions. Hence, the craftsmen on the pic are able to work their day off for scale. As for the cast, it puts in three days of rehearsals between Sunday setups.

Pic reportedly budgeted at \$80,000, began shooting Sunday, 28, on a ten week schedule. Yarn concerns a suburban matron's retreat to bohemia, was written by William Herman, who's also directing.

## Howard Strickling in N.Y.

MGM's veepee Howard Strickling planned east today for a week to 10 days of h.o. confabs on three of company's upcoming pix, "Mutiny on the Bounty," "Brothers Grimm," and "Jumbo."

Later pic, produced by Joe Pasternak with Chuck Walters directing, was sneaked at the Kachina, Scottsdale, Ariz., Friday night. It's Metro's Xmas offering with a Radio City Music Hall possibility. Competitor for year end holiday time is Warner Bros.-Henry Saperstein-UPA's "Gay Purr-ee" musical.

## Winners at Switzerland Festival

Locarno, July 31.

These are the films which won at the recent 15th annual International Film Festival here:

**Golden Sall (Grand Prix)**—"Heart As Big As That" (France)  
**Silver Salls** — (1) "War Hunt" (U.S.); (2) "Reach for Glory" (Britain); (3) "Baron Munchausen" (Czechoslovakia); (4) "Repairing Years" (Italy)

**Golden Sall, Best Short**—"People of Trestavere" (Italy)  
**Silver Sall, Short**—"Remu Cemetery" (Poland)  
**Special Mention, Short**—"The Apple" (British cartoon)

**International Critics' Award**—"Empty Balcony" (Mexico)  
**Special Mention, Actress**—Tamara Semina in "Resurrection" (USSR)

**Special Mention, Director**—Frantsiek Vialcl for "Devil's Trap" (Czechoslovakia)

**Honorary Award for All His Work**—King Vidor

## No Commission to Agents on Actors' Travel, Living, Hairdressing Income

Hollywood, July 31.

Screen Actors Guild membership voted 5,291-77 to approve a new pact on talent agency regulations, governing the relationships between actors and agents. Lopsided vote came after many months of negotiations between SAG, Artists' Managers Guild and a committee of indie agents. The new pact takes effect pronto and will run for five years.

SAG benefits in the new pacts include elimination of commissions on minimum residuals for vidpix after the second run, this one proviso going into effect next Jan. 31; SAG members henceforth will pay no commissions on amounts paid for travel or living expenses; meal or rest period violations; reimbursement for necessary expenditures such as special hairdress or damage to wardrobe; theatrical pix distributed to tv. Regulations continue the ban on production by agents.

## France's 'Heart' As Montreal Opener

Montreal, July 31.

Francois Reichenbach's "A Heart As Big As That," from France, will open the third Montreal international film fest here Aug. 10-16. Eighteen pix will be screen in four categories.

Among the features so far set are: "A Kind of Loving" (Britain); "The New Angel" (Italy); "Il Posto" (Italy); "Accatone" (Italy); "The Doll" (France); "Viridiana" (Spain); "Football" (U.S.); "Halloween" (Poland); "Peace to Him Who Enters" (Russia); "Procession of The Virgin" (Czechoslovakia); and an animated feature "The Baron Munchausen" (Czechoslovakia).

Within the fest there will be a series of special screenings: a series of scientific documentaries including John Hubley's "Of Stars and Men"; two retrospective showings in honor of Soviet director Alexander Dovzhenko, which will include the first North American showing of a complete print of his silent feature, "Earth," and the last film he made, "Poem of The Sea"; and two programs showcasing outstanding feature-length children's pix, one of which is Poland's "I Will Be A Sculptor."

Confirmation is pending on several Japanese and Greek features, and the fest committee has been offered a feature, as yet not named, from a U.S. major.

Over 20 shorts will be screened in the scientific film section, in addition to which a short will precede each of the competing features.

As in the two previous years, all screenings will be held at Loew's Theatre, which this year has been completely revamped with seating cut approximately 25%. Showings are held at 10 a.m., 2:30 p.m., 6 p.m. and 9:15 p.m.

## 'Morituri' Awaits 'Go'

## From Darryl Zanuck

Hollywood, July 31.

Dan Taradash has been signed by 20th-Fox to script "Morituri," German novel by Georg Luedtke and will report to producer Aaron Rosenberg Aug. 6.

This will be producer's first—if prexy Darryl F. Zanuck okays it—under six pix in three years past. Rosenberg is not a newcomer to 20th lot, having spent 12 years there from 1935 when DFZ was production head.

Producer said he isn't going to limit himself to any type of yarn. He has in mind, at the moment, doing an adventure film and a drama.

"Morituri" is a 20th property, but Rosenberg also is negotiating for some outside stories, he said.

## Leland Hayward Exits Tollvision

Leland Hayward, the producer, has disaffiliated with the Hartford tollvision experiment currently conducted by RKO-General via Station WHCT and using Zenith Phonevision gear. "Too busy," says he.

Hayward is preoccupied presently with the upcoming Irving Berlin musical, "Mr. President," due into the St. James Theatre, N.Y., next Oct. 20. He's also planning commercial video and screen activities. The word "reluctantly" was used by Hayward in surrendering his consultant and advisor role in Hartford.

## TelePrompster Theatrecasts Liston-Patterson Sept. 25; Plans Pre-Fight TV Show

TelePrompster will handle community antenna and large-screen theatrecast of the Sept. 25 Liston-Patterson heavyweight bout at Comiskey Park, Chicago.

Irving Kahn's outfit, in deal with Graff, Reiner and Smith, outfit which copped the bidding for ancillary rights to the fight, will rent the necessary long-line gear from AT&T and in turn lease it to Graff, Reiner and Smith.

Additionally, TelePrompster is planning to stage a pre-fight show, as it did for the first two Patterson-Johansson bouts, for possible airing by network tv, as well as for beaming to theatre audiences.

## \$60,000 Gate Potential

Graff, Reiner, & Smith, which paid \$2,000,000 against 85% of the gate for ancillary rights, has barked the closed-circuit gate potential to \$60,000, some 360,000 more than for the last bout, with seats scaled up to \$10. Some 250 locations will take the bout.

Terms stipulate 45% for installations, compared with 50% split for last closed-circuit coverage. GR&S reports foreign fees have risen substantially from past deals. In U.S., with ABC radio as the only public medium carrying the bout, aircast fetched \$400,000 fee.

# 50% OF LAST HALF FROM O'SEAS

## Origin of Balance-of-'62 Films

The following is a company-by-company breakdown of films set for release by the U.S.A. majors during the second half of 1962, noting those filmed in the U.S., those filmed abroad, and those filmed in part at home and abroad.

COMPANY	U.S.	OVERSEAS	IN PART	TOTAL
Allied Artists	none	2	none	2
American Int'l	2	6	1	9
Buena Vista	1	none	1	2
Columbia	5	7	1	13
Metro	4	10	1	15
Paramount	3	4	1	8
20th-Fox	4	7	1	12
United Artists	7	3	1	11
Universal	3	4	1	8
Warner Bros.	7	1	none	8
TOTALS	38	44	8	88

## Zanuck: The Man & His Credo

Continued from page 3

panies' approach to the same basic concept of unit operation, says big studio nut, differ, because the tv production arm can make such big difference. Obviously, the prolific WB vidpix production makes it different from Par or MGM's tv adjuncts.

### Administrator

He pooh-poohs at the current crop of Hollywood rumors for production head, because it's apparent that a business man and not a producer could administer a studio which is committed 100% to rental operation (viz., Samuel Goldwyn).

This is answer to William Wyler, one of his new directors, and if Willie should come along with something he wants to make personally, he would have to disqualify himself from the board just as I did when I went into my own independent production. Willie is an old friend and a valuable advisor and a pal," says Zanuck.

"My plans now are: 1. I want a policy and this I should know by end-August; 2. after this I have one more quick trip to get rid of my house in Paris, also the offices on Rue de la Boite. I don't even know which of my Paris staff I'll bring here. I don't know whether I'll live here at the hotel, or get an apartment or a house. But New York is my new base. I'm still polishing 'Longest Day' and from then on, instead of devoting 45 days a year, per my contract, as consultant to 20th, I'm doing it 24 hours a day."

(Zanuck will continue for 18 months under his present \$150,000-a-year deal. Spiros Skouras is the new board chairman succeeding temporarily incumbent Judge Samuel I. Rosenman. Skouras was to have gone on a \$50,000-a-year lifetime consultative assignment, but returns to his original contract. This must mean, without being officially confirmed, the same \$139,000 he has been getting as prez of 20th-Fox, which is true is a reduction, or a deferment, from an original \$250,000-a-year pact. Zanuck doesn't know that detail, other than that Skouras' original contract has not been altered. This compensation had been approved prior to the board membership of the Loeb-Gould group.)

It is said that attorneys Arnold Grant (Zanuck's personal counsel) and Louis Nizer, who was called in to mastermind the strategy and overall legalities, helped write Zanuck's statement wherein he stresses the \$10,000,000 loss in the first six months of this year. Reason for this is to offset any finger-pointing that is part of the new Zanuck-Skouras regime.

On this Zanuck states, "I'm not going to take the blame on decisions I didn't make." Here is where he had mentioned informally that prior management approved the "Cleo" and other costly commitments. What these "production commitments" are he would not dwell on until all committee reports in the overall survey are in.

### Next Board Meeting

On the theory so many will be away in August, Zanuck thinks the next board meeting will be after Labor Day by which time he will have weighed all the values and issues.

On Grant's board membership

and Nizer's refusal to be on it, Zanuck observes, "Louis can't. By the nature of his firm's impartial work in all facets of the motion picture field, that's understandable. After the Loeb's shubard, when he successfully represented Joe Vogel, five different board members urged Nizer to come on the MGM board and give it his counsel, and he couldn't."

Dissident Milton S. Gould's querulousness in the Wall Street Journal about a producer "making a good president" of course is contradicted, intratrade. Harry Cohn, founder-president of Columbia, made this independent notably successful when the late producer ran the company. Warner Bros. perhaps reached new peaks following Jack L. Warner, production boss also becoming president.

(Zanuck and Warner are Pavi-sian players in a Riviera Rover Brawl. With the former managing most of Zanuck's "The Chapman Report" WB swapped it up for release. It is assumed that Warner's personal counsel will be among those that is importantly in Zanuck's picture, the brains of his firm, in the business.)

A proxy fight is deemed unlikely from the exiled Loeb-Gould factions, because that's the very thing they wanted to avoid when I threatened them with proxy proceedings," says Zanuck. This is in rebuttal to a published inference that the Wall Streeters, in turn, were mulling a proxy fight.

The inevitability of Zanuck being "very active in production" stems from his own statement which dwells on the fact that a president is a film company should know about production. However, it will be undoubtedly on the unit supervision and financial administration, approval and the like, rather than on subjective filmmaking, as with "The Longest Day," for example.

Zanuck, while insisting that the fact-finding committees will guide his course, seemingly already has an idea of current commitments. Some of these he calls "shocking."

It is for that reason he doesn't want to make any statements that the next quarter will be better, because I just don't know, until I know our overhead, our cash liquidity, our commitments, the number of films we can rely on for income, our other revenues, and the like. Have we enough product to keep all our exchanges busy? I just don't know until we formulate the new policy of the new 20th Century-Fox operations."

## KATCHER DEMANDS OUT WHEN MATED TO NUDIE

Hollywood, July 31.

Aram Katcher, who closed a distribution deal with Gene Blakely for his indie feature, "Right Hand of the Devil," secured a release from his commitment as a result of a dispute over pic being paired with a nudie at Ken Theatre, San Diego.

Katcher, who produced, directed, wrote and starred in film, stated that while pic has not been given a Production Code Seal, he would never play it with a nudie. Harvey Pennington retains foreign distribution.

## 44 UPCOMING PIX MADE ABROAD

The drastic decline in made-in-U.S.A. motion pictures is dramatized by the release schedules of 10 "major" American distributors for the period July 1 through the end of this year. Of the 88 pictures set for release in the six-month period, 44 were made entirely overseas (by both American and foreign producers), eight were filmed in part abroad by Americans, and only 36 were produced entirely within the U.S.

Covered by the survey are Allied Artists, American International, Buena Vista, Columbia, Metro, Paramount, 20th-Fox, United Artists, Universal and Warner Brothers.

Significant, perhaps, is the fact that the company which has had one of the best profit records in recent years is also one of the two companies with the fewest overseas pix on its current calendar—United Artists, a company which hasn't owned a Hollywood studio for 30 years and never was in position of protecting its California real estate.

Of the 11 U.A. pictures set for release between now and the end of the year, seven were made entirely in the States, three were made overseas; and one of the big-budget "Taras Bulba" was divided between Argentina and Hollywood.

Warner Bros., with fewer pix than U.A. on its calendar a total of eight, is repped by only one overseas production, "Guns of Darkness," the rest being strictly Hollywood productions.

Interestingly enough, the three other companies (Metro, 20th and Paramount) which have most in the way of California real estate to protect—that is, studios—are the three companies with the largest share of off-shore pix going out. Of the 15 Metro pix set for release in the six-month period, 10 were filmed entirely abroad, four were made domestically, and one, "Mutiny on the Bounty," was divided between Tahiti and Hollywood.

Of the 12 20th releases, seven were filmed entirely abroad, four at home, and one, "Adventures of a Young Man," both at home and abroad. Par's eight releases include four made overseas, three at home and one divided between locations abroad and Hollywood.

### Reasons Are Many

For whichever of the variety of reasons Hollywood producers have moved abroad in such large numbers (tax advantages, desire to get "international flavor" in their films for the increasingly important world market, lucrative coproduction deals, etc.), the result has been not only a decline in Hollywood as the film capital of the world, but also a noticeable decline in the number of pix which deal with contemporary American themes. Obviously if a Hollywood producer wants to live in Paris, he isn't going to choose to make a film about the desegregation issue in the southern U.S. states.

The two companies which have the largest number of domestically made pix on their schedules also are the two sending out the most films dealing seriously (in both comic and dramatic fashion) with native American themes. The UA slate, for example, includes "The Miracle Worker," "Bird Man of Alcatraz," "Pressure Point," "The Manchurian Candidate" and "Two for the Seesaw." Warners has "The Music Man" and "Days of Wine and Roses" and, though perhaps it's stretching a point, "The Chapman Report."

Aside from those, there are only AIP's atomic bomb pic, "Panic in the Year Zero," Col's "Requiem for a Heavyweight," Metro's "A Period of Adjustment," 20th's "Adventures of a Young Man" and U's "To Kill a Mockingbird." The vast majority of the other domestically produced pix are lightweight, escapist comedies, supplemented by adventure and sci-fi dramas.

This emphasis on both the light and the fantastic in domestic pix is usually explained by the argu-

(Continued on page 16)

## Decency Won't Erase 'C' Rating For Distrib's Deal With Television

### Levien's Holdings

Francis S. Levien is the lawyer who figured in the famed Pepsi-Cola management case and is now president of Universal American Corp., a diversified holding company, of which another industrialist w.k. in show business, Harry E. Gould, is board chairman. Levien has since given up his law practice to concentrate on Universal American.

He personally owns 21,000 shares. He represents the ailing theatreowner Harry Brandt's 88,000 shares. Levien's family has the difference to bring his representation up to 150,000 shares.

There seems little doubt but that public acceptance of "adult" pictures along with certain restraints shown by some distributors in advertising have combined to cause a new outlook on the part of appraisers of cinematic morality. What was tabu a few years ago can now win approval or, at least, avoid disapproval.

With this in mind Jack Ellis, independent film importer, asked the National Legion of Decency to reconsider its classification of "Fruits of Summer." Seven years ago the Legion rated this French film with a "C"—condemned. It played the art theatres.

Ellis would now like to sell the picture to television but because of the "C" most stations will not touch it.

The distributor believes that if a feature such as "Dolce Vita" can escape the "C" category in this modern era, why not his "Fruits of Summer." Key point of the story concerns an unwed girl who becomes pregnant. Her mother claims the baby to be her own in order to avoid scandal.

The Legion refused to alter its rating with the reason that the film already played the theatrical market with the "C" tag and a change now would not be in order.

## Rob't Lehman Key In Zanuck Victory

Robert Lehman was a key man in the entire shift to Darryl F. Zanuck last week. The Lehman Bros. head, however, remained noncommittal and neutralist up to zero hour. A break in his indecision occurred late Tues. (24) when attorney Ed Weisl brought him to Nizer's Paramount Bldg. office. Weisl, of the Simpson, Thacher & Bartlett law firm, is on the board of Paramount and is also attorney for Lehman Bros. Nizer's senior partner, the late Louis Phillips, the firm name is still Phillips, Nizer, Benjamin, Krim & Ballon; was longtime special counsel to Paramount Pictures, which originally figured in the law firm headquarters in the Par Bldg.

Still, despite that late Tuesday afternoon polio, Zanuck et al. did not know what might occur in the 20th-Fox board room the ensuing late Wednesday afternoon board meeting.

There had to be several moves. One, the presidential selection committee had to resolve its choice. CBS James T. Aubrey Jr. had declared himself out several days ago. Peter G. Levathes, currently the executive vicepres in charge of production at the studio, also formally withdrew his name just prior to the Zanuck selection.

Composition of the new board was more of a hassle than the presidency. It was upped from 12 to 14.

Judge Rosenman's status as the incumbent \$75,000-a-year board chairman of 20th had to be resolved. He became active in the early spring, after returning from a previously planned Australian and Far East holiday. He was supposed to devote 10 hours a week to the chore (two hours a day), presumably as umpire between the two board factions. Lehman had brought Rosenman into the company. Later, incidentally, had been Skouras' attorney but as board chairman officiated neutrally. Eventually, especially with the ousting of Skouras as president and the problem of "shopping" for a new chief executive officer, it became a fulltime job. Judge Rosenman expressed himself glad to return to his private law practice, including the special counseling to Robert Moses, as president of the New York World's Fair 1964. Judge Rosenman's contract was paid off reportedly in full.

### Katzman to Invoke 'Golem'

Hollywood, July 31.

Sam Katzman is prepping a twin-bill "Scare Package" and will do "The Golem," ancient story of Prague, as first of two-ply show. He's now scanning properties for second.

Producer says, since he's on a pic-to-pic deal with Columbia Pictures, that he'll finance himself and release elsewhere if Col isn't interested.

## 'Sincere' Nudity Not For U.S. Customs Inspectors; Hold Up Cannes Winner

Hollywood, July 31.

Allan Buckhantz revealed local U.S. Customs office has turned down importation of "Os (Cava Jesters)" ("The No Good Ones") which he has secured for all English-speaking release under his Aha Inc. banner. Brazilian film, produced by Magnus Film Productions, was Grand Prix winner at last Cannes Film Festival and won plaudits at the recent Berlin fest.

Buckhantz said he had requested second viewing of the film by the head of the Customs office and screening was set for last night at 7:30 at Nosseck's screening room. Chief objection of earlier inspector was to an eight-minute nude scene in which star Norma Benguel is photographed emerging from nude swimming scene. Inspector said all nude sequences, which Buckhantz pointed out, are the essential part of the story, must be cut out if film is to be passed.

Buckhantz secured rights from UFA International, noting film was passed in Germany on basis of not being fit for children but should not be forbidden.

Picture was reviewed in Variety on July 11 by Miro, who stated it "may face censorship problem," but listed the nudity scenes as having "sincere artistic quality and are without erotic overtones."

Ruy Guerra, directed picture from screenplay by Miguel Torres, Jere Valadao, Daniel Filho and Lucy Carvalho also star.

### DELAYING 'ENEMY'

Bob Kennedy's 50% Plus—5% Cross to Charity

Hollywood, July 31.

U.S. Attorney General Robert F. Kennedy, whose deal with 20th-Fox on picturization of his book, "The Enemy Within," calls for a guaranteed payment of approximately \$50,000 against 5% of box gross, from the first dollar, will turn over all monies received to charity. Benefiting will be organizations identified with retarded children.

Originally skedded to roll in September, film may be stalled several months due to sudden death of Jerry Wald, who was to produce. Nothing in the way of casting, director or new producer will be done until writer Burt Schnitzer completes third and final draft he's now working on for Kennedy's day.



# The Lion (BRITISH-COLOR)

Name value in a telling drama about family relationship, a child's strange affection for a lion and a near tragedy; graphic jungle and animal shots add up to bright b.o. prospects.

London, July 24.

20th-Fox release of Samuel G. Engel (Cecil Ford) production. Stars William Holden, Trevor Howard, Capucine; features Pamela Franklin. Directed by Jack Cardiff. Screenplay, Irene and Louis Kamp, based on novel by Joseph Kessel; camera (De Luxe color), Ted Scaife; editor, Russell Lloyd; music, Malcolm Arnold. At Leicester Square Theatre, London. Running time, 96 mins.

Problem with most films with a jungle background is that the animals and scenery are usually so much more fascinating than the human beings. The people and the story tend to get in the way. This does not happen unduly in "The Lion," a superior yarn of its type. A literate screenplay with easy dialog, observant direction and capital playing by the principals make this a holding, often exciting drama. The combo of William Holden and Trevor Howard (seen together before in "The Key") should draw business, yet it is the remarkable (thespian of a moppet named Pamela Franklin and the wonder shots of African wild animals that likely will linger in the memory.

Director Jack Cardiff, with his lensing knowhow, was bound to have a picnic in and around the Game Reserve territories of Kenya and Uganda. But he has disciplined himself and his cameraman, Ted Scaife, so that the storyline is not constantly being held up while the camera lingers lushly in its De Luxe color.

Story opens with the arrival of Holden, a New York attorney at Kirinyaga Game Reserve in Kenya. He's there at the request of his ex-wife (Capucine), who has married Trevor Howard, a big game hunter turned warden. She is worried that their 11-year-old daughter (Pamela Franklin) is being reared in an uneasy atmosphere of jungle lore and local tribal law which could eventually spell unhappiness, even disaster for her.

Holden trends wearily, for he realizes that he is still drawn towards Capucine, and she to him, and that Howard senses it. Growing tension rises between the three adults. But he, too, is worried when he sees the strange, almost witchcraft relationship between the daughter and animals, and her excitement about the primitive native life. Particularly she has an amazing relationship with "Kine," a full-grown jungle lion, that had been reared with her from cubdom. To Holden it has an essence of evil which convinces him that the child must be taken out of the environment. How the situation is resolved is skillfully blended into the screenplay, involving the child, the lion, a native crisis and the tense mental tug of war between the three adults over the child's future.

There are some highspot production scenes, notably a ceremonial native "coronation," and a hair-raising sequence when Howard is showing Holden around the Reserve. He drives perilously among rhinos, hippos and elephants, baiting them, in order to demonstrate his command over the situation and to scare the "city slicker."

First meeting of Holden and his daughter is touching and that between the moppets, Holden and King the Lion, is palpable. The payoff when the lion goes berserk when attacked by a native, leading to the climax has both excitement and tenderness. It results in Howard deciding to return to big game hunting while Holden, Capucine and the child (now cured of Africaitis) set off to make a new life in the U.S.

And always that camera is straying around the jungle and the Reserve, picking up intimate shots of every type of animal and giving the tab-buyer a real blow by blow description of life in that colorful and awe-inspiring area of Africa.

Young Miss Franklin, whose only other pic appearance was also a hit, in "The Innocents," with Deborah Kerr, gives a wise, beyond-her-years performance. It is almost impossible to believe that her scenes with the lion are faked

and that the lion is really a well trained tame animal now back in his Californian menagerie. Miss Franklin also handles her delicate scenes with the three adults with astute change of mood. This is an intelligent piece of thesping that marks the youngster as one of the better child stars.

Holden is pleasantly charming and understanding as the ex-husband. Miss Capucine looks as coolly beautiful in the jungle as in a boudoir while Howard, at times looking fiercer than any of the animals around him, gives a powerful study of a rugged non-nonsense character with a temper that, any moment, could unleash evil happenings. Native actors give colorful support.

Scaife's lensing is firstclass. Only technical problem perhaps concerns the particular print seen. Altogether, however, a superior offering, blending moments of both mental and physical intensity. Rich.

## Bonne Chance Charlie! (Good Luck Charlie) (FRENCH-FRANSOPE)

Paris, July 24.

Unidex release of Belmont Films production. Stars Eddie Constantine; features Albert Prejean, Carla Marlier, Robert Moore. Directed by Jean-Louis Richard. Screenplay, Richard Jacques; camera, Michel Kelber; editor, French-colle Javel. At Elysees, Paris. Running time, 90 mins.

Up to now Eddie Constantine, the Yank who became a Continental pic star, has been fighting gangsters, white slavers, opium and other type underworld characters in his tongue-in-cheek popular pix. But here he runs up against a non-repentant Nazi war criminal. And, if laudable, the plotting and theme do not seem to jell with his personality.

Constantine is made out as a man who has succeeded in life but goes to Athens to track down the Nazi in order to help a friend. Said friend sought his help because of the atrocities committed and because his brother was a victim.

Constantine is his phlegmatic self and manages to meet a girl and get into one solidly staged fight. But the theme makes both director, Jean-Louis Richard and Constantine mute the usual zany, ga-ridden goings-on.

The criminal, when cornered, spouts what sounds like Eichmann's excuses but is shot down by Constantine when he overcomes him trying to convert a young man into a splintering the old Nazi hate line. He has some nice production values in Athens and is fetchingly cut and shot. But the conflict of themes and exaggerated slotting hurt.

Constantine plows through this with his usual ease but is hard put when forced to make long speeches about his motives. Pic may have some payoff chances abroad on its theme. Mosk.

## Jovenes y Bellas (The Young and Beautiful Ones) (MEXICAN-COLOR)

Mexico City, July 24.

Felicitas Nacional release of Salmeda Films and Cesar Santos Galindo production. Stars Gaston Santos, Maria Eugenia San Martin, Alfonso Mejia, Maria Diva, Maria Bauman, Begonia Palacios, Fernando Lujan, Roberto Cobos, Norma Angeli, Alberto Ortiz, Alejandro Chavarro, Jr., Yolanda Ciani, Arcelia Larranaga, Jose Bavier, Aurora Alvarez, Magda Uruzu, Argentina Sepulveda and Luis Aragon, with special role by Ariadne Welter, plus the voice of Andy Russell. Directed by Fernando Cortes. Screenplay, Julio Porter. At Alameda Theatre, Mexico City. Running time, 90 mins.

This musical comedy effort, featuring an army of younger talent, is a pleasing Mexican effort. The young ladies in principal roles are easy to look at and there's fast paced comedy and musical numbers including latest dance rhythms.

Story line is unimportant since it treats of a group of young señoritas who are far too dedicated to "rock and roll," sent to the country by their parents to get over this "lunacy." But the country bumpkins also are hep to modern swing so the girls and boys have a grand old time in the sticks.

Fernando Cortes has given this one the pace and frivolity it needs without overstepping bounds of good taste. The comedy situations are skillfully aimed at Spanish language audiences. Overall effect gives this enough to make it a boxoffice hit in rerun and nabes houses, and over the Spanish language circuit. Emil.

## Madison Avenue

It isn't Madison Avenue, nor advertising, nor much of a picture. Threshingly complicated plotting and bloodless characters; lower half item with good names.

20th Century-Fox production and release. Stars Dana Andrews, Eleanor Parker, Jeanne Crain, Howard St. John, Eddie Albert. Directed by Bruce Humphreys. Adapted by Norman Corwin from novel, "The Build-Up Boys" by Jeremy Kirk; cameraman, Charles G. Clarke; editor, Betty Steinberg; score and conducting by Harry Harris; art direction, Duncan Cramer, Leiland Fuller. Reviewed at Brandt's Beacon, N.Y., July 29. '62. Running time, 93 mins.

Clint Lorimer ..... Howard St. John  
J. B. Jett ..... David White  
Anne Tammann ..... Eleanor Parker  
Peggy Shannon ..... Jeanne Crain  
Stipe ..... Henry Daniel  
Mig Haley ..... Kathleen Freeman  
Kati Olsen ..... Betty Andrews

This belated review is for the film, "Madison Avenue," was shot some years ago by 20th-Fox with a marquee-worthy cast headed by Dana Andrews, Eleanor Parker, Jeanne Crain, Eddie Albert, Howard St. John, and Henry Daniel.

Held back from reviewers and theatres, it is only now "sneaking" into N.Y. nabe playoff as the lower half of a summer bill with 20th's recent "Mr. Hobbs Takes a Vacation."

A look at the picture explains the un-Madison Avenueish quiet attendant upon this production, a much ado about pretty dull and pretty unbelievable business world backstabbers. Despite the title, there is very little Madison Avenue, or even New York, in the tale. Mostly it concerns pressagentry of the kind which likes to masquerade as public relations. The locale is principally in Washington, as described, but not shown. Story derives from a novel, "The Build-Up Boys," by Jeremy Kirk. A reviewer can only guess how far off-target the film version is.

A number of curiosities pervade the 90-odd minutes. A striking credit is the script by Norman Corwin. That is hard to believe, it's so mediocre. Further, puzzlement is inherent in the circumstance that Corwin spent years at CBS in Manhattan and surely has met flesh-and-bone admen. In any event, starting with the script the line of blame goes straight to producer-director Bruce Humphreys. The reviewer cannot know whether to think Betty Steinberg's editing "salvaged" a mess so that, at least, it "plays," or whether she was one of the culprits.

The characters are weirdly stock. Eddie Albert is first presented as the eccentric head of a Washington milk company. He flies to airplanes in his office, conducts his own milk route, has never met his advertising agent, Eleanor Parker, and is offered as an amiable boob—almost a caricature of the Eddie Albert stereotype. But later in the film, he is a double-crosser, hard as nails, conceived as a presidential aspirant. True, there is an implication—in the dialog—that he and others have been contaminated by "build-up." Only none of this, as handled, is believable.

Miss Parker herself undergoes transformation from an impoverished, plain-jane adwoman to a fashion plate with a hardening character. Again there is an implication of some moral made in the novel but barely more than a throwaway in the screen script. She is one of the two women who want Dana Andrews to marry them. In the end the other gal, Jeanne Crain, gets the ring and the "I Love You" declaration—but the audience is entitled to doubt the sincerity of the proposal. The trouble is that the villainy is contrived, surface and without subtlety or dramatic power.

There is, under the generalities set forth, next to nothing to say for the players, except that they are slightly better than a bad film. The production values are so-so. Camera work is clear, art direction, plausible, and the special score does not intrude.

Land.

## Salemson Shifts

Harold Rand's pub staff at Embassy Pictures has been beefed with addition of Harold J. Salemson, whose previous association was with the Joel Wolhandler p.r. office.

Salemson has also worked with producers and on newspapers.

## New York Sound Track

To while away the almost four-hour wait during last Wednesday's (25) 20th-Fox board meeting, reporters made up a pool (25¢ a throw) on likely Presidential winners (including such "likely" names as Ned Depinet, Max Youngstein and "Dark Horse"). The VARIETY man, drew Darryl F. Zanuck. . . . Sometime about 6:30 p.m. (the board meeting didn't break until 8), several 20th staffers were serenading reporters with impromptu 20th-Fox film title songs. One, sung to the tune of "El Rancho Grande," goes: "My name's Mahatma Ghandi/My picture is a dandy—Eeeyow! It's called 'Nine Hours to Rama/It's quite a serious drama—Eeeyow!'" Another (to the tune of "Gloccamorra") starts off: "How are things in Sodom and Gomorrah?"

A lil' victory dinner celebration last Thursday night made the Colony Restaurant look like a Presidents' Party with Darryl F. Zanuck, Spyros Skouras, Jack L. Warner and attorneys Arnold Grant and Louis Nizer making up the fancy groceries.

Yet Metro publicist emeritus Frank Whitebeck reports on his 80th birthday in Hollywood: "Yes, it was a great birthday—for an 80th. A good crowd of assorted sorts, viz., Harry Brand left the turmoil of 20th-Fox; Bruce Fowler, ex-Fox West Coast; Mike Marco of the famed Fanchon & Marco, now a Christian Science reader in the Church; George Emerson, elephant trainer; Brigham Townsend, p.a. for the Hull chain of hotels; Eddie Mannix, now a patron of Hollywood Park racetrack and giving the bangs the love and loyalty he once gave to MGM; Billy Grady, once the boy fleshpeddler of the 6th floor in United Booking; Sidney Hodemaker, restaurant chain owner; Norman Carroll, p.a. of Jangleland at Thousand Oaks and Art Concello's standby man in L.A. And more, I'm particularly grateful to Howard Strickling for staging it. . . . but that's Howard, always doing something nice. . . . Retired five years but Howard calls me in from time to time. Now I'm doing the circus exploitation for 'Jumbo.' I've seen a rough cut of this one and who says MGM can't make pictures today as good as in the '30s and '40s?"

David Stillman, prexy of Seven Arts Productions, has flown to Europe for a series of production conferences in Rome, Paris and London. MPEA's Far East topper Irving Maas vacationing in Gotham and, later, in Virginia, before returning to his Tokyo base shortly after Labor Day. He will be returning via Europe to Thailand and Singapore, since he has to be in southeast Asia on business.

Sophia Loren is one sexstress who does not think every little old stunt is all to the good, as she demonstrated the other night at Embassy's bash for her in the Four Seasons. Actress mixed a gimmick to "raffle" her off, a la her seg in "Boccaccio 70," so the drawing subbed a Vespa scooter, won by Ed Schuman of the Rugoff circuit. This way, at least, he gets to keep the prize. . . . Henry (Hifi) Martin, Universal's sales manager, back at his desk after three weeks on the road conducting regional product seminars. "El Cid," reportedly took in \$44,401 for initial stanza at the RKO Albee in Brooklyn, said to be a house record.

Which-mag-dya-read: Life says Joe E. Levine weighs 214 and is five-foot in height. Cue has the Embassy prez weighing in at 200 and standing five-five. Did the Metrecal add or subtract an inch?

Shelley Winters now casting "Faster, Faster"—Richard Sylbert just signed to direct—and, thus, she's assuming role of producer for the first time.

Susan Strasberg, now in Rome, off to Barcelona this week and work in "This Our Desire" to be followed by, it's said, a new stage version, on Broadway, of "Camille." . . . John P. Caron left Cinerama after 10 years to live out west. Had been ass't v.p.

Martin Manulis Productions Ltd., signed Deborah Kerr to star in "The Out-of-Towners," which Robert Mulligan will direct for indie production. . . . Sophia Loren set by Mirisch Co.'s "A Shot in the Dark," which Anatole Litvak will produce-direct for United Artists release.

Henry Weinstein, while continuing production activities at 20th-Fox, formed indie setup with Jerry Epstein and bought "The Day the Clown Died" for first production. . . . Dewey Martin into Walt Disney's "Savage Sam," to roll Aug. 17. . . . Gene Kelly and Bill Koslenko have joined forces for film version of "Ain't Without Words," play by Samuel Beckett, coproducing with E. S. Carpenter, who owns film and tv rights. . . . James Dobson costars with Jean Seberg in Robert Parrish's indie, "In the French Style."

Samuel Bronston Music Publishers, Inc., authorized to conduct a music publishing business in New York, with capital stock of 200 shares, no par value.

Fred Hift, international ad-pub coordinator for "Longest Day," returned to Europe Sunday (29) but will be back here in several weeks accompanied by new Zanuck starlet, Irina Demich, and Mme. Leonard Gille, the former French Resistance heroine, whose real-life story Irina enacts in the upcoming film. . . . Italian star Albert Sordi, to promote "Best of Enemies," in which he costars with David Niven.

The premiere of the New York-made indie pic, "The Small Hours," at the 55th Street Playhouse Aug. 13, will be for the benefit of the Museum of Modern Art's Film Preservation Fund. Norman C. Chaitin wrote, directed and produced the film. . . . L. Douglas Netter Jr., exec veep of Astor Pictures, in London on biz.

Stanley Ascher has resigned as prexy of Interworld Film Distributors. Exec functions continue in the hands of Maurice B. Kesten, exec veep; Saul Kasdan as veep; Nicholas Papadakis, treasurer, and Mike Mayer, secretary.

Governor Films' "Kind of Loving," the British Golden Bear winner at the Berlin Fest, prems in October at the Fine Arts. . . . Allied Artists has domestic distribution of "The Judo Tree," Japanese production to lense shortly in Tokyo with Pat Suzuki and Sessue Hayakawa.

Television City Arizona Inc., new Phoenix-based tv and theatrical firm, acquired Hemisphere Reports as a division to produce educational pix, is planning a series of "in-depth" current events films. Circuit exec Edward L. Hyman, the "orderly flow" apostle, says he has assurances from sales officials of more even distribution for the final quarter this year. Exec recently held a round of paws to this end with the major sales managers.

New equipment "never exhibited" at a theatre convention is the promise from TESMA-TEDA at December's Allied States Assn. conclave in Cleveland. . . . Refreshing press mem from Reevesound (motion picture sound equipment) pleading: "You'll hear from us when we have something useful to say. When we don't, you won't!" Voila!

Mike Mayer, attorney and exec secretary of the Independent Film Importers & Distributors of America, is again the Democratic candidate for N.Y. state senator from the Yonkers and Greenburgh (32d) district. . . . MPEA here reports that because of the scarcity and high price of basic foods in Indonesia, American companies there are providing rice to their employees as part payment for services until the food emergency is ended.

Warners has a film going called "Be Careful How You Wish" and it's about a man who turns into a fish. . . . Cassie Stinnett of Holiday mag relates that a group of Madison Avenue thinkers in-depth were summoned to Washington and asked to suggest how best to encourage more foreigners to travel in the U.S. Best idea submitted: *Repel of the Mann Act.*

Catholic diocesan papers in good number carried photos of James Stewart and, separately, Dele Robertson in the company of Catholic prelates at the Berlin Film Festival.

# SPREAD-THE-PRIMARY-BALLY

## 'BIRDMAN' SOCK IN 10 HOUSES

Second week of United Artists' "Bird Man of Alcatraz" at the 10 Premiere Showcase theatres in the New York metropolitan area, was heading for a hefty \$168,000 at VARIETY's presstime yesterday (Tues.). The third and last week for "Bird Man" starts today (Wed.).

Thus \$410,470, the two-week total for "Bird Man" at just 10 theatres, outstripped by a handsome margin the \$335,619 racked up by the three-week run of "Road to Hong Kong," United Artists' first "showcase" film, at 13 theatres. At the time the "Hong Kong" total was revealed, UA execs were characterizing them "sensational."

No figures are yet available on the biz being done by "Hong Kong" in its first subsequent break, which began last Wednesday (25) at 67 theatres throughout the metropolitan area.

The third "showcase" film, the Elvis Presley starrer, "Follow That Dream," opens next Wednesday (8) at 12 New York theatres, including the Astor on Times Square.

## Harling Needles Hartford's B.O.

Circuit exec. Philip F. Harling, as head of the Joint Anti-Toll Committee, says the Hartford Phonovision test has already flunked on programming. After a month of coinbox operations, WHCT, states Harling, has "failed to give its subscribers entertainment of a type not available on regular free commercial television."

Exec notes, for one thing, that theatrical pix aired by station have not been first-run products. Phonovision program chief John B. Pinto has said distribs were never broached to lease new pix and that the test never intended same. This brings a challenge from Harling that Pinto contradicts sworn testimony of Phonovision proxy Tom O'Neill before the FCC. Later, according to Harling, asserted at the time Phonovision's intention to screen first-run films.

Harling noted that while WHCT in the first month presented 13 feature films, none for under the tune-in price of \$1, some 21 free tv stations with signals picked up in Hartford presented a total of 547 features. Not to mention, needles Harling, diversity in programming.

## Kansas City Feed-Speeds Ralph Adams on Move

Kansas City, July 31. Members of the Motion Picture Assn. will hold a farewell luncheon honoring Ralph Adams, Fox Midwest film buy, Aug. 7 at the Colony Restaurant. Adams is departing in mid-August for the Coast and a new assignment in film buying there for the parent company.

Adams has been a key executive with the circuit here for a number of years, and has 33 years of service with the company. He started as a concession boy in his native Ottawa, Kans., in 1929. His duties here will be taken over by Harold Hume, veteran booker for the Leon Robertson district, and there will be some shuffling of booking responsibilities between Hume and Don Ireland.

William Jeffries, president of MPA, has appointed Hume, Frank Thomas of Allied Artists and Thomas Baldwin of Columbia as committee in charge of the Adams luncheon. Tickets may be obtained from any of these committee members.

## Levine Reaps As He Sows; His Back-to-Back U.S. Parties Rate Big Notice

For Joseph E. Levine, who's seldom at a loss to make with impact on the trade, last week was notably memorable.

Coincidentally with his three "back-to-back" soirees for Sophia Loren and the "Boccaccio" launchings in L. A. and San Francisco, Life and Cue mags (latter a N.Y. local publication) blossomed with yeasty profiles of the Embassy boss. Life's seven-page layout was, of course, the big gun, and had been pending for several months.

The coast-to-coast party hosting, which commenced with a Manhattan bash at the posh Four Seasons, was on the typical Levine scale respecting all the key wassail components, and understood to have cost in toto a minimum of \$35,000, excluding the air fares and per diem for the basic cast (including Carlo Ponti and Embassy execs).

The three-city fetes were billed as "victory parties," inasmuch as Miss Loren also collected her "best actress" Oscar on the Hollywood leg of the junketing.

## O'Seas Phase Complete; Mankiewicz to Coast

"Cleopatra" finished shooting Friday (27) in Europe and Egypt and will return to Hollywood to be completed; 20th-Fox board chairman Spyros P. Skouras stated in New York Friday. The announcement came in the form of a release issued by the company after a Skouras press conference set for Friday had been cancelled. The press conference, itself announced several days prior to the Wednesday (25) board meeting, was dropped Thursday (26).

The press statement quoted Skouras as saying that he had seen five-and-a-half hours of film and "can say with utmost confidence that there has never been an entertainment in the history of the amusement world to rival 'Cleopatra'."

The last footage to be shot abroad was the battle between Antony and Octavian's army, photographed in Egypt. The film's director, Joseph L. Mankiewicz, passed through New York Monday (30) en route from Rome to Hollywood where he will spend the next several months editing and scoring the film.

## Jack Rose Due in Paris For Alain Poire Talks On His 'Purpose-Pleasure'

Hollywood, July 31.

Jack Rose will leave for Paris Aug. 8 to discuss French financing with Gaumont Pictures on "Purpose — Pleasure," original story and screenplay by Rose which will Daniel Mann will direct, with film to be made for Paramount release, to be made under \$1,000,000 starting in September, 1963 in France.

Rose will meet with Alain Poire of French-Gaumont, arrangements having been set by Michel Bernheim of Paramount's Paris office. Rose will also seek what he terms "a sexy French actress" and a young English actor for his next Paramount picture, "Every Wednesday Night," while abroad. Film goes in Hollywood after the first of the year.

Rose has just completed the Jackie Gleason-Glynis Johns starrer "Papa's Delicate Condition" and has "Who's Got the Action?" starring Lana Turner, Dean Martin, and Nita Talbot, in the can for Paramount.

## U. TOO, BREAKS N.Y. PATTERN

Appearances to the contrary, Universal officials are stressing that their multiple launching next Friday (3) of "Spiral Road" in the New York exchange is no echo of the United Artists' "Premiere Showcase." Close inspection does reveal some distinctions, but the two plans have much in common.

For one, there's that prestigious Broadway exposure, and for another, the amortization of campaign monies over all the participating theatres. This respects those deficits incurred for just launching a pic on the Main Stem or with an eastside daydate, and has been a prime spur to departures from the conventional Gotham payoff pattern.

In the case of "Spiral" and as with the UA multiple showcasing, advertising will list all the houses linked by the plan. A U exec makes the point, however, that all ads are being keyed to the Broadway engagement, commencing with spreads in the N.Y. gazettes over the past weekend. This simply, but perhaps significantly, means keeping the spotlight on the Broadway run (at the Warner). The UA approach also keeps Main Stem prestige in mind, but without favoring Broadway, touting the concurrent availability of a Broadway first-run "in your own neighborhood."

"Spiral" is booked in 22 situations, although only a handful are actually set to daydate the Warner. These include the Adams, Newark, Garden, Paterson, Central, Passaic, State, New Brunswick, Playhouse, Princeton, Drive-In, Morris Plains, Starlight Drive-In, Croton, Roosevelt, Beacon, and 9 G Drive-In, Hyde Park. Additional firstruns will join up over a two-week period.

Whereas the UA showcase outlets are "clustered" in the N.Y. boroughs and some adjacent communities, the "Spiral" network extends the perimeter by some miles, so that's a distinction of sorts, too.

U is understood anxious to add on a Brooklyn house when it reprises the plan in a few weeks with "Phantom of the Opera," which would indeed be a novelty.

## 'El Cid' Makes With Boxoffice Music

Well established in the trade is the fact that Samuel Bronston's "El Cid" is proving the biggest moneymaker in the history of Allied Artists. The distributor is getting top rental terms from exhibitors.

AA execs eschew identity as being the hero, however, pointing up the fact that the picture itself should reap the laurels. House records are being broken in numerous locations. Bronston's picture drew \$18,800 in a first week at the Lincoln Drive-in, Philadelphia, the tallest money in the theatre's 15-year operation.

The gross was \$14,000 at the Fifth Avenue Theatre, Seattle, and \$7,500 in six days at the Fox Theatre, Spokane.

A record \$44,400 was established at the RKO Albee, Brooklyn. The feature took in \$347,500 in its first week in 33 houses in Los Angeles. Playing what AA terms "special engagements"—that is, territorial multiple runs on a continuous policy with a hike in admission prices—the feature has been outperforming "South Pacific" and "Spartacus" and in numerous instances rates in the same league with "Ben-Hur," "Ten Commandments," and "Around the World in 80 Days."

All adds up to a Samuel Bronston success story.

## It's Skouras-Backing-Zanuck at 20th

Continued from page 1

how the directors voted, it seemed most likely that the three anti's were those three men who subsequently resigned from the board: Rosenman, Gould and Loeb.

The length of the board meeting (it started at 4 p.m. and didn't wind until almost 8) confounded and confused interested parties waiting outside. It was assumed—incorrectly, as it turned out—that the Zanuck-Skouras forces were losing out, a feeling reinforced when word came that Nizer was planning to hold a press conference at his office later in the evening. That could only mean, it was reasoned, that the Zanuck forces were going to declare a proxy war. The length of the meeting also worried Peter Trèves, head of his own brokerage firm, who reportedly tried to get word to director Gould in the beleaguered board room to offer to "compromise" by accepting 20th general counsel Otto Koegel as new proxy, in place of exec veep in charge of production, Peter G. Levathes, whom the Gould-Loeb forces were pushing against the Zanuck candidacy.

It was learned after the meeting that Zanuck had been "in" almost from the start. Most of the time was taken up in discussing terms of Skouras' new position as chairman (see separate story), in the election of four new directors, and in the naming of a new executive committee. While Gould and Loeb did not resign until the next day, it seemed inevitable that they would do so when the names of the new directors and the makeup of the new exec committee were revealed.

**New Board Members**  
New board members are Arnold Grant, Zanuck's attorney; producer-director William Wyler, a close friend of the new proxy's; business exec. Francis S. Leven; and Zanuck himself. Gould and Loeb were conspicuous by their absence from the new executive committee, which includes Skouras, Zanuck, Grant, Leven, Thomas A. Pappas, Robert Clarkson and Robert Lehman. The latter being a key figure in the behind-the-scenes maneuvering which finally threw the board contest to Skouras and Zanuck.

While Loeb's resignation from the board on Thursday (26) was announced—and accepted—in a couple of carefully worded, and generally cliché-laden statements, there was no such formality surrounding the Gould resignation, attesting to the bitterness on both sides. Zanuck greeted the Gould resignation with a tight-lipped "no comment," and Gould would not elaborate on his action, which obviously spoke for itself. Trèves said afterwards that he could not,

In good faith, ask Gould to continue to represent him on the board and thus, as a minority board member, be held liable for actions by the board majority with whom he so heartily disagreed.

**Stock Sags**  
These and other statements led to rumors that the Trèves-Loeb faction might be contemplating a proxy fight, rumors dismissed later by Gould. The latter said that he hadn't heard of any such thing and suggested that perhaps these were "plants" designed to bolster the stock which sagged in trading following the news of Zanuck's election, which, of course, knocked out the idea of a Zanuck proxy fight. In his letter of resignation to Skouras (which, incidentally, was answered by Zanuck), Loeb pointed out that he had been "urging new and stronger management" and said that he could not "in good conscience go along with the decision made yesterday."

"I do not believe that it accomplishes what I think essential: a vigorous, young, efficient, businesslike administration which can compete under today's conditions in the entertainment field." There is a need for a "revamping from top to bottom," he went on, "in-

cluding production, distribution and exploitation. I hope my reservations prove groundless."

Zanuck, in his turn, expressed regret that Loeb was resigning, as well as regret that Loeb would not be present "to participate in and witness the changes we will accomplish in all phases of the company's operation to the end that this great company soon regains its prestige and profits."

In a lengthy statement accompanying the announcement of his election, Zanuck said he had no illusions about the plight of the company and declared it is "time for 21st century methods for 20th Century-Fox." (More specific details on the plans of the co-founder and new proxy of 20th-Fox are in a separate story.)

Undoubtedly two key figures in the Zanuck administration will be attorney (and new board member) Grant, who is expected to talk for Zanuck in the executive committee meetings which will be held in the next couple of weeks while Zanuck is in Paris, and Seymour Poe, Zanuck's producer's rep on "The Longest Day" and considered one of the ablest, and toughest, sales minds in the business.

## Chronology of 20th Board Battle

The following is a chronology of events which led to the 20th-Fox board battle which was climaxed last week with the election of Darryl F. Zanuck to the presidency and retiring proxy Spyros P. Skouras as chairman of the board:

1956: Retirement of studio production chief Darryl F. Zanuck to enter independent production, followed by appointment of Buddy Adler to succeed Zanuck.

1960: Death of Adler in July. Bob Goldstein, 20th production chief in Great Britain named production chief in Hollywood.

1961: Milton S. Gould, repping Trèves & Co. and John L. Loeb, senior partner Carl M. Loeb, Rhoades & Co. elected to the 20th board in March. Wall Streeters sought board representation following company's continuing production-distribution losses.

1961: In June, Peter G. Levathes named studio production head to succeed Bob Goldstein, who returned to his post in Britain.

1961: In August, Wall Streeters' demands for top management reorganization resulted in election of exec veep W. C. Michel as chairman of executive committee "with powers equal to those of the president." Skouras announced he plans to divide his time between New York and Hollywood.

1961: In September, Levathes named exec vice-president in charge of production.

1962: Judge Samuel I. Rosenman elected to vacant post of chairman of the board in February, a post he assumed April 15.

1962: Skouras reelected president of company at annual meeting in May.

1962: At June board meeting, Skouras announced his plans to retire "for reasons of health" on or before Sept. 30. Zanuck, from his Paris headquarters, demanded a special stockholders meeting. In effect, he is asking for the presidency and threatening proxy fight if he is denied.

1962: Zanuck elected president and Skouras chairman at July board meeting, following resignation of Judge Rosenman from chairmanship at same meeting. Day after meeting, Gould and Loeb resign from the board.

ANOTHER TOWN ANOTHER KIND OF

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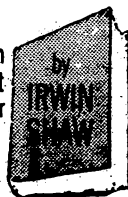
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# New Films Lift L.A.; 'Music' Grand 43G, 'Boccaccio' Boff 13G, 'Comedy' Lusty 11G; 'Lolita' 10G, 'Story' 25G

Los Angeles, July 31.

First-run biz is up again this session, bolstered by gigantic opening of "The Music Man," which is looking for a great \$43,000 in first week at Hollywood Paramount. Launching of six other newcomers is helping. "Boccaccio '70" is heading for a lush \$13,000 at the Fine Arts while "Harold Lloyd's World of Comedy" looks loud \$11,000 at the Vogue.

Holdover "El Cid" in second multiple stanza, shapes to get \$230,000 for 23 houses, including a whopping \$24,000 in three mainstem situations. "That Touch of Mink" is rated lusty \$28,000 or near in four hardtops in second and landing a big \$192,000 in 27 houses on multiple-run.

Also new, "Geronimo" is rated fine in two spots. "Lolita" shapes nice \$10,000 in sixth Beverly week. "West Side Story" is pushing to great \$25,000 in 33d round at the Chinese.

## Estimates for This Week

**Hollywood-Paramount** (State) (1,468; \$1.75-\$2.80) — "Music Man" (WB). Mighty \$43,000. Last week, "Bon Voyage" (BV) (5th wk), \$6,700.

**Vogue** (FWC) (810; 90-\$1.50) — "World of Comedy" (Conti). Loud \$11,000. Last week, with Warren's "Tales of Terror" (AI). "Burn, Witch, Burn" (AI) (2d wk), \$6,200.

**Fine Arts** (FWC) (631; \$1.49-\$2.40) — "Boccaccio '70" (Embassy). Socko \$13,000. Last week, "Miracle Worker" (UA) (9th wk), \$3,300.

**Orpheum** (Pix) (Metropolitan-Prin) (2,213; 75¢; 90-\$1.50) — "Geronimo" (UA) and "Between Heaven and Hell" (20th) (reissue) (Orpheum). "Young Doctors" (UA) (reissue) (Pix). Fine \$10,000. Last week, "Judgment at Nuremberg" (UA) (2d wk), \$8,000.

**Pantages** (RKO) (1,512; 90-\$2) — "Portrait in Black" (U) and "Sapphire" (U) (reissues). Dull \$1,800. Last week, "Written on Wind" (U). "Imitation of Life" (U) (reissue), \$2,600.

**Four Star** (UATC) (868; 90-\$1.50) — "Important Man" (Lope) (2d wk). Fair \$4,500. Last week, \$3,400.

**Music Hall** (Ros) (720; \$2-\$2.40) — "Whistle Down Wind" (Pathe) (2d wk). Okay \$3,700. Last week, \$4,400.

**Los Angeles, Hollywood, Baldwin** (Metropolitan-FWC-State) (2,047; \$56; 1,800; 90-\$1.50) — "El Cid" (AA) (2d wk). Whopping \$24,000. Last week, \$37,900.

**Warren's, Hawaii** (Metropolitan-G&S) (1,757; 1,106; 90-\$1.50) — "Peeping Tom" (Astor) and "Most Wanted Man" (Astor). Poor \$4,700. Last week, Hawaii with State, "Satin in High Heels" (Cos). "Girls Can't Help It" (20th) (reissue), \$6,500.

**Crest** (State) (750; 90-\$1.50) — "Never Let Go" (Conti). Listless \$2,500. Last week, "Carry On, Teacher" (Gov) (8th wk), \$2,100.

**State** (UATC) (2,404; 90-\$1.50) — "Creature from Haunted Sea" (Man) and "Devil's Partner" (Man). Slight \$4,500.

**Hillstreet, Wilmetts; Iris, Loyola** (Metropolitan-SW-FWC) (2,752; 2,344; 825; 1,298; 90-\$1.50) — "Touch of Mink" (U) (2d wk). Lusty \$28,000 or near. Last week, \$37,800.

**Fox Wilshire** (FWC) (1,990; \$1.49-\$2.40) — "Bird Man of Alcatraz" (UA) (4th wk). Fine \$9,500. Last week, \$10,000.

**Egyptian** (UATC) (1,392; \$2-\$2.40) — "Hatari" (Par) (5th wk). Solid \$9,500. Last week, \$9,400.

**Beverly** (State) (1,150; 90-\$2) — "Lolita" (MGM) (6th wk). Nice \$10,000. Last week, \$10,500.

**Warner Beverly** (SW) (1,316; 90-\$2.40) — "Advise and Consent" (Col) (8th wk). Good \$9,000. Last week, \$10,500.

**Lido** (FWC) (876; \$2) — "Taste of Honey" (Conti) (18th wk). Okay \$4,100. Last week, \$4,200.

**Chinese** (FWC) (1,408; \$1.25-\$3.50) — "West Side Story" (UA) (33d wk). Great \$25,000. Last week, \$22,700.

**El Rey** (FWC) (861; 90-\$1.50) — "Miracle Worker" (UA), (M.O.). Fair \$4,000. Last week, "Boys Night Out" (MGM) and "Jessica" (UA), \$2,700.

## Key City Grosses

### Estimated Total Gross

**This Week** ..... \$2,559,900

(Based on 21 cities and 261 theatres, chiefly first runs, including N.Y.)

**Last Year** ..... \$2,670,300

(Based on 24 cities and 284 theatres)

# 'Music' Sockeroo \$21,000, Toronto

Toronto, July 31.

Exhibitors here are being helped currently by high calibre product. "Music Man" still is wham at two Famous Player houses on second week. Also strong is "Advise and Consent," also in second, at the Hyland. "Mr. Hobbs Takes a Vacation" is holding lusty at Rank three-house combo in third session.

Still great at the b.o. is "Boys Night Out" in fourth at Loew's. "Bon Voyage," also in fourth, continues lively at the University. "Counterfeit Traitor" in seventh round at Hollywood is rated trim.

## Estimates for This Week

**Carlton, Danforth, Humber** (Rank) (2,318; 1,328; 1,203; \$1-\$1.50) — "Hobbs Takes a Vacation" (20th) (3d wk). Sprightly \$17,000. Last week, \$20,000.

**Eglinton** (FP) (918; \$1.50-\$2.50) — "Windjammer" (NT) (reissue) (4th wk). Hold at sock \$6,600. Last week, \$6,700.

**Hollywood** (FP) (1,080; \$1-\$1.50) — "Counterfeit Traitor" (Par) (7th wk). Still neat at \$5,500. Last week, \$7,000.

**Hyland** (Rank) (1,373; \$1-\$1.50) — "Advise and Consent" (Col) (2d wk). Sharp \$11,000. Last week, \$12,000.

**Imperial, Nottown** (FP) (3,206; 959; \$1-\$1.75) — "Music Man" (WB) (2d wk). Wham \$21,000. Last week, \$25,000.

**Loew's** (Loew) (1,641; \$1-\$1.50) — "Boys Night Out" (MGM) (4th wk). Great \$12,000. Last week, \$13,000.

**Tivoli** (FP) (935; \$1.50-\$2.50) — "West Side Story" (UA) (11th wk). Hefty \$11,000. Last week, ditto.

**University** (FP) (1,393; \$1.25-\$1.50) — "Bon Voyage" (BV) (4th wk). Lusty \$8,000. Last week, \$9,000.

# 'Lolita' Smash \$14,000, Balto; 'Miracle' Trim 6G, 'Boys' Fat 10G; 'Voyage' 7G

Baltimore, July 31.

Trio of new films has put some life into downtown cinema scene. "Miracle Worker" is fine in opener at the bandbox Charles. "Lolita" is big in first at the Town while "Boys Night Out" is nice on initiator at the Hipp.

"Bon Voyage" is rated good in second week at the New. "Touch of Mink" is pleasing in sixth and final round at the Stanton. "Merrill's Marauders" looks fair in second at the Mayfair. "Only Two Can Play" still is in the chips for sixth stanza at Playhouse.

## Estimates for This Week

**Avalon** (Freedman) (860; \$5) — "Sweet Ecstasy" (Indie) (2d wk). Oke \$2,300. Last week, \$4,500.

**Aurora** (Rappaport) (367; 90-\$1.50) — "Swan" (MGM) (reissue). Fair \$1,500. Last week, "World Suzie Wong" (Par) (reissue), \$1,600.

**Charles** (Fruitman) (500; 90-\$1.50) — "Miracle Worker" (UA). Fine \$6,000. Last week, "World of Comedy" (Conti) (2d wk), \$2,900.

**Cinema** (Schwaber) (460; 90-\$1.50) — "Virdiana" (Kings) (3d wk). Oke \$2,100. Last week, \$2,300.

**Hippodrome** (Rappaport) (2,200; 90-\$1.50) — "Boys Night Out" (MGM). Pleasing \$10,000. Last week, "Hatari" (Par) (4th wk), \$5,000.

**Five West** (Schwaber) (435; \$1.50-\$2) — "Judgment at Nuremberg" (UA) (15th wk). Steady \$2,200. Last week, same.

**Little** (Rappaport) (300; 90-\$1.50) — "Carry on Constable" (Gov) (2d wk). Oke \$2,000. Last week, \$2,300.

**Mayfair** (Fruitman) (700; 90-\$1.50) — "Merrill's Marauders" (WB) (2d wk). Fair \$4,000. Last week, \$6,000.

**New** (Fruitman) (1,600; 90-\$1.50) — "Bon Voyage" (BV) (2d wk). Good \$7,000. Last week, \$8,000.

**Playhouse** (Schwaber) (355; 90-\$1.50) — "Only Two Can Play" (Col) (6th wk). Steady \$2,000. Last week, same.

**Rex** (Freedman) (500; \$1.50) — "Not Tonight Henry" (Indie) (3d wk). Nice \$2,500. Last week, \$3,000.

**Stanton** (Fruitman) (2,800; 90-\$1.50) — "Touch of Mink" (U) (6th wk). Down to \$6,000, but profitable. Last week, \$7,000.

**Town** (Rappaport) (1,125; 90-\$1.50) — "Lolita" (MGM). Big \$14,000. Last week, "Advise and Consent" (Col) (4th wk), \$5,000.

# 'Lolita' Modest \$7,000, Seattle; 'Cid' 12G, 2d

Seattle, July 31.

Some exhibitors are blaming the heat for the sad boxoffice performance this stanza while others claim it is the big Fair's competition. Some new pix are not getting far. Best of these newbies is "Lolita" which looms fair at Music Hall. "Three Stooges in Orbit" is drab in opening at Paramount. However, "El Cid" continues its amazing gait, with a wow take in second round at Fifth Avenue.

## Estimates for This Week

**Blue Mouse** (Hamrick) (739; \$1.25-\$1.50) — "Road to Hong Kong" (UA) (3d wk). Fair \$3,500. Last week, \$5,700.

**Coliseum** (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "Reprieve" (AA) and "Hitler" (AA). Sad \$4,000 in 5 days. Last week, "My Geisha" (Par) and "Air Patrol" (Indie), \$7,300 in 9 days.

**Fifth Avenue** (Fox-Evergreen) (2,500; \$1.25-\$1.50) — "El Cid" (AA) (2d wk). Wow \$12,000 or near. Last week, \$16,800.

**Music Box** (Hamrick) (738; \$1.50-\$3) — "West Side Story" (UA) (23rd wk). Hep \$5,500. Last week, \$6,200.

**Music Hall** (Hamrick) (2,200; \$1.25-\$1.50) — "Lolita" (MGM). Only fair \$7,000 or close. Last week, "Touch of Mink" (U) (5th wk), \$4,800.

**Paramount** (Fox-Evergreen) (3,000; \$1.25-\$1.50) — "Three Stooges in Orbit" (Col) and "Zotz" (Col). Drab \$4,000. Last week, "Bon Voyage" (BV) and "Little Bears" (20th) (3d wk), \$4,900 in 8 days.

# 'Music' Terrific \$22,000, Mpls.; 'Alcatraz' Hefty 8G; 'Mink' Hot 9G, 6th

Minneapolis, July 31.

Two stunning newcomers, "Music Man" and "Bird Man of Alcatraz," will light up local scene brilliantly this session. Both are off to fast starts, although "Music Man" shapes standout at Orpheum. However, "Bird Man" also is hefty at Academy.

That sizable array of holdovers still is making plenty of boxoffice noise. Such winners as "West Side Story" (24th wk), "That Touch of Mink" (Sixth stanza), "Lolita" and "Counterfeit Traitor" last-named in fifth week, still are making exhibitors happy. "Boys Night Out" in fifth round continues lively. "Notorious Landlady" is trim in second at World.

## Estimates for This Week

**Academy** (Mann) (1,000; \$1.25-\$1.50-\$1.75) — "Bird Man of Alcatraz" (UA). Hefty \$8,000. Last week, "Oklahoma" (20th) (reissue), \$2d wk, \$3,800.

**Avalon** (Frank) (800; \$1) — "Adam and Six Eyes" (Indie) and "Woman Like Satan" (UA) (reissue). Okay \$2,500. Last week, "Like-Wow" (Indie) and "Bachelor Party" (UA) (reissue) (3d wk), \$1,500.

**Century** (Par) (1,300; \$1.25-\$1.50) (Continued on page 18)

# Cool Breezes Hypo Hub; 'Tales' Tall \$12,000, 'Comedy' Hep 12½G, 'Boys' Boff 25G, 'Man' 10G; 'Mink' 14G, 6

Boston, July 31.

Only one new arrival here this week as big recent entries are holding, with excellent biz hyped by some cooler weather. Week of rain and cool temperatures was heightened by topcoat weather Friday (27) filling up the firstruns. New arrival, "Tales of Terror" is sock at the Pilgrim. "World of Comedy" landed a smash first round at Exeter.

## Broadway Grosses

**Estimated Total Gross**

**This Week** ..... \$561,900

(Based on 28 theatres)

**Last Year** ..... \$623,400

(Based on 31 theatres)

# 'Alcatraz' \$24,000, Philly; 'Road' 12G

Philadelphia, July 31.

New product, which was heavily exploited, is helping first-run biz here this stanza. "Music Man" is heading for a socko take at Stanley in first week. "Spiral Road" looms fancy on opener at the Viking while "Bird Man of Alcatraz" is rated smash on initiator at Gold- man. "Adventures of Young Man" is quite disappointing at the Fox but should wind up with an okay figure.

"Lolita" looks great in fifth Trans-Lux session. "That Touch of Mink" still is fine in sixth at Randolph.

## Estimates for This Week

**Arcadia** (S&S) (622; 95-\$1.80) — "Advise and Consent" (Col) (6th wk). Fair \$5,500. Last week, \$6,000.

**Boyd** (SW) (1,536; \$2-\$2.75) — "Shuttered until 'Brothers Grimm'" (MGM) opens on Aug. 6.

**Fox** (Milgram) (2,200; 95-\$1.80) — "Adventures of Young Man" (20th). Okay \$14,000. Last week, "Notorious Landlady" (4th wk), \$11,000.

**Goldman** (Goldman) (1,000; 95-\$1.80) — "Bird Man of Alcatraz" (UA). Smash \$24,000 or close. Last week, "Bon Voyage" (BV) (4th wk), \$8,500.

**Midtown** (Goldman) (1,200; \$2-\$2.75) — "West Side Story" (UA) (38th wk). Steady \$11,000. Last week, \$10,000.

**Randolph** (Goldman) (2,200; 95-\$1.80) — "Touch of Mink" (U) (6th wk). Fine \$13, or over. Last week, \$17,000.

**Stanley** (SW) (2,500; 95-\$1.80) — "Music Man" (WB). Socko \$38,000 or near. Last week, "Boys Night Out" (MGM) (5th wk), \$5,500 in 5 days.

**Stanton** (SW) (1,483; 95-\$1.80) — "Hatari" (Par) (6th wk). Off to \$6,500. Last week, \$9,000.

**Studio** (Goldberg) (383; 95-\$1.80) — "Paradise" (Indie) and "Girl Chasers" (Indie) (2d wk). Mild \$3,500. Last week, \$6,000.

**Trans-Lux** (T-L) (500; \$1.20-\$2) — "Lolita" (MGM) (5th wk). Great \$12,500. Last week, \$12,000.

**Viking** (Sley) (1,000; 95-\$1.80) — "Spiral Road" (U). Fancy \$12,000 or close. Last week, "Escape from Zahrain" (Par) (4th wk), \$4,500.

**World** (R&B-Pathe) (499; 95-\$1.80) — "I Like Money" (Indie). Fair \$2,300. Last week, "Tomorrow My Turn" (Show) (2d wk), \$2,600.

# 'MUSIC' LOUD \$10,000 IN PORT.; 'VOYAGE' FAST 6G

Portland, Ore., July 31.

Extreme heat wave, which continues here, is cutting into most first-run biz currently. Also, a plethora of holdovers is bogging down grosses. "Music Man" is lofty in second at Fox while "Bon Voyage" looms fine in first hold-over round at Orpheum. "That Touch of Mink" still is rated fine in sixth session at Broadway. Judgment at Nuremberg" and "West Side Story" continue in the chips. But elsewhere, it's mild to dull for the most part.

## Estimates for This Week

**Bagdad** (Sullivan) (1,400; \$1.25) — "Counterfeit Traitor" (Par) and "Cape Fear" (U) (5th wk). Mild \$1,000. Last week, \$1,400.

**Broadway** (Parker) (1,890; \$1-\$1.50) — "Touch of Mink" (U) (6th wk). Fast \$3,000. Last week, \$3,800.

**Esquire** (Cruikshank) (460; \$1.25) — "Hobbs Takes a Vacation" (20th) and "Jessica" (UA), \$2,700.

(Continued on page 18)

# 'Alcatraz' Loud \$16,000, Pitt; 'Music' Wham 21G, 2d; 'Mink' Big 9G, 6th

Pittsburgh, July 31.

"Music Man" still is topper in Pitt, being socko in second round at Stanley. Among newcomers, "Bird Man of Alcatraz" looms lofty at Penn. "I Like Money" at Shadyside and "Bell Antonio" at Squitler Hill are passable. "West Side Story" continues steady in 25th week at Nixon.

"Touch of Mink" remains hot in sixth round at Gateway while "Notorious Landlady" is showing surprising strength in second at Fulton.

## Estimates for This Week

**Fulton** (Assoc.) (1,530; \$1-\$1.50) — "Notorious Landlady" (Col) (2d wk). Hot \$8,500 after \$9,100 for first week.

**Gateway** (Assoc.) (1,900; \$1-\$1.50) — "Touch of Mink" (U) (6th wk). Socko \$9,000. Last week, \$10,500.

**Nixon** (Rubin) (1,760; \$1.50-\$2.75) — "West Side Story" (UA) (25th wk). Hep \$6,500. Ditto last week.

**Penn** (UATC) (3,300; \$1-\$1.50) — "Bird Man of Alcatraz" (UA). Tall \$16,000. Last week, "Reprieve" (AA), \$6,500.

**Shadyside** (MOTC) (750; \$1.25) — "I Like Money" (20th). Fine \$3,000. Last week, "Jules and Jim" (Janus) (2d wk), \$1,800.

**Squitler Hill** (SW) (834; \$1.25) — "Bell Antonio" (Arrow). Good \$2,500. Last week, "Five Finger Exercise" (Col) (3d wk), \$2,200.

**Stanley** (SW) (3,700; \$1-\$1.50) — "Music Man" (WB) (2d wk). Booming \$21,000. Last week, \$26,000.

**Warner** (SW) (1,516; \$1-\$1.50) — "My Geisha" (Par) (2d wk). Drab \$4,500. House drab tomorrow (Wed.) to get ready for Aug. 8 opening of "Brothers Grimm" (MGM).

# Chi Sturdy; 'Music' Very Big \$48,000, 'Alcatraz' Socko 25G, Both 2d; 'Man' Fast 18G; 'Lolita' 19G, 'Mink' 17G, 7

Chicago, July 31.  
Chi firstruns are generally still riding the crest of last week's big premiers. However, some long-termers are meeting more b.o. resistance. Debuting this week are "Whistle Down Wind," with a snappy total at the Carnegie, and Monroe tandem of "Twist All Night" and "Magic Voyage of Sinbad," which is trim.  
"Music Man" heads up a batch of flashy first round holdovers and is grabbing a mighty gross at the Chicago. "Bird Man of Alcatraz" is pulling a sock second frame at the Oriental. "Adventures of a Young Man" is lively in its Woods second session.

Third canto of "Viridiana" is slick at the World while "Lolita" continues boffo in its Loop fifth round. "Bon Voyage" is very good for same stanza at State-Lake.

"Hatari!" is nailing a sharp fifth round at the Roosevelt. "Taste of Honey" is solid in Cinema fifth.  
"Geisha" is rated lively in sixth Esquire week. "That Touch of Mink" shapes fancy in United Artists seventh round.

One hardticket, "Judgment At Nuremberg" is finishing out a 10-week run with an okay frame at Cinestage, while "West Side Story" remains terrific in its Todd 23d stanza.

**Estimates for This Week**  
Carnegie (Telefilm) (495; \$1.25-\$1.80) — "Whistle Down Wind" (Indie) Nifty \$3,000. Last week, "A Woman Like Satan" (Indie) and "Something Wild" (Indie), \$3,200.  
Chicago (B&K) (3,900; \$1.25-\$1.80) — "Music Man" (WB) (2d wk) Wham \$48,000. Last week, \$53,000.  
Cinestage (Todd) (1,038; \$1.75-\$2.50) — "West Side Story" (UA) (24th wk) Sock \$12,000. Last week, \$12,400.  
(Continued on page 18)

## 'Alcatraz' Sock \$20,000, Det.; 'Geisha' Fatso 15G; 'Music' 23G; 'Mink' 16G, 6

Detroit, July 31.  
The firstruns are jumping currently with hot product as a touch of fallish weather has turned Detroiters from beaches and swimming pools to the film houses. "Music Man" still is great in second week at the Michigan.

"Bird Man of Alcatraz" shapes smash on opener at the Palms. "My Geisha" looks big at Grand Circus also in first. "Lolita" is torrid in second round at the Adams. Day-dating of "Adventures of a Young Man" at Fox and Trans-Lux Krim stays nice in second session. That "Touch of Mink" is climbing over last week's total to a boff take in sixth at Mercury.

**Estimates for This Week**  
Fox (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.49) — "Adventures of a Young Man" (20th) (2d wk) Good \$7,000. Last week, \$11,000.  
Michigan (United Detroit) (4,028; \$1.25-\$1.49) — "Music Man" (WB) (2d wk) Wow \$23,000. Last week, \$25,000.  
Palms (UD) (2,995; \$1.25-\$1.49) — "Bird Man of Alcatraz" (UA) and "Something Wild" (UA) Great \$20,000 or close. Last week, "Hell is for Heroes" (Par) and "Geronimo" (UA) (2d wk-5 days), \$7,000.  
Madison (UD) (1,408; \$1.50-\$2.65) — "West Side Story" (UA) (24th wk) Sock \$12,000. Last week, \$12,400.

Grand Circus (UD) (1,400; \$1.25-\$1.49) — "My Geisha" (Par) and "Fire Away" (Par) Big \$15,000. Last week, "Notorious Landlady" (Col) \$6,200 in third week.

Adams (Balaban) (1,700; \$1.25-\$1.50) — "Lolita" (MGM) (2d wk) Hotso \$10,000. Last week, \$12,500.  
United Artists (UA) (1,667; \$1.25-\$1.50) — "Advise and Consent" (UA) (5th wk) Oke \$5,000. Last week, \$4,600.

Music Hall (Beacon Enterprises) (1,213; \$1.20-\$2.65) — "Holiday in Spain" (Nat Th.) (10th wk) Great \$13,000. Last week, \$12,000.  
Mercury (UD) (1,465; \$1.1-\$1.80) — "Touch of Mink" (U) (6th wk) Perking to sock \$16,000 or over. Last week, \$14,000.

Trans-Lux Krim (Trans-Lux) (980; \$1.49-\$1.65) — "Adventures of a Young Man" (20th) (2d wk) Good \$10,000. Last week, \$12,000.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net, i.e., without usual tax. Distributors share on net take, when playing percentage; hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

## 'Mink' Giant 18G, Denver; 'Lady' 7G

Denver, July 31.  
Outstanding news here this session is the wow gross being racked up by "That Touch of Mink" in first week at the Centre. "Music Man" still is fancy in fourth stanza, daydating the Crest and Paramount. "Hatari!" looks dandy in fourth at the Denver while "Lolita" continues fine in second at Aladdin. "Notorious Landlady" looks stout in second at Orpheum. "Taste of Honey" shapes big on opener at arty Vogue while "Carry On Teacher" looks sock in first at arty Esquire.

**Estimates for This Week**  
Aladdin (Indie) (900; \$1.25-\$1.45) — "Lolita" (MGM) (2d wk) Fine \$6,000. Last week, \$7,500.  
Centre (Fox) (1,270; \$1.25-\$1.45) — "Touch of Mink" (U) Wow \$18,000 or over. Last week, "Boys' Night Out" (MGM) (2d wk), \$7,000.

Cooper (Cooper) (814; \$1.65-\$2.50) — "Cinematic Holiday" (Cinematic) (9th wk) Sock \$20,000 or near. Last week, \$18,000.  
Crest (Wolfberg) (750; \$1.25-\$1.45) — "Music Man" (WB) (4th wk) Fine \$5,000. Last week, \$6,500.

Denham (Indie) (800; \$1.25-\$2.50) — "West Side Story" (UA) (13th wk) Sturdy \$7,500. Last week, \$8,000.  
Denver (Fox) (2,432; \$1.25-\$1.45) — "Hatari" (Par) (4th wk) Dandy \$7,000. Last week, \$8,500.

Esquire (Fox) (600; \$1.25-\$1.45) — "Carry On Teacher" (Indie) Socko \$4,000. Last week, "One Summer of Happiness" (Indie) and "Young Sinners" (Indie) \$1,900.  
Orpheum (RKO) (2,690; \$1.25-\$1.45) — "Notorious Landlady" (Col) and "East of Kilimanjaro" (Indie) (2d wk) Stout \$7,000 or close. Last week, \$11,000.

Paramount (Wolfberg) (2,100; \$1.25-\$1.45) — "Music Man" (WB) (4th wk) Fancy \$14,000. Last week, \$15,000.

Towne (Indie) (600; \$1.25-\$1.45) — "Bon Voyage" (BV) (5th wk) Good \$3,500. Last week, \$4,000.  
Vogue (Art Theatre Guild) (450; \$1.25) — "Taste of Honey" (Cont) Big \$1,700 or over. Last week, "Only Two Can Play" (Col) (4th wk), \$1,100.

## 'Boccaccio' Record 15G, Frisco; 'Comedy' 13G

San Francisco, July 31.  
Sturdy holdovers and some new strong product will keep firstruns here lively this round. "Notorious Landlady" and "World of Comedy" are big openers downtown. "Boccaccio '70" promises to hit new house record at arty Metro, helped by personal of Sophia Loren. "Music Man" still blares big.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; \$1.25-\$1.50) — "Touch of Mink" (U) and "Night Creatures" (U) (6th wk) Fine \$8,500. Last week, \$11,500.

Fox (FWC) (4,651; \$1.25-\$1.50) — "Bon Voyage" (BV) and "East of Kilimanjaro" (Indie) (3d wk) Okay \$9,000 or near in 8 days. Last week, \$12,000.

Warfield (Loew) (2,656; \$1.25-\$1.50) — "Boys' Night Out" (MGM) (5th wk) Mild \$5,500. Last week, \$6,000.

Paramount (Par) (2,646; \$1.25-\$1.50) — "Notorious Landlady" (Col) and "Wild Westerners" (Col) Boffo \$19,000. Last week, "Mer-

## 'MUSIC' MIGHTY 30G, ST. L.; 'MINK' 11G, 4TH

St. Louis, July 31.  
There are few newcomers here this session but most of them are doing well. Bulk of strength is with holdovers. "Music Man" shapes socko in first round at Ambassador. "Tomorrow Is My Turn" is rated okay at Apollo Art while "Bon Voyage" looks good in fifth at Loew's Mid-City. "Bird Man of Alcatraz" looks trim in third at State. "Reprieve" is only modest on opener at the St. Louis. "That Touch of Mink" is rated smooth in fourth at Fox.

**Estimates for This Week**  
Ambassador (Arthur) (2,970; 90-\$1.25) — "Music Man" (WB) Socko \$30,000. Last week, "Advise and Consent" (Col) (4th wk), \$10,000.

Apollo Art (Grace) (700; 90-\$1.25) — "Tomorrow Is My Turn" (Indie) Okay \$2,000. Last week, "Taste of Honey" (Cont) (2d wk), \$1,500.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25) — "Notorious Landlady" (Col) (4th wk) Nice \$8,000. Last week, \$9,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Touch of Mink" (U) (4th wk) Smooth \$11,000 or close. Last week, \$14,000.

Loew's Mid-City (1,160; 60-90) — (Continued on page 18)

## 'Music' Rousing \$15,000, L'ville

Louisville, July 31.  
Holdovers are the mainstay fare here this week but biz is holding in great fashion. "Music Man" in second round at the Mary Anderson will lead the field, with another smash session. "Bon Voyage" in second at United Artists is still pulling strong trade. "That Touch of Mink" at the Kentucky still shapes nice. "Boys' Night Out" on third at the Ohio looks good.

**Estimates for This Week**  
Brown (Fourth Avenue) (75-\$1.25) — "West Side Story" (UA) (5th wk) Okay \$6,500 after fourth week's \$7,000.

Kentucky (Switow) (900; 75-\$1.25) — "Touch of Mink" (U) (6th wk) Good \$5,000. Fifth week was \$5,500.

Mary Anderson (People's) (1,100; \$1-\$1.50) — "Music Man" (WB) (2d wk) Lowered top price from \$12.50 to \$1.50 for smash \$15,000 or near. First week, \$16,000.

Ohio (Settos) (900; 75-\$1.25) — "Boys' Night Out" (MGM) (3d wk) Good \$4,500 after \$5,500 for second.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50) — "Windjammer" (NT) (9th wk) Hep \$6,500 after \$6,600 in eighth week.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25) — "Bon Voyage" (BV) (2d wk) Bright \$10,000 after first week's \$15,000.

## 'Hatari' Hotsy 13G, Cincy; 'Alcatraz' Boffo \$11,000; 'Music' Wow 19G, 2d

Cincinnati, July 31.  
"Music Man" rates socko on holdover at the flagship Albee to front strong entries for a bumper midsummer Cincy film session. New entrants are "Hatari," looming hotsy at the Palace; "Bird Man of Alcatraz" boffo at the Grand, and dialed "Zotz" and "Wild Westerners" as well as "Phantom Planet" paired with "Assignment Outer Space" shaping okay at Twin Drive-In.

Longrun "West Side Story" remains a pleaser at the Valley in 19th week. "Notorious Landlady" bids okay in third week at the Capitol. Still lively in sixth round at Keith's. "Touch of Mink" is so good it will hold for a seventh.

**Estimates for This Week**  
Albee (RKO) (3,100; \$1-\$1.75) — "Music Man" (WB) (2d wk) Great \$19,000 after \$23,000 opener. Cincy's tallest in a couple of years.

Capitol (SW-Cinemas) (1,340; \$1-\$1.25) — "Notorious Landlady" (Col) (3d wk) Oke \$6,500. Last week, \$7,000. "Wonderful World" (MGM-Cinemas) opens Aug. 8.

Esquire Art (Cin-T-Co) (500; \$1.25) — "Advise and Consent" (Col) (1st wk) (3d wk) Hefty \$2,000. Last week, \$2,500.

Grand (RKO) (1,300; \$1-\$1.50) —

## B'way Turns Spotty; 'Landlady' Big \$55,000, 'Man' 39G; 'Lolita' Torrid 39G, 7th; 'Boccaccio' Wow 28G, 4th

Business at Broadway deluxers this stanza is as uneven as the weather, which has ranged from the cool, damp type to some torrid days. Consequently, actual showings run from the mild or fair to excellent and smash. Addition of two new pictures was helpful.

"Notorious Landlady" shapes biggest of new entrants. It is likely to finish the first week with a great \$55,000, daydating the Criterion and Beekman. "Adventures of a Young Man" wound the initial week with good \$39,000, daydating the Paramount and Trans-Lux 52d Street.

Continuing its amazing run at the Music Hall, "That Touch of Mink" with stageloss looks to hold with boff \$180,000 in current (7th) session, which means it stays on. The current estimate means that "Mink" will have grossed \$1,392,168 in its first seven weeks at the Hall.

"Bird Man of Alcatraz" looks like socko \$33,500 for its second stanzas, daydating the Astor and Trans-Lux 85th Street. "Hatari" wound the third session at the DeMille with a big \$30,000, and stays on.

"Boys' Night Out" looks to hit nice \$13,500 in sixth round at the Victoria. "Sky Above" was okay \$15,200 for sixth session daydating the Forum and Normandie.

"Lolita" is heading for a smash \$39,000 in seventh-week daydating the State and Murray Hill. "El Cid" looks to hit okay \$15,500 in final eight-day 33d session at the Warner. "Spiral Road" opens on popscale next Friday (3).

Arty theatre entry, "Matter of Who" landed a great \$17,000 opening round at the Guild. Also an arty, "Shoot Piano Player" is big \$7,000 for opener at the Fifth Avenue Cinema.

"Judgment at Nuremberg" finished its 32d stanza at the Palace with a sturdy \$21,000 or near. "West Side Story" is holding in great style with \$44,000 expected for current (40th) week at the Rivoli.

**Estimates for This Week**  
Astor (City Inv.) (1,094; \$1.25-\$2) — "Bird Man of Alcatraz" (UA) (3d wk) Second week completed yesterday (Tues.) was big \$28,000 after \$45,000 for opener. Day-dating with Trans-Lux 85th Street.

Criterion (Moss) (1,520; \$1.25-\$2.50) — "Notorious Landlady" (Col) Initial stanza ending today (Wed.) is heading for great \$37,000 or near. Holds, natch. Day-dating with Beekman. In ahead, "Advise and Consent" (Col) (7th wk-8 days), \$24,000.

DeMille (Reade) (1,463; 90-\$2.75) — "Hatari" (Par) (4th wk) Third

session ended yesterday (Tues.) was big \$30,000 after \$33,000 for second.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "World of Comedy" (Cont) (9th wk) Eighth week finished yesterday (Tues.) pushed to big \$8,000 after \$7,300 for seventh.

Palace (RKO) (1,642; \$1.50-\$3.50) — "Judgment at Nuremberg" (UA) (33d wk). The 32d round ended yesterday (Tues.) was solid \$21,000 after \$21,500 for 31st week. "Phantom of Opera" (U) is due in next, sometime in August likely on Aug. 22.

Forum (Moss) (813; \$1.25-\$1.80) — "Sky Above" (Embassy) (7th wk) Sixth stanza finished Monday (30) was splendid \$10,200 after \$12,000 for fifth. Daydating with Normandie.

Paramount (AB-PT) (3,665; \$1-\$2) — "Adventures of Young Man" (20th) (2d wk). First session completed yesterday (Tues.) was fairly good \$29,000. Daydating with Trans-Lux 52d Street.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "That Touch of Mink" (U) with stage-show (7th wk). This week ending today (Wed.) is heading for great \$180,000 after \$191,209, over hopes, for sixth. Stays on. With estimated gross for this session, first seven weeks would hit \$1,392,168.

Rivoli (UAT) (1,545; \$1.50-\$3.50) — "West Side Story" (UA) (40th wk). This week ending today (Wed.) looks like boff \$43,500 after \$43,000 for 39th round, both on 14 performances. Stays on.

State (Loew) (1,900; \$1.50-\$2.50) — "Lolita" (MGM) (7th wk). Current stanza winding today (Wed.) looks to hit great \$28,000 or close after \$35,000 for sixth over hopes. Continues. Daydating with Murray Hill.

Victoria (City Inv.) (1,003; \$1.25-\$2) — "Boys' Night Out" (MGM) (6th wk). This round winding today (Wed.) is heading for nice (Continued on page 18)

## 'Music' Tops K.C., Socko \$15,000; 'Zotz' Fair 6G; 'Voyage' Good 7G, 4th

Kansas City, July 31.  
Big newcomer currently is "Music Man" which is hitting a near-record figure at Roxy. "Zotz" at the Paramount is only fair but may stay. "Jack the Giant Killer" in eight theatres is a moderate entry. Holdovers are holding well, including "Mr. Hobbs Takes Vacation" at the Brookside, "Bon Voyage" at Uptown-Fairway and "Lolita" at Capri. "Notorious Landlady" looks modest in third at Plaza.

**Estimates for This Week**  
Brookside (Fox Midwest-Nat. Theatres) (800; \$1-\$1.25) — "Hobbs Takes Vacation" (20th) (5th wk) Okay \$3,200. Last week, \$4,000.

Capri (Durwood) (1,260; 75-\$1.50) — "Lolita" (MGM) (3d wk) Nice \$5,000. Last week, \$6,900.

Empire (Durwood) (1,200; 90c-\$2) — "Windjammer" (NT) (reissue) (7th wk) Okay \$3,000; holds through Aug. 2. Last week, same. "Brothers Grimm" (MGM) opens Aug. 8.

Isis, Vista (FMW-NT) (1,360; 700) — "Jazz on Summer's Day" (900 cars), Leawood, Englewood, Dickinson, Overland, Aztec (Dickinson) (1,100 cars; 1,000, 700, 500 each \$1) — "Jack Giant Killer" (UA) and "War Hunt" (UA) Fairish \$20,000 or near. Last week, Isis, Vista, Fairway (FMW-NT) (700), Crest, Riverside (Commonwealth) (900 cars each), Heart (Noah-Wiles) (1,500 cars), Boulevard Rosedale (750 cars) \$1 each — "Burn, Witch, Burn" (AI) and "Brain That Wouldn't Die" (AI), \$21,000, light.

Crest (Commonwealth) (900 cars), Boulevard Rosedale (750 cars), \$1 each — "Wild for Kicks" (AI) and "The Choppers" (AI), Mild \$7,000. Last week, in other combos.

Heart (Noah-Wiles) (1,500 cars; \$1 — "Reprieve" (AA) and "Friendly Persuasion" (AA) (reissue), Lean \$4,500.  
Kimo (Dickinson) (504; \$1.25-\$1.50) — "Black Tights" (Magna) (Continued on page 18)



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the  
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men —  
and all  
the young  
women  
who  
love them....



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# Protection for Brit. Prod. Industry Should Be a 'Must' If Gt. Britain Goes For Common Mart, Films Council Sez

London, July 31. Adequate protection for the British production industry should be a prerequisite of Britain's entry into the Common Market, according to the Cinematograph Films Council. In its 24th annual report to the president of the Board of Trade, the Council explains that it has deferred coming to definite conclusions until more is known about the policy to be adopted by Common Market countries towards films.

The CFC, however, was mindful of the fact that the British film production industry has been built up gradually over a long period on the basis of the quota, the Eady levy and loans made by the National Film Finance Corp. And it placed on record its strong concern that whatever arrangements to enter the Common Market might ultimately be made, these safeguards must not be abandoned.

The Films Council, which advises the BOT president on the operation of the Films Act, reports a further 300 theatre closures for the year ended last March 31, and a 12% drop in attendance for the first quarter of 1962 at 10,000,000.

According to the report, the BOT has granted total quota exemption to 290 picture theatres, and a further 598 were accorded partial relief in their first feature quota obligations. Additionally, 472 of those theatres playing double features were given relief on the supporting program quota.

## In Unusual Switch, Rank Taking Over Distrib Of 'Budd' From WB-Pathe

London, July 31. In an unusual switch, the Rank Organization is to take over distribution of Allied Artists' "Billy Budd" from Warner-Pathe. Deal covers Britain and a number of European territories as well as parts of Latin America.

It has been common knowledge for some months that Warner-Pathe was unhappy with the pic, particularly with the final scene in which Billy Budd dies in full view of the audience. Peter Ustinov, who produced, directed and stars in the pic, resisted changes suggested by the distributors. Rank Film Distributors agreed to take the picture on a normal distribution deal without such changes.

According to present plans, "Budd" will open at the Leicester Square Theatre towards the end of September. Rank distribution topper Fred Thomas may offer it as a hardticket film though that's still undecided. He proposes to play it in depth in key cities and to hold back general release about six months after the West End opening.

Allied Artists arrangement with Warner-Pathe calls for the latter company to release all its American product in the UK, but as "Budd" is a British quota pic, the contract is not affected by the switch. Among the European territories to be handled by Rank are Germany, Austria, Holland and Belgium. U.S. release plans, however, are unaffected, and Allied plans to launch the pic in America at about the same time as the London preem.

## U.S. Cowboys, Indians To Visit Germany

Essen, July 24. American cowboys and Indians are due to invade this industrial city in the Ruhr for the upcoming German Singers' Assn. Fest next month. The "cowboy ambassadors" are 78 boys from Phoenix, Arizona, who are members of a male chorus. Their troupe is accompanied by five dancers from the St. John's Indian School.

Besides participating in the international singing festival here, the cowboy-garbed singers and the Indian dancers also will appear in German, Holland, Switzerland, Austria, Italy, Norway, Denmark and Sweden during a month-long swing through Europe. The 33-year-old chorus made a similar singing tour of Europe in 1958.

## Italian Film Aid Law Extended to March '63

Rome, July 31. The Italian Senate this week approved the extension of the Italian Film Aid Law through next March 31. Same text was recently approved by the Italian House of Representatives (it excludes the dubbing tax provision, long lamented by Yank distributors here). It becomes effective retroactively from last June 31, when the old law lapsed.

Large number of proposed amendments to new aid legislation recently submitted by government committee forced the current extension.

## Theatre-On-Call Plan in Germany

Nuremberg, July 24. What is probably the world's only Theatre-on-Call is starting here on Sept. 20. After that date it will be possible to simply phone the Neues Theatre Corp. and have an instant play, modern or classic, performed right in your home or garden. The novel idea, originated by Horst W. Blume, is that in the nearby area, thousands of part-time actors are working at other jobs to keep themselves alive. And it is actually possible to hire about 5,000 actors on quick notice—from Munich, Vienna, and Stuttgart as well as the Nuremberg area.

These quickly-assembled groups are rehearsing weekends or during their vacations. They have a repertoire of plays that includes Berthold Brecht's "Beggars and the Dead Dog", Mrozek's "Striptease", Max Frisch's "Great Anger of Philipp Hotz" and some dramas by the British. In addition, the various casts can whip up a series of one-acters or pantomimes.

The group will be "for rent" on short notice to schools, factories or workers' groups, stores and business associations, or in private homes. They can stage anything from a full-evening's three-acter to a 15-minute political cabaret, which is an especially popular type of theatre here.

The Neues Theatre has rented a relatively small area at Luitpoldstrasse 15 here. Or one floor, a 80-seat theatre is being installed. There will be a rehearsal area also.

Aim, of course, is to give the actors more of a chance in their profession, and to induce the public to support a local stage.

## De Sica's Comments In Commie Dailies Blamed For German Prod. Woes

Frankfurt, July 24. West Germans are considerably concerned about Italian director Vittorio de Sica's anti-German blast. But the general feeling here is that much of his bitterness stems from his rather naive attitude in the two Germanys, East and West, during the recent shooting of his pic "Condemned of Altona".

Writing in the Communist paper, *Vie Nuove*, de Sica stated that: "You should have seen the German sound technicians as they heard these sounds again [recording] de Sica used in his film of a Hitler speech after the seizing of Vienna and bits of old National Socialist marching music." The people turned white from longing for this period of the past and from proudness over this period. It was as if these voices awakened a dark echo—it was like the primitive call of the jungle, I tell you."

He also commented that the Nazi sentiments are as strong as (Continued on page 15)

## Blankfort Nabs 'Spies'

Tel Aviv, July 24. Hollywood writer-producer Michael Blankfort is reported to have acquired rights to the book, "The Nili Spies," by Jerusalem author Anita Engel. Book is the story of a brother-sister team, Aaron and Sara Aronson, who during the First World War spied on the Turks in Palestine for the Allies. The Aronsons lived in Zichron Yaacov, one of the first Jewish settlements in Palestine, halfway between Tel Aviv and Haifa.

## Titanus Plans Giant Studio City in Sicily

Rome, July 31. A new full-cycle production centre will be set up in Sicily by Goffredo Lombardo. Titanus Films. It will be established near Palermo and will be called Titanus-Sicilia. Agreed upon after months of talks by the Rome company topper and Sicilian authorities, this centre will include coastline, plain, and mountainous territory rated "ideal" for filming. Permanent constructions will include villages, a port, streets, etc., as well as bungalows in a residential area. Sicilian technicians will be trained on the spot in a special school.

Titanus, which expects to maintain its Roman Studios, plans to shoot at least four films in the new Sicilian centre before the end of next year. Company is currently engaged on the island in shooting "The Leopard," Burt Lancaster starrer, directed by Luchino Visconti. Sicilian studio projects for some time have been announced by various Italian financial groups, encouraged by special advantages offered by low-tax Sicilian Region laws.

Recently, the b.o. success of pic located in Sicily, such as "Divorce, Italian Style," "Salvatore Giuliano," and "Nuovi Angeli" has encouraged a rash of other productions ventures located on the south Italian Isle, with still more to come.

## American-Int'l Setting 3-Film Coproduction Deal With Anglo-Amalg.

London, July 31. Preliminary arrangements for a three-picture coproduction deal were made here last week between American International and Anglo-Amalgamated Film Distributors. AI toppers James H. Nicholson and Samuel Z. Arkoff are working out the details with AA chiefs Nat Cohen and Stuart Levy. It's hoped that at least two of the three will be rolling before the end of 1962. Each will be in the \$500,000 class, and Vincent Price, AI contract artist, will almost certainly star in one pic.

Cohen recalled that it was almost eight years to the day that the two companies had begun their association, and both AI and AA had advanced along parallel lines. "Indeed," he commented, "we both seem to have the Midas touch."

Elaborating on the advantages of coproduction with Britain, Arkoff said the tastes of the cinema patrons on either side of the Atlantic was growing alike, and had become almost identical. "If we have a hit in the States, it's a certainty it will be a hit in Britain, too. Conversely, if it flops at home, it flops here as well."

The rise of AI was illustrated by Nicholson, who said that three years ago its production program included only one big budget picture. The following year there were two, while the current program includes 12, among them a further Edgar Allan Poe subject starring Vincent Price; "Marco Polo," which was filmed in Italy; and "Genghis Khan," which is to be filmed in Europe. Nicholson and Arkoff left here last Friday (27) for Madrid and Rome in connection with the latter project.

# New Screen Fare Helps West End; 'Tahiti' Great \$21,000, 'Music' Sweet 15G, 'People' Neat 7G, 'I Love' 6 1/2 G

## German Film Co. Plans Costly Religioso Prod.

Frankfurt, July 24. West Germany's Gloria Films is getting on the American million-dollar religious film grind. It has announced it is going to film "Und die Bibel hat Doch Recht" (And the Bible Has It Right), a religious spec based on the popular book of the same name.

For the giant production it is sending three camera teams to 18 lands to cover the area about which the Bible was written.

## British Exhibs Ahead on Quotas

London, July 24. British exhibs played far more British pictures in the 1960-61 quota year than required by law. According to the latest analysis prepared by the Board of Trade for the 15 months up to last December, over 95% of theatres achieved or exceeded the first feature quota requirements and 98% their supporting program required.

Although the quotas are set at 30% for first feature pic and 25% for supports, exemptions and reductions allowed for competitive situations cuts the average to 27% and 23% respectively. Yet the figures achieved were 38.2% and 44.2%, the former result being slightly below last year, but the other well ahead.

Way ahead of the national averages were the returns of the major circuits. The Rank group theatres averaged 41% for first features and 49% for supports. Associated British Cinemas were even higher at 47% and 57% respectively.

The number of theatres which failed to fulfill the feature quota dropped to 119 (against 122), and only 43 (against 207) did not comply with the supporting quota requirements.

## Frigate, Ballyhoo Ship For 'Mutiny on Bounty', Due in London, Sept. 27

London, July 31. The Bounty is to set sail from N.Y. on Aug. 25, and is due in the Pool of London on Sept. 27, after a brief stopover in Calais, and a short halt in Gravesend to pick up a party of journalists, who will sail back here.

The frigate will stay moored by Tower Bridge for a week, and will be on public view. There will be no charge for admission. The Bounty's stay in London is restricted, as it will be returning to N.Y. to be around in time for the Broadway preem of "Mutiny on Bounty" pic in November.

London opening is scheduled to follow within a few days at the Royalty Theatre, being organized by the Variety Club in aid of the Edwina Mountbatten Fund. "Mutiny on the Bounty" is one of six top Metro productions skedded for West End pre-release between September and the end of this year.

Morris Davis, Metro's chairman and managing director, has also set a charity preem for "Lolita," which is due at the Columbia on Sept. 6 in aid of the Printers' Pension Corp. Also on the pre-release sked are "The Dock Brief," starring Peter Sellers and Richard Attenborough, at the Plaza, Sept. 20; "The Main Attraction," also at the Plaza, in October; "Bounty" at the Royalty in November; and "Billy Rose's Jumbo," which is due to reopen the rebuilt Empire late in December.

Additionally, Metro is interested in the Cinerama epic, "How the West Was Won," which is being slotted into the Casino on Nov. 2.

London, July 24. "Tiara Tahiti" at the Odeon, Leicester Square, and "Music Man" at the Warner, are leading the field among the recent West End openers. Former is heading for a great \$21,000 or more in its second frame, and \$15,000 better than opening week. "Music Man" looks to hit a stout \$15,000 or close in first holdover stanza.

Also new in the West End is "Some People," helped by a royal preem at the Plaza with neat \$7,000 likely for opening round. "I Love, You Love" shapes nice in first at the Columbia.

"Mysterios Island" and "Pirates of Blood River" are making a strong double bill at the London Pavilion, with second week likely to top a tall \$10,000.

"West Side Story" is still boffo at the Astoria, with a smash \$19,900 for 21st week. "South Pacific" remains the undisputed longrun champ, with over \$11,500 for its 221st session at the Dominion. "Mr. Hobbs Takes a Vacation" looks lusty \$7,800 in third Carlton stanza.

## Estimates for Last Week

Astoria. (CMA) (1,474; \$120-\$175)—"West Side Story" (UA) (21st wk). Smash \$19,900.  
Carlton (20th) (1,128; 70-\$175)—"Hobbs Takes Vacation" (20th (3d wk). Lively \$7,800. Last week, \$8,700.

Casino (Indie) (1,155; \$120-\$210)—"Seven Wonders of World" (Robin) (reissue) (9th wk). Sturdy \$13,900. "South Seas Adventure" (Robin) returns Aug. 19, with "How West Was Won" (Robin) firmly set for Nov. 2.

Columbia (Col) (740; \$105-\$250)—"I Love, You Love" (BLC). Likely nice \$6,500.

Dominion (CMA) (1,712; \$105-\$220)—"South Pacific" (20th) (221st wk). Fancy \$11,500.

Leicester Square Theatre (CMA) (1,375; 50-\$175)—"Five Finger Exercise" (BLC) (4th wk). Moderate \$5,000 after \$6,600 n previous round. "The Lon" (20th) prems July 26.

London Pavilion (UA) (1,217; 70-\$175)—"Mysterios Island" (BLC) and "Pirates of Blood River" (BLC) (2d wk). Tall \$10,000 or better after \$11,200 opening week.

Metropole (CMA) (1,394; 70-\$175)—"El Cid" (Rank) (33d wk). Sturdy \$7,300.

Odeon, Haymarket (CMA) (600; \$105-\$280)—"Barabbas" (BLC) (7th wk). Holding firmly at about \$8,400.

Odeon, Leicester Square (CMA) (2,200; 70-\$175)—"Tiara Tahiti" (Rank) (2d wk). Great \$21,000 or more topping opening week's \$20,200.

Odeon, Marble Arch (CMA) (2,200; 70-\$175)—"Reprieve" (WB) (9d wk). Fair \$7,000.

Plaza (Par) (1,889; \$105-\$220)—"Some People" (Anglo). Neat \$7,000 or over. "Counterfeit Trailor" (Par) follows July 31.

Rialto (20th) (529; 70-\$120)—"A Kind of Loving" (Anglo) (sub-run). Brisk \$5,600.

Ritz (MG) (430; 70-\$175)—"World of Comedy" (BLC) (5th wk). Over \$6,400, substantially better than previous week when it was day-dating with the Columbia.

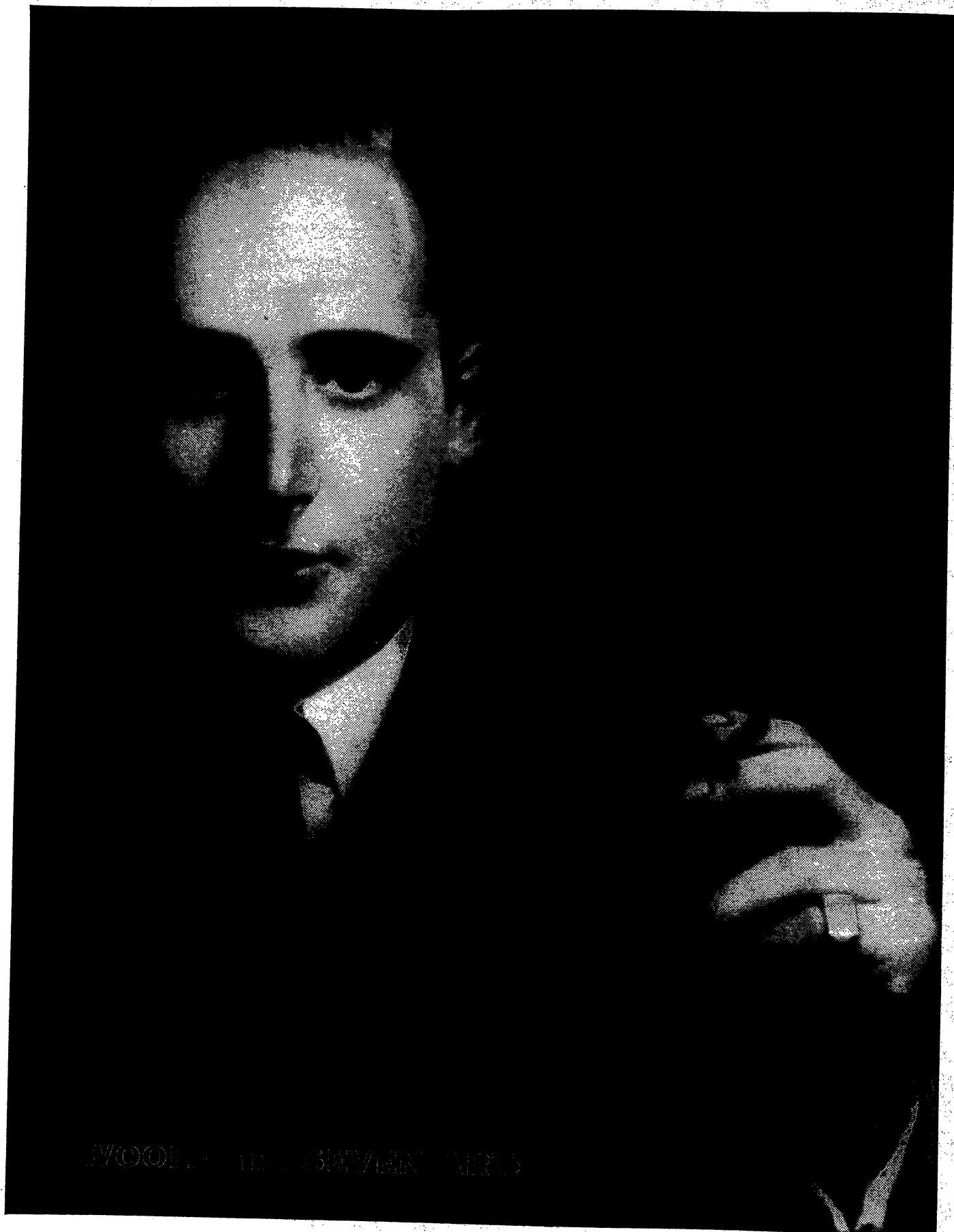
Studio One (Indie) (556; 50-\$120)—"Born to Sing" (Disney). Average \$4,500.

Warner (WB) 1,785; 70-\$175—"Music Man" (WB) (2d wk). Lively \$15,000 or close. Tall \$17,600 opening week.

## Ted Forsyth Heads Rank Bowling Setup

London, July 31. E. G. (Ted) Forsyth, whose transfer to London from Toronto, where he was assistant general manager of Odeon Theatres (Canada) Ltd. was recently made, now has been named general manager of the Ten Pin Bowling division of the Rank Organization. He takes up his new appointment tomorrow (Wed.).

Forsyth takes over from Ivor Smith who has been assigned to special advisory duties within the organization.



**James Woolf, whose "Room at the Top" has received world acclaim, will produce Somerset Maugham's "OF HUMAN BONDAGE," and a dramatic story of contemporary love, "THE WILD AFFAIR" ...for Seven Arts.**





## W. German Vaudevillians, Out of Work, Ask Jobs of Govt. Employment Office

Frankfurt, July 24. For the first time, the West German gov't. Employment offices are also handling entertainers. Dropoff in the once-popular vaudeville business here has meant that many talented entertainers, such as jugglers, acrobats, trapeze artists, dancers and magicians have been virtually put out of work.

There are occasional jobs in tele shows, in cabaret or nightclubs or doing tv. commercials. But the need for the professional entertainers has been reduced considerably in the last couple of decades in West Germany.

Hence, the federal employment office, headquartered in Bonn, recently decided that the local employment offices throughout Germany would also handle entertainers, instead of just issuing them the work permits as was formerly done, and then letting them locate their own jobs, either in person or through agents.

In Frankfurt, for instance, a new "Entertainers' Employment Office" has been set up at Neue Kraemestraße 29, under the direction of Joe Masat. The office has two services—to see if it can find jobs in the profession for the artists, and to see if they are trained in any other field so that they can find jobs in industry, which is badly in need of skilled workers.

## BFFA Still Continues To Seek Merger With Federation Pix Makers

London, July 31. Decision of the Federation of British Film Makers to reject proposals for a merger with the British Film Producers Association has been received with "considerable regret" by the latter body. At a meeting last week, the BFFA indicated it would continue to strive for a united body representing British production.

Overtures for a merger, which were first reported in VARIETY last month, followed the decision of BFFA proxy Arthur Watkins to retire from the BFFA presidency later in the year on grounds of ill health. Association leaders felt that provided the opportunity to end the division among producers, and various assurances were promised to safeguard the interests of the Federation.

A special Federation Council meeting called to consider the merger was frankly lukewarm to the idea, but an ad hoc committee was set up to examine the proposal. That committee apparently shared the council's first reaction as the Federation later indicated that it would not be proceeding with the merger suggestion.

Expressing its regret, the BFFA said it was aware of the greatly increased strength at home and abroad that would have resulted from a merger, as the aims of the two bodies were in many respects identical, and the corresponding dissipation of resources from the continued maintenance of two separate groups. The logic of the situation clearly demanded a united body, and the Association would welcome any further discussions with the Federation in furtherance of that aim.

Now that the merger prospects are cold, the BFFA will have to give immediate thought to the appointment of a president to replace Watkins, whose retirement is expected to be effective next October. His decision to leave the industry will also leave vacant the presidency of the International Federation of Film Producers Associations.

## Cohen's '200 Shool'

Herman Cohen, the horror film specialist via the British cinema the past three years, is returning to Coast production in October for Allied Artists. He'll make an original, "Black Zoo," in color and widescreen.

His London basing generated a string of shock pix among them, "Konga," "Circus of Horrors," and "I Was a Teenage Werewolf," all rated money-makers. Last horror pix from AA, a few years back, were "Macabre" and "House on Haunted Hill," both produced by William Castle.

## Flora Robson's Empress

Madrid, July 24. Miss Robson is now in Madrid costarring as China's Last Empress with Charlton Heston, Ava Gardner and David Niven in "55 Days at Peking." She was on her way back from a six-month "Corn is Green" tour of South Africa and Rhodesia when she was offered the role in the current Samuel Bronston production.

Newcastle-on-Tyne will dedicate its repertory playhouse to English actress Flora Robson. The British actress will attend dedication ceremonies on Sept. 11.

## Barcelona Boom; 6 Roll, 3 Get Set

Barcelona, July 24. Film industry in Barcelona is enjoying its biggest boom in years with six films now in production and three about to start.

Recent destruction by fire of the Orpheus studios has not handicapped film making here where "Bay of Palma," "El Cid's Daughter" and "Dinner for Married Couples" are now being produced on exteriors or natural interiors. At the small but busy IFI studios, producer Iquino now has "Clean Wheat," "Death Trap" and "Wedding at 12" in the mill at the same time.

In advance preparation for an early film start, Jose Maria Forn's "Narcotic Gang," "Nine to Nothing, Senior Perena" and "The Big Conspiracy."

Meanwhile, the Barcelona mayor and municipal council are pushing their project to construct a new and considerably bigger film studio on the same site in Montjuich Park where Orpheus was destroyed. Partly explaining the Catalan film production boom is the shortage of studio space in Madrid.

## De Sica's Comments

Continued from page 13

ever in the German people he encountered during his filmmaking and was widely quoted in the Communist papers of Italy. However, not a word was said about the problems he encountered during his filming in Germany which might have led to his bitterness.

De Sica had hoped to film on the grounds of the former Bergen-Belsen concentration camp. He was turned down by the Niedersachsen Ministry of the Interior, who commented that this area is now a memorial centre and a graveyard, and it would be impossible to send picture crews tramping over the land to utilize it as background for an entertainment-type of film.

Also, de Sica got a very bad press in West Germany, particularly West Berlin because he took his cast and crew for a field day in East Berlin, shooting two scenes with the Red-dominated Brecht Theatre group which is operated by Brecht's widow, Helen Weigel. He even had a Communist press confab with the East Berlin players. Sensitive West Berliners, who felt there was lack of dignity and humanity in this casual crossing of the wall and dealing with the Communist theatre group, took the de Sica shooting in East Berlin very hard. All the East and West Berlin actors, of course, are not allowed to cross the wall as easily as de Sica's group did.

West Germans are constantly concerned that many of the most intelligent Italian filmmakers sympathize with the Communists. And this is pegged as one of the major causes for anti-German sentiments now being portrayed in Italian films. In maintaining and building up the anti-German feelings in Italian audiences, the Germans feel the Italian film industry is tilting strongly toward the Reds.

De Sica also told the Italo press that his Sartre film, "Altona," is going to be "an anti-Nazi film about the Germany of today."

## Cinerama Hits Lima

The first Super-Cinerama Theatre in Latin America is now in operation. The Republic Theatre in Lima, Peru, opened this week with "South Seas Adventure."

According to B. G. Kranze, v.p. of Cinerama, the house was converted from a conventional run to big dimensional at a cost of \$200,000.

## Sydney, Aussie Key City, Swinging Towards More Upped Scale Cinemas

Sydney, July 24. Prediction in show biz circles here is that by next Yuletide this key city will be mostly on hard ticket, with the possible exception of two houses set aside for run-of-mill fare at medium admissions. Of the 19 key release cinemas here, ten are now hard-ticket, and at least seven more are expected to swing to upped admissions by the end of this year or early in 1963.

The seating capacity of key cinemas in this city is 21,303. Norman B. Rydge, chairman of Greater Union Theatres, is a firm believer in the intimate-type of film house, and already has switched six of his loop's keys to a seating limit of 1,000 and under. Recent striking example of Rydge's new policy is seen in the interior rebuilding of the State, Melbourne, from a 3,000-seat cinema to a 1,000-seater.

Understood that Rydge has given the go-ahead signal for rebuilding the Palladium (1,579) with seating cut to 900. House will switch to blockbuster pix. It's also understood that Rydge will go ahead with plans to turn the State here, with 2,584 seats, into a 1,000-seat house as was done with the State, Melbourne. Rydge believes the public will pay top prices to see good product hence the switch to hard-ticket. He also feels that today theatre operation must be maintained at a minimum overhead in order to give both exhibitor and distributor a fair return.

Hoyle's pic circuit would like to cut the seating capacity of its flagship, the Regent (2,208), Sydney, to 1,000 seats.

Metro, opposition to, both GU and Hoyle, operate two key cinemas the St. James (1,489) and Liberty, 658 seats. Both houses operate on an upped scale.

Blockbuster trade coast-to-coast is now coming from the "West Side Story" (UA), "El Cid" (AA), "Flower Drum Song" (U), "Exodus" (UA), "Search for Paradise" (Cine), "Never on Sunday" (UA), "Breakfast at Tiffany's" (Par), "Can-Can" (20th), "Oklahoma" (20th) and "Spartacus" (U).

When it is realized the amount of coin available for quality product here, it is readily understood the reason theatre leaders are keen to get aboard the long-play gravy train in smaller cinemas.

## Yank Playwright Axelrod, Making Film in Paris, Prefers Pix to Legit

Paris July 31. George Axelrod, the U.S. playwright whose first play, "The Seven Year Itch," brought him plenty, says he is through with legit and it is only filmmaking that interests him now. He finds it more satisfying on all counts.

Axelrod, partnered with Richard Quine in H.F.H. Productions, has written and is producing "Paris When It Sizzles" (Par) here with Quine directing. It stars William Holden and Audrey Hepburn. Pic began shooting June 18 and is due to wind late in August.

The ex-playwright points out that a hit play can sometimes mean more money and less headaches than a film but it is infinitely less gratifying. A film is a palpable thing he may someday be able to show his grandchildren while a play is a thin volume, says he.

And that old saying about plays being more outspoken and profound than films does not go with him. Plays are now angled for expense account on the town and women's clubs and far more

## Studio Union Asks All Film Copies Be Processed in Mex; Hits U.S. Pix

Mexico City, July 31. Mexican Treasury Department will rule shortly on the petition of the Technicians and Manual Workers Section to have copies of all films exhibited here processed in Mexico, it's reported here.

Currently pix copies are imported, subject to nominal tariff payments. Local film laboratories also joined union in asking officials to authorize a ban on copy imports. This would mean substantial earnings for technical elements as well as added income for local laboratories, according to a spokesman for both.

In the detailed petition asking for a Treasury ruling, Technicians pointed up that the average exhibition of foreign pix runs around 300 annually. Each one needs approximately four prints for exploitation here or a total of 1,200 made abroad per year.

Union also asked for a freeze on laboratory expansion to stabilize the activity. Currently laboratories making prints in Mexico include Churubusco and San Angel Inn Studios, Cinelaboratorio, Mexico and Filmolaboratorio.

It is understood in some circles that Secretary of the Treasury Antonio Ortiz Mena is partial to the idea. Matter is now in the hands of tax division. If the Treasury ruling is favorable to the Mexican union and laboratories, probably a prohibitive import tax on prints coming from abroad might be imposed.

Jorge Duran Chavez, head of Technicians and Manual Workers section, stressed that the switch to making prints here would benefit distributors since labor costs here are far lower than in the U.S. He estimated that savings could be as high as 50%.

The Film Bureau apparently is also behind this project. Under the new regulations, if approved, import of only the master copy or negative would be permitted, with all additional ones processed here.

Breakdown of film exhibition on the basis of 303 foreign films released last year gives Hollywood the lead with 170 pictures; Italian, 32; German, 29; France, 25; British, 22; Spanish, 12; Japanese, 4; Russian, 3; Czech, 2; and one each from Argentina, Poland, Greece and Sweden.

Yank 'Guns of Trees' Wins First at Italo Porretta Terme Fest

Rome, July 24. An American entry, Jonas Mekas' "Guns of the Trees," this week won the top prize at the Porretta Terme Film Fest. Open to entries from all nations, this festival is known for its "non-conformist" policy and goes under the label of "Festival of Free Cinema."

There were 18 nations entered in this year's event in both feature and documentary categories, though several previously announced feature pix bowed out or failed to arrive at the last minute. Other films were accepted even though they had been shown at other festivals, and despite their age. "Guns" itself had been shown last year at Spoleto, among other places.

This fest, apparently hard up for so-called "controversial" or "free" entries, even admitted "Mother Joan of the Angels," a 1961 entry at various fests which has already been shown in New York. Another old chestnut dug up by Porretta organizers was "Fairground Carousel," a prizewinner several years ago at the Cannes Fest.

Lindsay Anderson's "March to Aldermaston," made some years ago, won a documentary kudo at the festival.

Sure Stretching It

London, July 31. Sol Hurok has found a way to have a vacation. He has a few days of business to do here, but will take a week at it. Then he goes to Paris for five days, only two of which will be devoted to talking contracts, etc. Ditto Rome, Milan and Warsaw.

"It's a trip which should take me two weeks," he says, beaming. "But I'll do it in five."

Many TV Scripts

With over 400 radio and television scripts under his belt, he states that he intends doing drama as well as comedy even if most of his work has been in the high comedy vein.

With "Sizzles," he is back in high comedy with a takeoff on filmmaking. Holden is a scriptwriter held up in a Paris hotel room with his secretary, Miss Hepburn, trying to write a script in one day. The various Hollywood clichés are worked over as the ideas are shown with Holden and Miss Hepburn in them.

# Can. Toll's Annual \$15 'Service Fee'; Telemeter's Modified Growth Pattern

Toronto, July 31.

Subscribers to Trans-Canada Telemeter will pay \$15 flat "service fee" a year instead of \$5 installation fee, plus \$1 to \$1.50 for a film on choice of three weekly Telemeter channels. Disclosure was made by Eugene E. Fitzgibbons, T-CT prexy.

Deal will apply to 5,500 subscribers in Etobicoke, Mimico and New Toronto, with no more installations to be immediately made and slack to be taken up.

Etobicoke area is expected to drop immediately 10-20%, with installations to be passed on to new subscribers in the other two Toronto suburbs who wish to be "status seekers." Feature films, plus certain sports events, have been offered during past two years in Etobicoke. These will be billed at end of month—if used—but annual "service charge" of \$15 will be levied.

# Jobs Obsessive Las Vegas Issue For Stagehands

How to expand employment opportunity is shaping as the focal topic for the convention of the International Alliance of Theatrical Stage Employees, which opens Sept. 10 at the Riviera, Las Vegas.

This is disclosed in the latest IATSE official bulletin. Pertinent to the jobs quest are the hot issues of "runaway" and the Consent Decrees, and these perforce will again monopolize attention on and off the floor. This, of course, has been the motif of the stagehands' powwows over the past decade or more, attesting that upheavals in the entertainments brook no easy solution of the human problems.

The bulletin also makes arresting mention of the need for "re-seeding the field"—the grooming of young blood to segue into positions held by craftsmen "who are getting along in years." This has long been a tender point with various intratrade managements, but until now the technical chaps have generally held aloof from such realities. Apparently the union now deems it prudent to effect some streamlining of the membership.

Also headed for the convention hopper are plans for organizing the unorganized, with the focus on certain exhibition sectors (chiefly drive-ins), and mushrooming film production entities in Florida, Texas and other off-Hollywood points.

Respecting runaway, with its obviously crucial bearing on jobs for the Hollywood contingent, the best IA has been able to do so far—in or out of convention—is sound the alarm and articulate wrath for such "villains" as William Holden: for concentrating his film abroad. Any fresh moves the stagehands may be percolating are not yet in view.

The convention is sure to go on record again as favoring modifications in the Paramount decrees. The sentiment is for again permitting the producing companies a stake in exhibition and the reintroduction of "block booking" as spurs to increased production.

# 'CONNECTION' PLANS N.Y. OPENING SANS LICENSE

Indie distrib Films Around The World is aiming for an Aug. 22 New York bow for "The Connection" even without a New York exhibition license. Although the N.Y. Supreme Court overruled an obscenity ban on the picture by the Board of Regents, latter filed a notice of appeal two weeks ago which holds up the license until case can be heard.

Distrib feels it's being deprived of its rights by being forced to hold up exhibition for further court battles and is assuming that it is entitled to a license while the Regents appeal. Undoubtedly, the police will attempt to close down the first performance, but distrib is confident court will uphold the distrib's position.

No booking deal has yet been finalized.

# Stout Fellow

Malaga, Spain, July 31. Carol Reed is now engaged in directing his fifth "Man" picture, the full title being "The Running Man" with stars Laurence Harvey and Lee Remick.

Filmmaker Reed's previous works include "Odd Man Out," "The Third Man," "The Man Between" and "Our Man in Havana."

Sez Reed: "It's all a coincidence, man!"

# Capitol Seating Cut: 5,400-3,662-1,552; Readying for Cinerama

Loew's Theatres and Cinerama (with Metro a much interested observer) are in process of wrapping up one of the biggest theatre conversion jobs in recent history around the Times Square area. Loew's Capitol, put up in 1919 by Messmore Kendall at a cost of \$2,000,000, and originally seating 5,400, is being given another stem-to-stern facelift at a cost of \$1,000,000 and is to open Aug. 7 as Loew's Cinerama. Opening picture is "Wonderful World of Brothers Grimm," coproduced by MGM and Cinerama. Alterations in 1959 cut the capacity to 3,662 and how this has been further reduced to 1,552.

Vast are the changes that have taken place in the onetime Marcus Loew gingerbread palace whose initial bill comprised "His Majesty, the American," starring Douglas Fairbanks, on screen and Mae West on stage. The records are faded but it's recalled that the then newcomer Miss West made no hit with the police censors.

Reconstruction crews have been at work on the theatre the past four months. They and the technicians hustled at night (while the house was still in operation) until June 20 when it was closed. The 33-by-93 foot lavoured screen extends from wall to wall and floor to now-lowered ceiling. Floor and ceiling provide bottom and upper masking.

Side aisles in the orchestra along with the last 13 rows, half the balcony and a third of the loge have been eliminated.

Ceiling, carpeting, curtains and seats are all in the same subdued orange coloring, which MGM's Marvin Levy terms "bittersweet." At the back of the auditorium is to be a Japanese garden—bamboo fences, pool, wooden bridge and all.

# National Boxoffice Survey

Cooler Weather Ups Trade; 'Music' New Champ, 'Mink' 2d, 'Story' 3d, 'Alcatraz' 4th, 'Lolita' 5th

Some new screen fare, added to product launched earlier in July, is making for a strong gross picture this session. Much cooler weather, even rated as cold as early autumn in some keys, is a definitely bullish factor in key cities covered by VARIETY.

"Music Man" (WB), which showed marked strength last round, first week out to any extent, is climbing to No. 1 position. This musical is nosing out "Touch of Mink" (U) by a narrow margin. "Mink" had held top position for five weeks in a row. Even in second spot this week, it will roll up better than \$370,000 playing mainly in fifth and sixth sessions across the country.

"West Side Story" (UA) is winding up third, same as a week ago. "Bird Man of Alcatraz," also from United Artists, will take fourth place this round, the first week out extensively.

"Lolita" (MGM), which was fourth last stanza, is finishing fifth. "Notorious Landlady" (Col), which was ninth last round, is pushing up to sixth spot. "Hatari" (Par) is copping seventh position.

"Boys' Night Out" (MGM), seventh a week ago, will capture eighth spot. "El Cid" (AA) is taking ninth place, this showing not taking into account its great showing in second week on multiple-run in the L.A. area where pic is credited with racking up better than \$200,000. "Touch

# LEGIT BIJOU BECOMES 1ST B'WAY ART CINEMA

The former New York City legit house, the Bijou, on 45th St. just west of Broadway, is being remodeled into Times Square's first posh film artie. House, owned by City Investing, has been leased to Henry Rosenberg, who owns a circuit of Spanish-language cinemas.

When the adjoining Astor, also owned by City Investing, was remodeled several years ago, part of the Bijou floorspace was given over to the enlarged Astor. The new, smaller Bijou, to be renamed the D. W. Griffith, is expected to open near the end of this month or early in September.

# Budd Schulberg, If Free, May Cover Fight Camps

Hollywood, July 31. Budd Schulberg, now toiling on the third draft of "The Enemy Within" script for 20th-Fox, has been offered a special assignment by N.Y. Post sports editor Ike Gellis to cover training camps of Floyd Patterson and Sonny Liston before the championship fracas in Chicago Sept. 25, as well as a detailed yarn on scrap itself.

Author, first boxing editor of Sports Illustrated, reported four title bouts between 1954-6. All told he's covered for one publication or another 20 champ fisticuffs. Schulberg has been trying to figure if he can wind script of Atty-Gen. Robert Kennedy's book in time to handle assignment. He doesn't want to make any new obligation to interfere with current undertaking.

What happens to the script, when he winds it, and whether he will consider another re-write, just in case, are questions he can't answer at this stage, he said.

# Last Half

Continued from page 5

ment, that since Hollywood depends now for more than 50% of its total b.o. return on the overseas market, it must turn out pix which are easily understood by that market. In other words, lay off specifically American themes.

It should be pointed out, however, that one of the most successful American features now in release in the overseas market is UA's "West Side Story," which is not only a musical (anathema abroad) but also passionately concerned with not just an American problem, but a provincially New York City one. It's success may well give pause to those Hollywood expatriates now living in London, Paris, and Rome who have been turning out one "internationally aimed" drama after another with only moderate boxoffice success.

# MM's Self-Analysis—In 'Life'

In "a rare and candid series of conversations" with Life associate editor Richard Meryman, Marilyn Monroe is on the couch as an arresting monologist of the self. She does not indulge in grim bare-all, and the shiv is generally sheathed. But revelatory she is, with pungent imagery, charm and provocative spirit.

She does not dwell on those costly production hassles (e.g., "Something's Got to Give"), but in a generalized way makes out a case for the actor as a person and not just a commodity (her word). There is recurrent an unspecified "they" cautioning, "Remember, you're not a star," which in context had to do with keeping price down. Until, of course, her fees went into orbit.

She is literary, with a quote attributed to Goethe, and confessional by asserting, "I was never kept... I always kept myself." Her preference is for the male newsmen who, barring any personal quirks, "were always very warm and friendly," treating her as a star while she was less certain of her magnitude.

Her deplorable childhood is a constant echo, a removed fantasy realm that seeded her career in make-believe, and shapes much of her present-day feeling.

Attitudinizing re Hollywood: "This industry should behave like a mother whose child has just run out in front of a car. But instead of clasp the child to them, they start punishing the child. Like you don't dare get a cold—how dare you get a cold? After all, I'm not in a military school. This is supposed to be an art form, not just a manufacturing establishment."

And she knows her Freud, to wit: "We are all born sexual creatures, thank God, but it's a pity so many people despise and crush this natural gift. Art, real art, comes from it—everything."

# Amusement Stock Quotations

Week Ended Tues. (31)

N. Y. Stock Exchange

1962	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
217 1/2	13	ABC Vending	73	15 1/2	14	15 1/2	+ 1/2
47 1/2	22 1/2	Am Br-P'r Th	230	28 1/2	26 1/2	28	+ 1/2
20 1/2	10	Amplex	358	14 1/2	13 1/2	14 1/2	+ 1/2
43 1/2	31 1/2	CBS	148	35 1/2	35	35 1/2	+ 1/2
33 1/2	11	Chris Craft	60	14 1/2	14	14 1/2	+ 1/2
31	14	Col Pix	43	17 1/2	15 1/2	17 1/2	+ 1/2
51 1/2	34 1/2	Decca	20	39	38 1/2	39	+ 1/2
40 1/2	26	Disney	62	27 1/2	26 1/2	27 1/2	+ 1/2
115 1/2	85	Eastman Kdk	308	98	93 1/2	97 1/2	+ 3 1/2
6 1/4	4 1/2	EMI	120	5	4 1/2	5	+ 1/2
14 1/2	8 1/2	Glen Alden	81	10 1/2	9 1/2	10 1/2	+ 1/2
47 1/2	19 1/2	Loew's Thea.	335	21 1/2	19 1/2	21 1/2	+ 1/2
78 1/2	33	MCA Inc.	70	36	34 1/2	35 1/2	+ 1/2
15 1/2	10 1/2	Metromedia	46	14 1/2	13 1/2	14 1/2	+ 1/2
58 1/2	27 1/2	MGM	147	35 1/2	31 1/2	34 1/2	+ 1/2
9 1/4	5 1/2	Nat. G. Corp.	74	7 1/2	7	7 1/2	+ 1/2
25 1/2	19	Outfit	600	21	20 1/2	21	+ 1/2
58 1/2	36 1/2	Paramount	59	43 1/2	40 1/2	40 1/2	+ 1/2
22 1/2	8 1/2	Polaroid	2673	10 1/2	9 1/2	10 1/2	+ 1/2
63 1/2	38 1/2	RCA	480	46	43 1/2	45 1/2	+ 1 1/2
12 1/2	7 1/2	Republic	55	8 1/2	7 1/2	7 1/2	+ 1/2
17	13	Rep. pfd.	3	14 1/2	14 1/2	14 1/2	+ 1/2
40 1/2	19 1/2	Stanley War.	69	21 1/2	21	21 1/2	+ 1/2
33 1/2	27 1/2	Storer	26	30 1/2	30 1/2	30 1/2	+ 1/2
39 1/2	18	20th-Fox	296	24 1/2	21 1/2	23	+ 1/2
35 1/2	24 1/2	United Arts	33	27 1/2	27	27 1/2	+ 1/2
20 1/2	11 1/2	Warner Bros.	101	12 1/2	12 1/2	12 1/2	+ 1/2
75 1/2	44	Zenith	565	52 1/2	48 1/2	51 1/2	+ 1 1/2

American Stock Exchange

6 1/2	2 1/2	Allied Artists	26	3 1/2	3 1/2	3 1/2	+ 1/2
9	3 1/2	Bal'mnt GAC	50	6 1/2	5 1/2	6 1/2	+ 1/2
21 1/2	10 1/2	Cap. Cit. Bdc.	61	15 1/2	14	15 1/2	+ 1 1/2
20 1/2	9 1/2	Cinerama Inc.	1474	18 1/2	15 1/2	16 1/2	+ 2 1/2
12	6 1/2	Desilu Prods.	14	9	8 1/2	8 1/2	+ 1/2
9 1/2	4 1/2	Filmways	19	6	5 1/2	5 1/2	+ 1/2
14 1/2	6	MPO Vid.	8	7 1/2	7 1/2	7 1/2	+ 1/2
14	7 1/2	Movielab	27	10	9 1/2	9 1/2	+ 1/2
2 1/2	1	Nat'l Telefilm	16	1 1/2	1 1/2	1 1/2	+ 1/2
5 1/2	2 1/2	Reeves Bdest.	9	3	2 1/2	2 1/2	+ 1/2
7 1/2	2 1/2	Reeves Snd.	121	4 1/2	4	4 1/2	+ 1/2
12 1/2	10 1/2	Rollins Bdest.	3	11	10 1/2	11	+ 1/2
22 1/2	13	Screen Gems	13	15 1/2	14 1/2	15	+ 1/2
26 1/2	8 1/2	Technicolor	310	13 1/2	11 1/2	13 1/2	+ 1 1/2
16 1/2	6 1/2	Telep'mtr	16	8 1/2	7 1/2	8 1/2	+ 1/2
3	1 1/2	Tele Indus.	6	1 1/2	1 1/2	1 1/2	+ 1/2
18 1/2	10	Trans-Lux	80	13 1/2	13	13 1/2	+ 1/2

\* Week Ended Mon. (30)

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

# Over-the-Counter Securities

	Bid	Ask	
America Corp.	2	2 1/2	
Commonwealth Theatres of Puerto Rico	6 1/2	7 1/2	+ 1/2
Four Star Television	13 1/2	14 1/2	+ 1/2
Gen Aniline & FA	215	242	
General Drive-in	9 1/2	10 1/2	+ 1/2
Magna Pictures	1 1/2	2 1/2	
Medallion Pictures	1 1/2	4 1/2	+ 1/2
Premier Albums	6 1/2	7 1/2	+ 1/2
Rapid Film Technique	1 1/2	2 1/2	+ 1/2
Seven Arts Productions	10	10 1/2	+ 1/2
Sterling Television	1 1/2	2	
Transcontinent Television	9 1/2	10 1/2	+ 1/2
U. A. Theatres	6 1/2	7 1/2	
Universal Pictures	51	57 1/2	
Universal pfd.	90	96	
Wometco Enterprises	19 1/2	21 1/2	
Wrather Corp.	4 1/2	5 1/2	+ 1/2

(Source: National Assn. of Securities Dealers Inc.)

# AMEND DAMAGE CLAIM

Los Angeles, July 31. Michael Todd Jr. and Elizabeth Taylor, who originally filed suit against Cinemiracle for \$1,000,000 over handling of their indie production, "Scent of Mystery," distributed under title of "Holiday in Spain," have received Superior Court approval to file an amended complaint for \$10,000,000.

Named in new action, in addition to Cinemiracle, are Cinerama Inc., National Theatres & Television and other subsids. Total of \$5,000,000 actual damages are asked in breach of contract claim, plus \$5,000,000 exemplary damages against all except Cinemiracle alleging inducement of breach of contract.

(Complete Boxoffice Reports on Pages 10-11)

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*Here is a New Concept of Total Family Entertainment  
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Yes, Walt Disney's *new concept of total family entertainment* is scheduled for release this October. We choose *not* to heed the warning that this is a traditionally poor releasing time. We believe we have the bold new approach that can stand tradition happily on its head. We have the entertainment! We have the camp! We have the know-how! Let's put it over! And because we do, each year just saw a record run of box-office attractions from Paramount Pictures.

Madcap, the program is. Walt's full-length cartoon feature, LADY AND THE TRAMP, a proven boxoffice champion. This entertainment treasure chest for the entire family sparkles with a host of beloved cartoon characters. Millions of moviegoers from 2 to 93 eagerly await its return.

And an exciting extra dividend awaits those millions in Walt's new live-action Technicolor feature, ALMOST ANGELS, bringing to the screen a story that has waited more than 30 years to be told. It is the story of the Vienna Boys' Choir, filled with boyish mischief and musical splendor, acted by a cast-studded with future stars, and filmed in its original magnificent setting.

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Now in the  
time to book  
the biggest  
and newest  
in pre-sold  
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entertainment  
for OCTOBER

with LADY AND THE TRAMP



## Picture Grosses

### Music' Boff \$29,000, D.C., 'Hobbs' Okay 14G

Washington, July 31. Initialers adding zip to hefty holdover trade this session. "Music Man" at Ambassador and Metropolitan looks wow. "Mr. Hobbs Takes A Vacation" shakes hotly in Initialer at Capitol. "That Touch of Mink" keeps lively at Town in sixth frame. "Bird Man of Alcatraz" is flying high in second round at Keith's.

**Estimates for This Week**  
Ambassador-Metropolitan (SV) (1480): 1,000; \$1-\$1.49—"Music Man" (WB). Mighty \$29,000 or near. Looms. Last week. "Sad Sack" and "Delicate Delinquent" (Par) (reissues), \$11,000.

**Apex (KB)** (940): \$1-\$1.25—"Summer to Remember" (Union). Oke \$4,500.

**Capitol (Loew)** (3,240): \$1-\$1.49—"Mr. Hobbs" (20th). Good \$14,000. Last week. "Hatari" (Par) (4th wk), \$10,000.

**Dupont (Mann-KB)** (400): \$1-\$1.65—"Miracle Worker" (UA) (5th wk). Good \$4,000. Last week, \$4,200.

**Keith's (RKO)** (1,839): \$1-\$1.49—"Birdman of Alcatraz" (UA) (3d wk). Tall \$10,000. Last week, \$11,000.

**MacArthur (KB)** (900): \$1-\$1.40—"Only Two Can Play" (Col) (3d wk). Great \$9,000 or near. Last week, \$10,700.

**Ontario (KB)** (1,240): \$1-\$1.49—"Lolita" (MGM) (5th wk). Big \$5,500. Last week, \$6,000.

**Palace (Loew)** (2,360): \$1-\$1.49—"Boys' Night Out" (MGM) (5th wk). Boff \$9,000. Last week, \$10,000.

**Playhouse (TL)** (459): \$1.49-\$2—"Advise and Consent" (Col) (8th wk). Oke \$4,100. Last week, \$4,900.

**Plaza (TL)** (278): \$1.49-\$1.80—"Sky Above" (Embassy) (5th wk). Fr \$3,500. Last week, \$4,030.

**Town (Kine)** (800): \$1-\$1.25—"Touch of Mink" (U) (6th wk). Torrid \$10,000 after \$10,500 last week.

**Trans-Lux (TL)** (599): \$1.49-\$2—"Advise and Consent" (8th wk). Good \$5,000. Last week, \$6,300.

**Uptown (SV)** (1,900): \$1.49-\$2—"West Side Story" (UA) (7th wk). Fast \$9,000. Last week, \$9,200.

**Warner (SV)** (1,970): \$1.25-\$1.60—"El Cid" (AA) (7th wk). Socko \$11,500. Last week, \$12,000.

### PORTLAND, ORE.

(Continued from page 10)

"The Trumpet" (Indie) (4th wk). Show \$1,500. Last week, \$2,300.

"Fox Evergreen" (1,600): \$1-\$1.49—"Music Man" (WB) (2d wk). Lusty \$14,000. Last week, \$12,000.

**Hollywood (Evergreen)** (1,180): \$1.49-\$2—"Search for Paradise" (Cinemark) (2d wk). Okay \$5,500. Last week, \$6,100.

**Irvington (Smith)** (650): \$1-\$1.50—"Judgment at Nuremberg" (UA) (6th wk). Sturdy \$5,500. Last week, \$5,700.

**Laurelhurst (Tebbetts)** (700): \$1.25—"Boys' Night Out" (MGM) and "World in Pocket" (MGM) (5th wk). Dull \$1,000. Last week, \$1,800.

**Lustre Box (Hamrick)** (640): \$1-\$1.50—"West Side Story" (UA) (20th wk). Snappy \$5,000. Last week, \$5,100.

**Orpheum (Evergreen)** (1,536): \$1-\$1.49—"Bon Voyage" (BV) (2d wk). Fine \$6,000. Last week, \$11,100.

**Paramount (Port-Par)** (3,006): \$1-\$1.50—"Delicate Delinquent" (Par) and "Sad Sack" (Par) (reissues). Slim \$2,000 in 5 days. Last week, "My Geisha" (Par) and "Air Patrol" (Par). \$2,200.

### BOSTON

(Continued from page 10)

\$1.49—"Notorious Landlady" (Col) (2d wk). Trim \$12,000. Last week, \$14,500.

**Paramount (NET)** (2,357): 70-\$1.25—"Hatari" (Par) (5th wk). Good \$8,000. Last week, \$8,200.

**Pilgrim (ATC)** (1,909): 75-\$1.25—"Tales of Terror" (AT) and "Airborne" (Diamond). Sock \$12,000. Last week, "Big Red" (BV)=\$9,000.

**Saxon (Sack)** (1,100): \$1.50-\$1.80—"Adventures of Young Man" (20th) (2d wk). Hotly \$10,000. Last week, \$12,000.

**State (Trans-Lux)** (730): 75-\$1.25—"Immoral West" (Indie) and "Hot Bed of Sin" (Indie) (2d wk). Hep \$6,800. Last week, \$8,200.

### ST. LOUIS

(Continued from page 11)

"Bon Voyage" (BV) (5th wk). Good \$8,000 or near. Last week, \$8,400.

**State (Loew)** (3,600): 60-90—"Bird Man of Alcatraz" (UA) (3d wk). Trim \$11,000. Last week, \$14,000.

**Pageant (Arthur)** (1,000): \$1.25-\$1.50—"Judgment at Nuremberg" (UA) (5th wk). Hep \$8,000. Last week, \$8,500.

**St. Louis (Arthur)** (3,800): 75-90—"Relieve" (AA) and "Hitler" (AA). Modest \$7,000. Last week, "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues) (2d wk), \$7,000.

**Shady Oak (Arthur)** (760): 90-\$1.25—"Lolita" (MGM) (3d wk). Fine \$3,000. Last week, \$3,500.

**Music' Huge \$17,000 In  
Buff; 'Hatari' Hot 12G**

Buffalo, July 31. Biz is picking up somewhat this session, aided by some big fresh fare. Standout is "Music Man," rated wham on opener at the Center.

"Bird Man of Alcatraz" at the Buffalo and "Hatari" at Paramount, both shape fine on initial weeks. "Notorious Landlady" looms neat in third at Century.

"That Touch of Mink" still is big in sixth round at Lafayette, getting the same as last session.

**Estimates for This Week**  
Buffalo (Loew) (3,500): 90-\$1.25—"Bird Man of Alcatraz" (UA) and "Nun and Sergeant" (UA). Good \$12,000. Last week, "Road to Hong Kong" (UA) (2d wk), \$6,000.

**Center (AB-PT)** (2,500): 90-\$1.49—"Music Man" (WB). Wow \$17,000. Last week, "My Geisha" (Par) (2d wk-6 days), \$5,000.

**Century (UATC)** (2,700): 90-\$1.25—"Notorious Landlady" (Col) (3d wk). Neat \$7,500. Last week, \$7,800.

**Lafayette (Basil)** (3,000): 90-\$1.25—"Touch of Mink" (U) (6th wk). Big \$7,000. Last week, ditto.

**Paramount (AB-PT)** (3,000): 90-\$1.25—"Hatari" (Par). Fine \$12,000. Last week, "Panic in Year Zero" (Indie), \$6,500.

**Teck (Loew)** (1,200): 70-\$1.25—"Lolita" (MGM) (4th wk). Hot \$4,800. Last week, \$5,000.

**Cinema (Martina)** (450): 90-\$1.25—"Les Liaisons" (Astor) (2d wk). Fine \$2,500. Last week, \$3,500.

### CHICAGO

(Continued from page 11)

\$3.50—"Judgment at Nuremberg" (UA) (10th wk). Oke \$10,000. Last week, \$11,000.

**Cinema (Stern)** (500): \$1.50—"Taste of Honey" (Cont) (5th wk). Solid \$6,000. Last week, \$5,800.

**Esquire (H&E Balaban)** (1,350): \$1.25-\$1.80—"My Geisha" (Par) (6th wk). Fast \$6,000. Last week, \$6,700.

**Loop (Telem-T)** (606): \$1.25-\$2—"Lolita" (MGM) (5th wk). Great \$19,000. Last week, \$20,000.

**Monroe (Jovan)** (1,000): 65-90—"Twist All Night" (Indie) and "Magic Voyage of Sinbad" (Indie) (reissues). Trim \$4,500. Last week, "Purple Noon" (Indie) and "House on Waterfront" (Indie), \$4,700.

**Oriental (Indie)** (3,400): 90-\$1.80—"Bird Man of Alcatraz" (UA) (2d wk). Sock \$25,000 or close. Last week, \$37,500.

**Roosevelt (B&K)** (1,400): 90-\$1.80—"Hatari" (Par) (5th wk). Sharp \$16,000. Last week, \$16,500.

**State-Lake (B&K)** (2,400): 90-\$1.80—"Bon Voyage" (BV) (5th wk). Good \$16,000. Last week, \$15,500.

**Surf (H&E Balaban)** (685): \$1.50-\$1.80—"I Like Money" (20th) (2d wk). Fine \$4,800. Last week, \$6,000.

**Todd (Todd)** (1,089): \$2.20-\$3.50—"West Side Story" (UA) (23d wk). Torrid \$23,500. Last week, \$24,000.

**Town (Teitel)** (640): \$1.25-\$1.80—"House of 3 Girls" (Indie) (2d wk). Neat \$3,300. Last week, \$3,500.

**United Artists (B&K)** (1,700): 90-\$1.80—"Touch of Mink" (U) (7th wk). Stout \$17,000. Last week, \$19,000.

**Woods (Essaness)** (1,200): 90-\$1.80—"Adventures of Young Man" (20th) (2d wk). Bright \$18,000. Last week, \$23,000.

**World (Teitel)** (608): 90-\$1.25—"Viridiana" (Indie) (3d wk). Frisky \$7,500. Last week, \$7,000.

### BROADWAY

(Continued from page 11)

\$13,500 after \$16,200 in fifth week. Holds.

**Warner (SW)** (1,813): \$1.50-\$2.50—"El Cid" (AA) (33d wk). Current session ending tomorrow (Thurs.) looks like okay \$15,500 in 8 days after \$15,000 for last week. "Spiral Road" (U) opens Friday (3).

### First-Run Arties

**Fine Arts (Davis)** (468): \$1.80-\$2—"End of Desire" (Cont) (4th wk). Third round completed Sunday (29) was okay \$4,200 after \$5,800 for second. Last of "Enemies" (Col) opens Aug. 6.

**Beckman (Rugoff Th.)** (590): \$1.50-\$2—"Notorious Landlady" (Col). Initial week finishing today (Wed.) is heading for sock \$17,500. Daydaring with Criterion. Holds. In ahead, "World of Comedy" (Cont) (7th wk), \$6,500.

**Carnegie Hall Cinema (F&A)** (300): \$1.50-\$2—"Last Year at Marienbad" (Astor) (21st wk). Current week ending today (Wed.) is heading for solid \$5,100 after \$5,300 for 20th round. Holding.

**Fifth Ave. Cinema (Rugoff Th.)** (250): \$1.25-\$2—"Shoot Piano Player" (Astor) (2d wk). Initial session finished Sunday (29) was big \$7,000.

**Normandie (T-L)** (592): \$1.25-\$2—"Sky Above" (Embassy) (7th wk). Sixth frame ended Monday (30) was okay \$5,000 after \$6,000 for fifth week. "War Hunt" (UA) opens Aug.

**Little Carnegie (L. Carnegie)** (520): \$1.25-\$2—"Money, Money, Money" (Times) (3d wk). First holdover stanza ended Monday (30) was excellent \$13,000 after \$13,500, over hopes, for initial week. Rave reviews helping this one.

**Guild (Guild)** (450): \$1-\$1.75—"A Matter of Who" (Indie) (2d wk). First round completed Monday (30) was smash \$17,000.

**Murray Hill (Rugoff Th.)** (555): \$1.50-\$2—"Lolita" (MGM) (7th wk). Current stanza ending today (Wed.) looks like slick \$10,000 after \$11,000 for sixth week. Daydaring with State.

**Paris (Pathe Cinema)** (568): \$1.50-\$2—"Taste of Honey" (Cont) (14th wk). The 13th week finished Sunday (29) was sweet \$8,000 after \$9,000 for 12th week. Stays on.

**Plaza (Lopert)** (525): \$1.50-\$2—"Coming Out Party" (Indie). Opened Monday (30). In ahead, "Stowaway in Sky" (Lone) (6th wk) okay \$4,600 after \$5,600 in fifth.

**Cinema One, Cinema Two (Rugoff Th.)** (700): \$1.50-\$2—"Boccaccio '70" (Embassy) (6th wk). Fourth round ended yesterday (Tues.) was buff \$28,000 or near after \$29,000 for fourth, both amazing for this capacity.

**Sutton (Rugoff Th.)** (561): \$1.50-\$2—"Advise and Consent" (Col) (9th wk). Eighth round ended yesterday (Tues.) was sturdy \$9,500 after \$10,500 for seventh week.

**72d St. Playhouse (Baker)** (440): \$1.50-\$2—"Jack the Giant Killer" (UA) (2d wk). First stanza finished yesterday (Tues.) was okay \$4,500.

**Trans-Lux 52d St. (T-L)** (540): \$1.25-\$2—"Adventures of Young Man" (20th) (2d wk). Initial session completed yesterday (Tues.) was good \$10,000 or close. In ahead, "Miracle Worker" (UA) (9th wk), fine \$8,300 for great longrun.

**Trans-Lux 85th St. (T-L)** (550): \$1.25-\$2—"Bird Man of Alcatraz" (UA) (3d wk). Initial holdover week finished yesterday (Tues.) was nice \$7,300 after \$12,000 for opener. Daydaring with Astor.

**World (Perfecto)** (390): 90-\$1.50—"Many Ways To Sin" (Mishkin) (18th wk). This session finishing tomorrow (Thurs.) looks like great \$7,000 or near after \$7,200 for 17th week.

### Tucson's Locationers

Tucson, July 31.

The Tucson Chamber of Commerce has received an inquiry from Norman W. Leger, owner and producer of New London (N.H.) Players, about establishing a winter stock company in the Old Pueblo. Leger asked for information about the winter tourist season and other theatrical groups here.

Charles A. Caramelli, location manager of Warner Bros., has inquired here about a setting with early type western fort. A movie location in the Old Tucson area was built in 1939 to film "Arizona" (Columbia) starring Jean Arthur. The Old Fort Lowell area also affords a western background.

### WINNIPEG TWIN ARTERS SMALL STARTING PROFIT

Winnipeg, July 31.

Pace Cinema, operating twin studios in the basement of the suburban Polo Park shopping centre, disclosed a small profit for the first two months of operation. Twins are based on a concept similar to Cinemas I and II operated by the Rugoff chain in New York City. With total seating capacity of 422 in both theatres, operation is geared to a basic market of 5,000. Product consists primarily of foreign films released by the Astral group in Toronto, and of Hollywood reissues which the downtown first-run houses have no interest in due to the limited market.

Press rep Leonard Stone in commenting on the difficult summer season, indicated that the encouraging attendance during the slack months of June and July could mean that the 40,000 not financed over a period of five years, might be repaid sooner than anticipated.

Largest grossers during the initial operational period were Bergman's "Devil's Eye" and "Summer to Remember" a prize-winning Russian release. American reissues were proving generally disappointing at the box-office.

U.S. product "Singing in the Rain" and "Knock on Wood" were money-losers.

**Minneapolis** (Continued from page 10)

"Advise and Consent" (Col) (6th wk). Modest \$3,500. Last week, \$4,500.

**El Lago (Carisch)** (800): \$1—"Some Like It Cool" (Janus) and "The Truth" (Union) (reissues) (2d wk). Okay \$1,500. Last week, \$1,800.

**Gopher (Bergen)** (1,000): \$1-\$1.25—"Hobbs Takes Vacation" (20th) (3d wk). Nice \$5,000. Last week, \$6,000.

**Lyric (Par)** (1,250): \$1.25-\$1.50—"Boys' Night Out" (MGM) (5th wk). Lively \$4,500. Last week, \$5,500.

**Mann (Mann)** (1,000): \$1.50-\$2.75—"West Side Story" (UA) (24th wk). Remarkable \$7,800. Last week, \$8,000.

**Orpheum (Mann)** (2,800): \$1.25-\$1.50-\$1.75—"Music Man" (WB). Mighty at \$22,000. Last week, "Bon Voyage" (BV) (4th wk), \$4,000 five days at \$1-\$1.25 scale.

**Park (Field)** (1,000): \$1.50—"Lolita" (MGM) (4th wk). Sturdy \$4,000. Last week, \$4,200.

**State (Par)** (2,200): \$1.25-\$1.50—"Touch of Mink" (U) (6th wk). Wow \$9,000. Last week, \$10,000.

**Suburban World (Mann)** (800): \$1.25—"Doctor in Love" (Gov). Okay \$3,000. Last week, "I Like Money" (20th) (2d wk), \$2,000.

**Uptown (Field)** (1,000): \$1.25-\$1.50—"Counterfeit Trailor" (Par) (5th wk). Dandy \$3,500. Last week, \$4,000.

**World (Mann)** (400): \$1.25-\$1.50—"Notorious Landlady" (Col) (2d wk). Trim \$5,500. Last week, \$6,500.

### 'Boys' Big \$12,000, Prov.; 'Lolita' 6G

Providence, July 31.

Despite beach-attracting weekend weather current week's grosses are holding well. State will still wind up with nice take via "Boys' Night Out." Other stands are spotty. Strand's "Hatari," good. "Lolita" shapes solid at Elmwood. Sixth of "Touch of Mink" still is in the chips at the Albee. "Tales of Terror" is only fair at Majestic.

**Estimates for This Week**  
Albee (RKO): 2,200: 65-90—"Touch of Mink" (U) and "Information Received" (U) (6th wk). Good \$6,000. Fifth was \$6,500.

**Elmwood (Synner)** (724): \$1.50—"Lolita" (MGM). Fast \$6,000. Last week, "West Side Story" (UA) (15th wk), \$5,500.

**Majestic (SW)** (2,200): 65-90—"Tales of Terror" (U). Mild \$6,000. Last week, "Bon Voyage" (BV) (4th wk), \$5,000.

**State (Loew)** (3,200): 65-\$1.25—"Boys' Night Out" (MGM) and "Watch Your Stern" (MGM). Neat \$12,000. Last week, "Miracle Worker" (U) (2d wk), \$7,000.

**Strand (National Realty)** (2,200; 65-90)—"Hatari" (Par). Good \$7,000 or near. Last week, "Advise and Consent" (Col) (2d wk), \$4,500.

**Minneapolis** (Continued from page 10)

"Advise and Consent" (Col) (6th wk). Modest \$3,500. Last week, \$4,500.

**El Lago (Carisch)** (800): \$1—"Some Like It Cool" (Janus) and "The Truth" (Union) (reissues) (2d wk). Okay \$1,500. Last week, \$1,800.

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**Uptown (Field)** (1,000): \$1.25-\$1.50—"Counterfeit Trailor" (Par) (5th wk). Dandy \$3,500. Last week, \$4,000.

**World (Mann)** (400): \$1.25-\$1.50—"Notorious Landlady" (Col) (2d wk). Trim \$5,500. Last week, \$6,500.

**San Francisco** (Continued from page 11)

Marauders" (WB) and "Queen of Pirates" (Col), \$14,000.

**St. Francis (Par)** (1,400): \$1-\$1.75—"World of Comedy" (Cont). Socko \$13,000. Last week, "Gidget" (Col) and "Gidget Goes Hawaiian" (Col), \$6,500.

**United Artists (No Coast)** (1,151): \$1.50-\$3—"West Side Story" (UA) (33d wk). Still big at \$15,000. Last week, \$15,000.

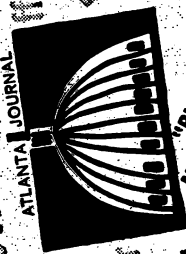
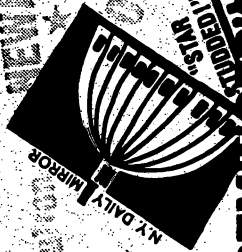
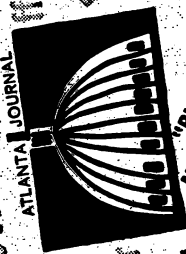
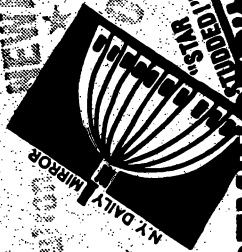
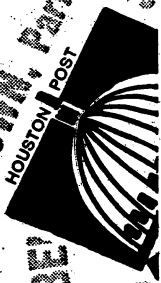
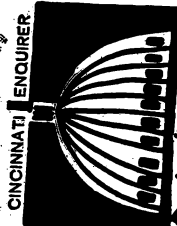
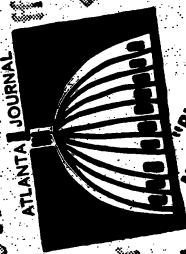
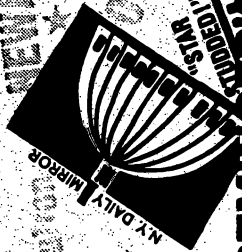
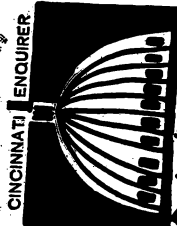
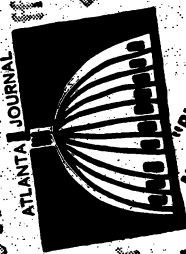
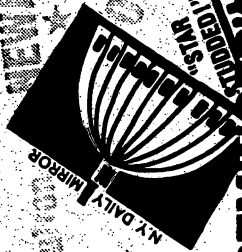
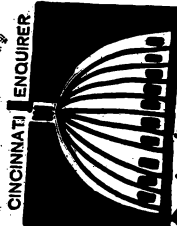
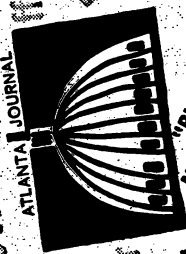
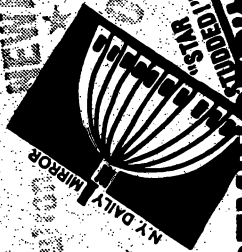
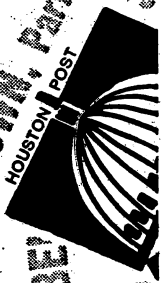
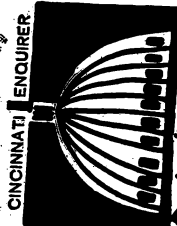
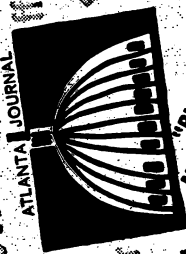
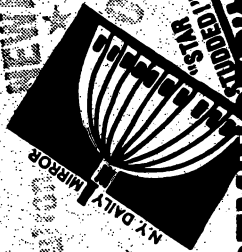
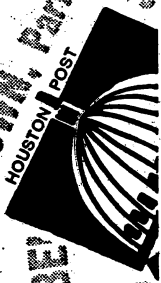
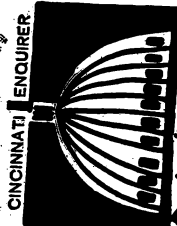
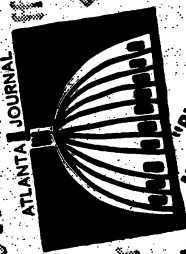
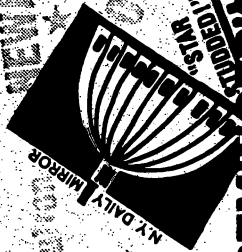
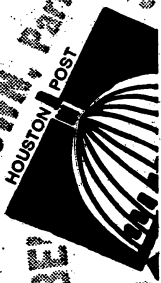
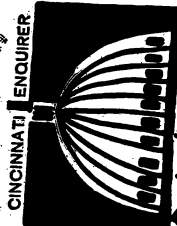
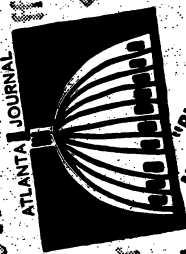
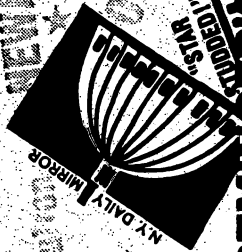
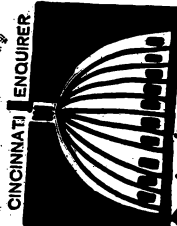
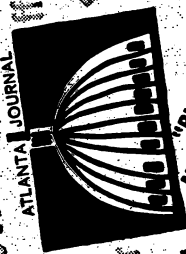
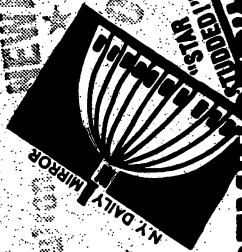
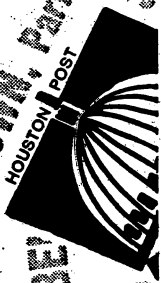
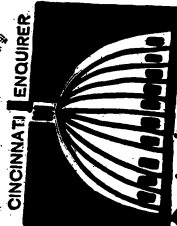
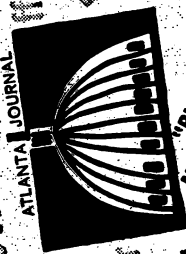
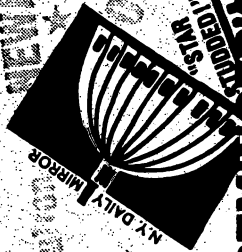
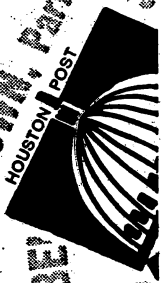
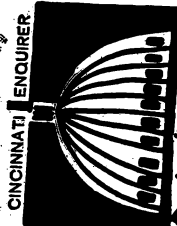
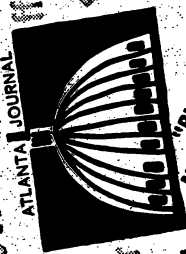
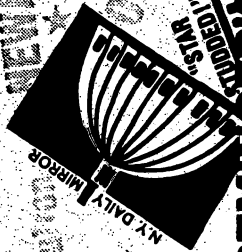
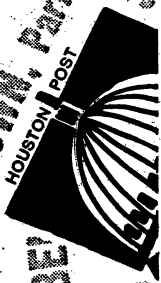
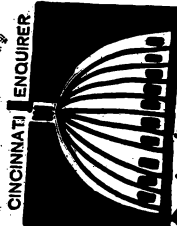
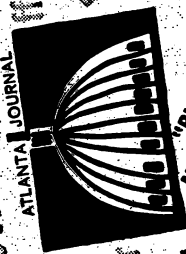
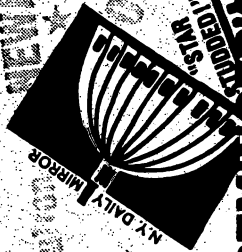
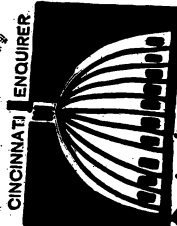
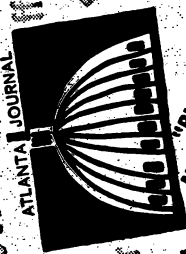
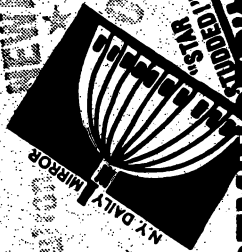
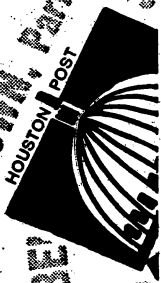
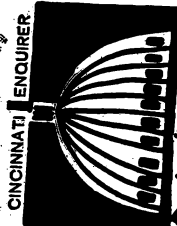
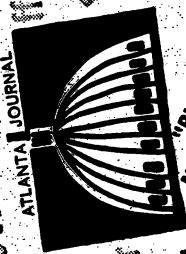
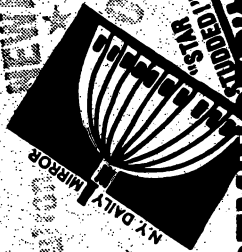
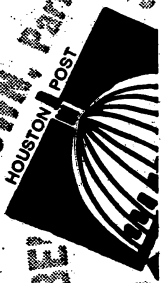
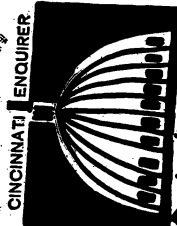
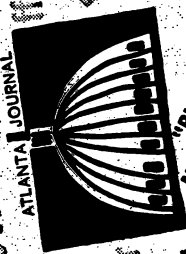
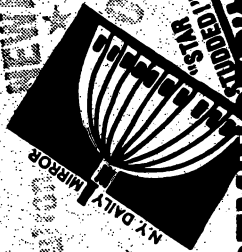
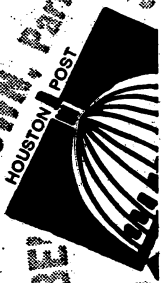
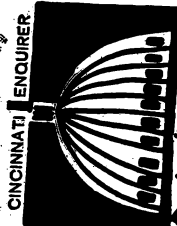
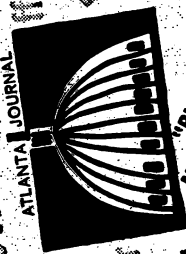
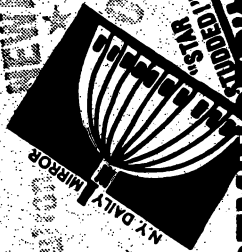
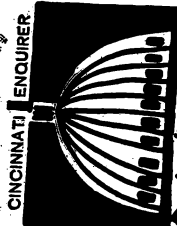
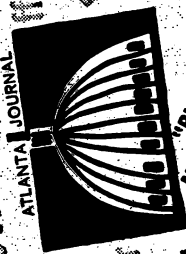
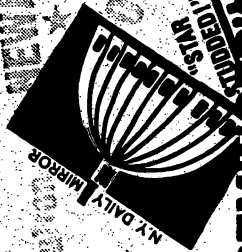
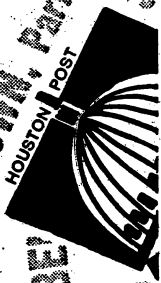
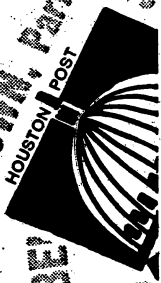
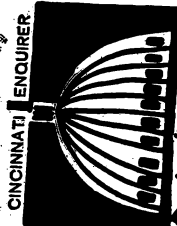
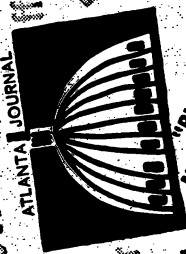
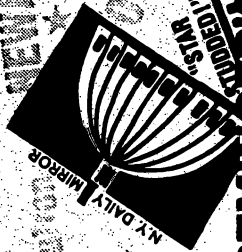
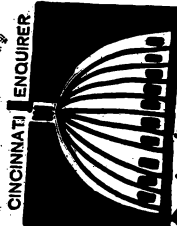
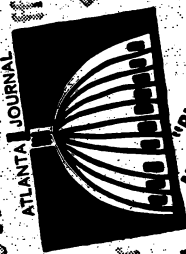
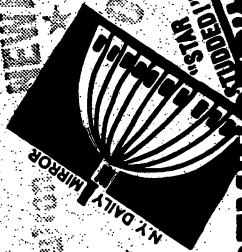
**Vogue (S. F. Theatres)** (346): \$1.50—"Rules of Game" (Indie) (2d wk). Fair \$2,000. Last week, \$3,000.

**Stagedoor (A-R)** (444): \$1.50—"Lolita" (MGM) (5th wk). Pushing to big \$7,700. Last week, \$7,500.

**Presidio (Art Theatre Guild)** (774): \$1.50—"Taste of Honey" (Cont) (9th wk). Sweet \$2,500. Last week, \$2,800.

**Metro (United California)** (1,000): \$1.50-\$1.80—"Boccaccio '70" (Embassy). Smash \$

# ADVISE & CONSENT RAISES THE ROOF! AT THE BOXOFFICE!



Elated Studio Waits On Zanuck

Continued from page 3

Latter meanwhile will study all projects for near future filming and make recommendations to the board.

Survey of properties will include TV series. At the moment only "Dobbie Gillis" is shooting at Western Ave. studios. Twentieth has no control over GAC package in which author Max Shulman and Rod Amateau are partnered.

Also until further notice, all projects in prep stages continue as is. These embrace "Take Her, She's Mine," for which Nunnally Johnson is fashioning final script in England. Producer Frank McCarthy got back Friday from his latest sesh with Johnston and hopes on getting the pic off the ground Sept. 4 unless otherwise delayed by DZ.

In prep column is David Brown's "Battle of Leyte Gulf." "Drink to Me Only," "Evil Come, Evil Go," "Love in a Cool Climate" and "Enemy Within." Author-scripter Budd Schulberg is laboring over what he plans to be the third and final "within" script to be discussed shortly with author At. Gen. Robert Kennedy. John McClellan is working abroad on "Ulysses" script, another Jerry Wald project like "Enemy" which producer felt was a MUST before his fatal heart attack.

Levathes frankly admitted he didn't know what would happen to these projects, again referring all queries to Zanuck. Studio personnel has been pared to the bone until DZ flashes the "GO" sign and rehiring.

Richard Zanuck indicated DFZ Productions, in view of his father's election to the presidency, may go into suspension and a new company formed to take over six properties in semi-activation and others temporarily shelved.

Young Zanuck currently is working on "Fate Is the Hunter" as his next. He has held meetings with author-scripter E. D. Gann here and in Europe on shaping the script. Gann was here a few weeks ago and is back on the boat where he lives on in Grecian waters. What will happen with this project and others to follow RZ would not speculate. His last film, "The Chapman Report," started at 20th and shunted to Warner Bros. when the company's exec committee nixed the script. Completed film recently got a "B" rating from National Legion of Decency.

Plans by RZ to go to Europe for a sesh with his father have been cancelled. He spoke with DZ for two hours on the phone Wednesday night following per's 8-2 election to prexyship. Two dissenting voters were Milton S. Gould of Treves & Co. and John Loeb of Carl M. Loeb, Rhoades & Co. Both men immediately quit the board after the tally was announced in favor of DZ.

Commenting on the job ahead for his father, RZ said, "He has met other challenges with forcefulness before and will meet this one with the same vigor." He added he didn't expect DZ to make any "sudden or violent decisions"

for at least another three weeks, if then. RZ inferred he may form his own producing company and acquire some of the properties from DFZ Prods. Twentieth may also take some. It was all up to the new prexy-production topper, he said.

When word reached studio employees late Wednesday (25) afternoon of DZ's election, a sudden wave of champagne parties cropped up all over the place. Expectation of DZ's cheering well-wishers was that it wouldn't take long for signs of revitalization to sprout after DZ settles down to biz at hand at his Gotham h.q.

Meanwhile, Harry Brand who officially steps down as studio pubad head tomorrow, will continue to report daily at studio as consultant to successor Perry Lieber and other execs in New York and here. He's taking a smaller office in the administration building to make himself available on his new status.

Weltner Weathers 40

It's the 40th anni for George Weltner, executive v.p. of Paramount. He joined the company July 29, 1922, in the N.Y. lab following graduation from Columbia U. where he majored in chemistry.

Starting salary: \$18 per week.

READYING HOPE'S 'BWANA'

Nate Monaster Will Screenplay—Femmes Set

Hollywood, July 31.

Nate Monaster has been signed to screenplay "Call Me Bwana," the Bob Hope starrer being produced by Harry Saltzman and A. R. (Cubby) Broccoli for United Artists in the western hemisphere and J. Arthur Rank in the eastern hemisphere.

Edie Adams and Anita Ekberg have the femme leads in the film which rolls Sept. 24 in Kenya, East Africa, with Gordon Douglas directing. They will shoot four weeks in Africa, six weeks in London.

MCA's Mansion of Memories

Continued from page 4

thing wrong, that's one thing. But certainly if we have, there should be a trial and the evidence presented, so that we would have a chance to defend ourselves. As it is, we are out of business, with no chance to give our side of the situation."

MCA investigation was launched several years ago, during the Eisenhower years. When the Government was pressing its anti-trust action against the majors for block booking pix on tv, in N.Y., one of those interrogated began talking at great length about alleged abuses of its power practiced by MCA, and this is what sparked the investigation.

Production companies around Hollywood did not profess to be affected by the end of MCA, most saying they were not in negotiations of importance with MCA at the time of the agency's death. Paramount production chief Martin Rackin said there were no negotiations for MCA clients or properties on when it happened,

that the studio had closed deals for Paul Newman and John Ford—repped by MCA at the time.

A CBS-TV exec said the web had finalized negotiations last week with MCA for its producer client, Julian Claman, to join the web in the program development area. He said he did not know whether the net, in N.Y., was involved in negotiations with MCA when the end came.

Four Star production chief Tom McDermott said his company was not affected, but said early this week he met with two MCA-repped writers to discuss a Four Star property he wanted them to write. The next day, MCA went out of existence, and when he asked them who their agents were so he could discuss terms, they replied they didn't know.

Screen Gems' boss Bill Dozier said "it happens we weren't in negotiations with MCA at the time—fortunately." Desilu production chief Jerry Thorpe also said "at the moment we had nothing pending with MCA, so we have no immediate problems." He predicted there would be problems in the future, in view of the fact one-time MCA clients are now scattering out over the industry, and it will take some time to know just what agency is repping what client out of the huge MCA list.

'Porgy' Makes London

Continued from page 3

and-a-half years. Goldwyn plans to attend.

Long wait was self-imposed because, Goldwyn wanted the Dominion as kickoff show early for British market and house was occupied by "South Pacific." Phenomenal five-year run of the 20th-Fox Rodgers-Hammerstein production will terminate in September.

Goldwyn turned down offer of other London houses and decided on the long wait because he wanted a theatre equipped to handle the Todd-AO process in which "Porgy" was filmed and the multi-channel sound processing of the George Gershwin score.

Producer also now has a firm February commitment, with exact date yet to be determined, for French release of "Porgy," with the Paris opening gala at the George V. Current occupant is "West Side Story," which also was shot in Todd-AO.

Jerry Wald

Continued from page 2

considered very daring, and which I admired."

Best argument Glick wasn't Wald, commented Schulberg, was "He wouldn't have hired me for 'Enemy Within.' If I thought he was Glick I wouldn't have put myself in his hands. He showed me more consideration as a writer than any other producer in Hollywood. And that goes for some pretty big names."

Schulberg continued, "His loss is a great one in an industry in danger of getting hardening of the arteries. He was a showman and an adventurer in every sense."

Catholic Press' Praise

Albany, July 31.

Stream of affectionate Wald tributes includes the remembrance of syndicated columnist William H. Mooring in the U.S. Catholic press, who found the late producer "frank, even at times brutally honest."

"Beneath his flamboyant showmanship," scribe noted, "I found a genuine interest in movies as they influenced the human mind. Through his unceasing bombast, I sensed a vein of humility. He blushed when I asked him how 'worth knowing' he considered the characters in 'Peyton Place.'"

"Okay," he said good-naturedly, "so now you go forgetting that I made 'The Glass Menagerie,' 'Blue Velvet,' 'The Eddy Duchin Story' and 'Sons and Lovers,' as well as 'Miss Sadie Thompson' and 'Peyton Place.'"

Wald's passing, said Mooring, is the end of an era of Hollywood showmanship.

Magazine Advertising: Gross Revenue

[Source: Callagher Report]

		Advertising Dollars		% Inc. or Dec.	
1962 Pos.	1961 Pos.	6 Mos. Ending June 30, 1962	6 Mos. Ending June 30, 1961		
1	1	Life .....	\$71,132,060	69,429,332	+ 2.5
2	2	Saturday Evening Post .....	37,368,299	45,017,702	-17.0
3	3	Look .....	36,125,856	29,300,190	+23.3
4	4	Time .....	25,812,992	24,970,467	+ 3.4
5	5	Reader's Digest .....	25,214,344	20,118,637	+25.3
6	6	McCall's .....	19,357,439	18,476,720	+ 4.8
7	8	Newsweek .....	13,829,112	13,229,582	+ 4.5
8	7	Ladies' Home Journal .....	12,233,820	13,711,116	-10.8
9	10	Good Housekeeping .....	12,057,719	10,479,005	+15.1
10	12	Business Week .....	11,579,847	9,873,477	+17.3
11	9	Better Homes & Gardens .....	11,502,896	11,770,963	- 2.3
12	11	U.S. News & World Report .....	10,363,599	9,967,656	+ 4.0
13	13	New Yorker .....	10,074,253	9,252,286	+ 8.9
14	14	TV Guide .....	8,985,817	8,500,483	+ 5.7
15	15	Sports Illustrated .....	8,245,943	7,733,346	+ 6.6
16	16	Everywoman's Family Circle .....	7,174,946	6,528,024	+ 9.9
17	17	Farm Journal .....	6,677,009	6,280,054	+ 6.3
18	20	Woman's Day .....	6,422,887	4,986,269	+28.8
19	19	Fortune .....	5,752,836	5,457,435	+ 5.4
20	18	Holiday .....	5,493,267	5,592,050	- 1.8
21	21	American Home .....	4,536,945	4,323,973	+ 4.9
22	23	Redbook .....	4,452,271	3,722,063	+19.6
23	22	Parents .....	4,238,427	3,875,711	+ 9.4
24	26	Sunset .....	3,923,561	3,442,426	+14.0
25	24	Vogue .....	3,871,421	3,672,202	+ 5.4
26	30	Glamour .....	3,783,232	3,217,036	+17.6
27	34	House & Garden .....	3,771,413	2,526,260	+49.3
28	25	Seventeen .....	3,627,075	3,469,085	+ 4.6
29	29	National Geographic .....	3,452,934	3,226,958	+ 7.0
30	32	Successful Farming .....	3,374,227	2,728,703	+23.7
31	31	House Beautiful .....	3,270,638	3,099,071	+ 5.5
32	28	Progressive Farmer .....	3,254,155	3,334,782	- 2.4
33	27	Esquire .....	3,242,076	3,339,416	- 2.9
34	33	Harper's Bazaar .....	2,746,673	2,720,147	+ 1.0
35	35	True .....	2,593,851	2,486,628	+ 4.3
36	37	Mademoiselle .....	2,373,923	2,158,194	+10.0
37	36	Scientific American .....	2,303,929	2,414,340	- 4.6
38	43	Playboy .....	2,167,850	1,567,934	+38.2
39	38	Popular Mechanics .....	2,109,109	1,883,887	+12.0
40	41	Outdoor Life .....	2,087,955	1,633,344	+27.8
41	39	Field & Stream .....	1,941,984	1,801,646	+ 7.8
42	45	Sports Afield .....	1,844,439	1,398,270	+31.9
43	42	Ebony .....	1,687,975	1,625,499	+ 3.8
44	44	Nation's Business .....	1,649,055	1,553,867	+ 6.1
45	40	Popular Science .....	1,601,129	1,724,403	- 7.1
46	47	Forbes .....	1,266,347	1,123,980	+12.7
47	46	Scholastic Magazines .....	1,264,770	1,236,347	+ 2.3
48	48	Boys' Life .....	1,206,149	1,055,636	+14.3
49	51	Bride's .....	1,113,537	969,560	+14.9
50	49	Saturday Review .....	1,076,112	894,545	+ 8.2
51	50	Mechanix Illustrated .....	983,471	973,298	+ 1.0
52	52	Popular Photography .....	979,731	892,785	+ 9.7
53	57	Dun's Review & Modern Industry .....	969,244	779,364	+24.4
54	58	Argosy .....	918,557	740,099	+24.1
55	53	Town & Country .....	868,165	862,384	+ 0.7
56	55	Cue .....	852,342	793,321	+ 7.4
57	54	Popular Boating .....	849,699	854,665	- 0.6
58	56	Yachting .....	823,336	781,312	+ 5.4
59	63	Modern Bride .....	668,054	542,767	+23.1
60	62	Diners' Club .....	658,800	598,400	+10.1
61	59	Flower Grower .....	610,606	697,066	-12.4
62	60	Cosmopolitan .....	600,419	653,672	- 8.1
63	61	Atlantic .....	578,432	604,416	- 4.3
64	65	Grit .....	560,076	497,000	+12.7
65	64	Harper's Magazine .....	557,757	535,538	+ 4.1
66	68	Flying .....	469,527	371,273	+26.5
67	66	Business Management .....	413,408	373,362	+10.7
68	70	Gourmet .....	346,158	327,346	+ 5.7
69	75	Reporter .....	331,012	230,088	+43.7
70	69	American Girl .....	322,718	341,851	- 5.6
71	72	Christian Herald .....	303,455	298,446	+ 1.7
72	77	Together .....	284,845	185,770	+53.3
73	74	Car & Driver .....	275,106	230,132	+19.5
74	71	Presbyterian Life .....	266,821	313,299	-14.9
75	67	Science & Mechanics .....	253,276	409,169	-38.1
76	76	Sport .....	247,712	191,124	+29.6
77	73	Financial World .....	219,246	247,280	-11.3
78	78	Harvard Business Review .....	179,396	167,542	+ 7.1
79	79	Saga .....	114,463	110,481	+ 3.6
80	80	Catholic Digest .....	110,698	95,456	+16.0
81	81	National Jewish Monthly .....	84,902	86,118	- 1.4

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## AFTRA Slices Audio E.T. Fees To Stimulate Employment; Seeks Meeting With SAG On TV Stanzas

An "out and out" reduction in certain radio and transcription fees for its members has been ordered by the American Federation of Television & Radio Artists, according to Donald F. Conaway, union's national executive secretary. Purpose of the self-imposed fee reduction, he said, was "to stimulate employment in radio."

Decision to lower certain transcription fees unilaterally was one of three major steps taken by the union's delegates to the recent AFTRA national convention held in Miami Beach. Delegates resolved also to meet with Screen Actors Guild, in effect, to rid television thesping of any inequities that exist in programming fees. Conaway said that of primary importance at the moment was the desire to wipe out any disparities existing in syndicated tv programming. SAG has jurisdiction in telefilm, and so far there have been relatively few syndicated programs on videotape, a tv transcription form over which the now peaceable unions once warred for jurisdiction.

Third step taken at the AFTRA conclave at the Eden Roc, held from July 19 to July 22, was to empower union execs to establish formal talks with foreign actors' unions over fees to be exacted for satellite tv programming. Conaway termed the talks a matter of first importance for actors, and he sent a letter, he explained, to British Actors Equity urging a meeting in Europe soon. If the British go along, it's likely that other unions in other Eurovision countries will also sit down and talk with AFTRA. The situation, however, might prove to be very complicated, Conaway pointed out. After all, several different agreements will probably have to be reached, among them things seemingly as simple as what currency should "internationalized" tv actors be paid in.

Conaway said that the transcription reduction was definitely designed as an answer to many inquiries by producers as to whether it'd be possible for AFTRA to make room for short radio "programs." As the AFTRA official explained, the transcription code now calls for payment of \$22.40 plus \$9.60 in rehearsal fees as a base for radio programs. After the initial fees, producers have to pay \$22.40 to each actor every time the program is repeated on any station.

New fees call for a payment to (Continued on page 31)

## ABC Radio's 400G For Champ Bout

ABC Radio, which aired the last three heavyweight championship bouts between Floyd Patterson and Ingmar Johansson, has also picked up the rights to the Patterson-Sonny Liston fight on Sept. 25. It's a \$400,000 package for the bout. Upcoming fight has not yet been sold but no difficulties are expected in light of the fact that the third Patterson-Johansson fight was heard by 60,000,000 persons, a record-shattering number for any entertainment event in the history of radio.

Prices for the heavyweight championship bouts have been zooming sharply. The \$400,000 for the upcoming fight compares with the \$115,000, \$230,000 and \$360,000 paid for the first three Paterson-Johansson fights. Last championship fight was bankrolled by Alvin and Carling Beer with Stucco-baker sponsoring the pre-fight show.

## CBS Snares Sports Coin

CBS-TV sports sales this week included a neat 30% of the web's "Sunday Sports Spectacular" to Schlitz Beer, beginning Jan. 13 for 13 weeks.

Also Bristol Myers bought a third of NCAA's football special on Sept. 13 from 8:30 to 9 p.m. and another special called "The Rise of Pro Football" slated for Sept. 20 in the same time period on CBS-TV.

## WNAC 40th Anni Hoopla

Boston, July 31.

WNAC celebrates its 40th anni today (Tues.) The station, Hub's first, went on the air with an address from 4 to 5 p.m. by the then mayor, James M. Curley.

To point up the contrast, Phyl Doherty, WNAC and WNAC-TV public relations director, compiled a list of films playing in Boston on July 31, 1922. They were: Thomas Meighan in "If You Believe It, It's So"; Florence Vidor in "The Real Adventure"; Marie Prevost in "The Married Flapper"; Mae Murray and Rudolph Valentino in "The Delicious Little Devil"; Mary Miles Minter in "South of Suva"; Earle Williams in "The Ace of Hearts"; Lon Chaney in "Come On Over"; Colleen Moore in "The Woman Who Walked Alone"; Dorothy Dalton in "Restless Souls"; Pola Negri in "The Last Payment." News headline of the day was "Marilyn Miller and Jack Pickford married at home of Mary Pickford and Douglas Fairbanks."

## NAB Asks Delay On Disclosure Of Web-Affil Pacts

Washington, July 31.

National Assn. of Broadcasters has asked the FCC for more time to comment on proposed rule making which would make web-affiliate contracts public.

FCC set Aug. 20 deadline for comments which NAB wants extended to Oct. 15.

Commission's proposed rules are in response to Congressional recommendations dating to 1957 and NAB said if FCC could wait this long it can wait until October.

The now confidential nature of web-affil pacts and FCC's August vacation are reasons for delay, NAB said.

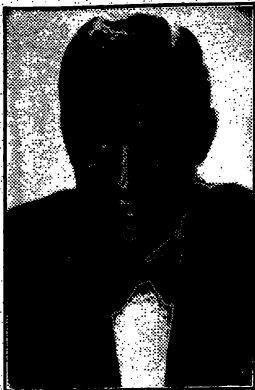
Broadcasters set their vacations along with Commission, NAB said, creating additional problems in submitting their views on this controversial issue.

FCC was also asked for extension on proposed rule changes affecting multiple ownership.

NAB Counsel Douglas A. Anello and attorney Robert V. Cahill filed a request for extension of Aug. 20 deadline to Oct. 15.

Commission asked for comments on proposals to put specific limitations on now general regulations on common ownership or control of multiple AM, FM or tv stations serving same area.

The complexity of multiple ownership issue, according to NAB, makes it impossible for industry to make significant comments by Aug. 20 deadline.



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## BBC-TV, Equity Near Accord On New Thesp Fees

London, July 31.

A new scale of fees for artists employed by BBC-TV is expected to be agreed by Equity and the Corporation "any time now." According to Equity general secretary Gerald Crosswell, who masterminded the recent strike against the commercial web, a final settlement is not far off.

Union's executive council meets today (Tues.) to discuss detailed proposals put up by BBC on how far it is prepared to hike existing minimum fees. This is believed to be to the tune of 50%, though the figure will not be officially confirmed by either camp while written and verbal negotiations are still going on.

While Equity opened its case for an increase in thesp's pay on the basis that BBC should shell out as much as the commercial stations, the union is expected to settle for less in view of the limited BBC-TV income.

## SKLAR'S BIZ AFFAIRS SLOT FOR CBS-TV

In effect, Daniel Sklar becomes No. 2 man in CBS-TV's business affairs department, network says. He was appointed director of biz affairs, Hollywood, reporting directly to new veep and department head Sal Iannucci.

Sklar's new job begins Aug. 20 when he moves over from Ziv-USA where he has been its director of biz and legal affairs on the Coast for over two years.

Also appointed to a CBS-TV post last was Aubrey W. Groskopf, who got a new job called director of commitments, talent and properties in the biz affairs department. He'll report to biz affairs director, N.Y., Bernard Krause.

## Re 'TV's Missing Link'

Editor, VARIETY:

To your article "TV's Missing Link: The Showman." I can only say amen and congratulations!

I, too, go back to the more "romantic" days when the radio department of an agency was bustling with the excitement of creativity: where the foyers, instead of models' looking for commercial work, were crowded with agents, actors and talent from every phase of the entertainment world.

At my agency at the time, N. W. Ayer, we were producing—and I mean literally just that from contracting the talent and engaging the writers to actually putting on the air such shows as the famous "Eveready Hour"; "Will Rogers, the first big-time variety show"; "The Camel Hour"; "Jack Benny"; the "Bob Hope" series; "Buck Rogers in the Twenty-Fifth Century"; "Makine Minstrel Hour"; "The Singing Lady"; the famous

forerunner to the mystery show, "Eno Crime Clues"; "Ruth Etting & Red Nichols Variety Show"; "The Sealtest Hour"; "The Ford Sunday Evening Hour"; and many others.

How the networks looked upon us in those days for shows, as well as business, only those close to the picture can fully appreciate and it was a great challenge for all of us in the agencies to come up with the kind of showmanship that helped the broadcasting industry to grow into the giant that it is today. This is not to take away from the tremendous contributions that the networks themselves made during those pioneering days, what with their own large and capable programming staff but, in my mind, the unsure heroes will always be the Doug Coulters, Rebers, Stuhlers, Stauffers, John Royals, and the many industrious and tremendously conscientious guys that worked (Continued on page 35)

## Melnick's Hopes for ABC's '63-'64: 'Creative Talent With Kookie Ideas'

By HERM SCHOENFELD

### Zenith's 6-Months Peak

Chicago, July 31.

Zenith Radio Corp. set new records in earnings and sales during the first six months of 1962, according to a report from the company. Net consolidated profits for the six-month period ended June 30 were up 30% from the same period in 1961, and consolidated sales were 25% greater. Net consolidated profits for the first half of 1962 were \$6,982,609, or 77c per share, after depreciation and estimated provision for federal income tax of \$8,051,965. Consolidated sales for the same period were \$145,996,770.

The report said that an increase in sales of console and combination television receivers accounted for 30% of the increase in Zenith distributors' unit sales. It also said that factory shipments of high fidelity stereophonic instruments for the period were at an alltime high, and attributed the increase to the introduction of the company's new Micro-Touch tone arm. The earnings report also made note of the Hartford, Connecticut, test of Zenith's subscription teevee, which was started in late June. Regular subscription television broadcasts are being transmitted over the Hartford station, WHCT, and the report states that subscriber installations in the Hartford area "are moving ahead on schedule."

## CBS-TV Has Yen For a Bundle Of Mex-Made Shows

Mexico City, July 31.

CBS home office executives here to check on production of "Tangaloa," outside of Acapulco, are also looking into possibilities of doing a series of six episodes, each with 39 segments.

According to Jaime Fernandez, internal affairs secretary of the National Association of Actors, CBS brass has been impressed by "cooperation and professionalism" of Mexican actors and technicians. Mexicans have also been cooperating in keeping pay scales at minimums.

Mexican unions are seriously wooing American tv activity. Fernandez said "there is a good possibility of creating a new industry here." ANDA is very interested since it would mean steady employment for displaced elements affected by the motion picture production slump.

In case the CBS deal should come through, it would provide approximately two years of employment. Fernandez said that the American firm has contracted for use of location sites outside Acapulco for six months. Unit turning out the "Tangaloa" series has four American writers and one Mexican and similar ratio for directors.

### Sullivan's New Acts

Roster of "new to tv" talent will be telecast Aug. 19 on CBS-TV's "Ed Sullivan Show," first in a series of full hour Sunday showcase programs to be devoted entirely to new tv acts.

Aug. 19 initiator introing all new to tv talent will include novelty groups, comedians, singers, dancers and instrumentalists. The 13 acts to be presented are all in the professional category. Roster includes Agustin Anexas, concert pianist, Bobbi Baker, comedienne, Tony Darryl, pop singer, Korzeno, magician, and Janis Martin, mezzo soprano.

### BBC'S 'TONIGHT' REPRIEVE

London, July 31.

"Tonight," BBC-TV's early evening current affairs show, which has been running for around five years, has survived some under-the-microscope inspection, and plenty of discussion about its future and is slated to come back to the web on Aug. 20.

Only difference will be the absence of top compere Cliff Michelmore one week in every month.

ABC-TV is playing the field in programming formats for a 1963-64 season with the aim of creating pilots with a maximum of diversity. Dan Melnick, newly appointed v.p. in charge of nighttime programming, said he was not planning in terms of any special cycle of dramatic shows, but rather is tending to encourage creative talent with "kookie ideas." "Too many writers are trying to tailor their ideas to what they think the networks want," Melnick said. "They're in a self-imposed straitjacket which neither serves their own or the networks' interest. We want to create an atmosphere where the original and the offbeat will be considered sympathetically, and from that point on, we'll help solve the problem of making it commercially feasible."

Melnick is optimistic about the emergence of an anthology format with continuing characters. ABC-TV is riding with such a series for the 1963-64 season in "The Best Years," a format which Melnick believes will give wide scope to the creative talent while maintaining a solid commercial base.

As far as live shows are concerned, Melnick believes that the network needs a proportion of them to maintain an overall programming balance. "Live is best for light entertainment, of the musical variety genre where the spontaneity of the performance is important. However, as far as dramatic shows are concerned, Melnick is strictly pro-film. "There's nothing that the live technique can do that films can't do better."

Melnick reported that the web's system of staying on top of all the dramatic shows while in production via a team of three production supervisors on the Coast is working out exceptionally well. Each of the supervisors handles six or seven shows and works with the producers on the day-to-day creative problems.

## Net Profit Down For Britain's ATV

London, July 31

Associated Television, trading profit for the year ended April 30, 1962 at \$14,030,299 was more than \$3,864,000 down on the previous year. After tax of \$7,368,346 (\$9,013,331) the group came out with \$6,661,953 net profit as opposed to last year's \$8,881,849.

But final dividends of 40% on the Ordinary and "A" Ordinary shares maintain totals of 60% for the year.

But as the major profits dip, those of the regional Tyne Tees TV station climbed slightly. Trading profit for the year ended April 30, 1962 was \$2,917,012 (\$2,882,085) and the tax man collected \$1,680,000 (\$1,652,000).

## Abbe & Cugie Dicker Desilu Musical Series

Abbe Lane and Xavier Cugat are dickering with Desilu about a series of half-hour musicals for television to be produced on location in Mexico. Shows would be done in English for U.S. telecasting and separate soundtracks would be made in both Spanish and Italian for the Latin market. The Cugats would do their own dubbing.

The couple will be huddling with Desilu execs in September when they'll be on the Coast for a stand at the Coconut Grove.

## P&G's B&A Buy

Toronto, July 31.

Burns & Allen summer replacement series over the cross-country web of the Canadian Broadcasting Corp. has been closed by Procter & Gamble of Canada Ltd., with series replacing "Car 54, Where Are You?" later returning to the CBC. It is fall.

Deal was put through by Leo Burnett Co. of Canada Ltd., Toronto.

# N.Y. RADIO-A TOSSED SALAD

## BBC-TV: No Room at the Top

London, July 31.

What must surely go down in British tv history as one of the most successful comebacks of the decade, is the fact that the commercial network has again completely wiped BBC-TV off the ratings map.

The indie web holds every top 20 place in the national network ratings compiled by Television Audience Measurements Ltd. (TAM) for the week ended July 22, 1962. And the regional stations have also kept the Corporation's shows out of the local top 10 listings. Therefore, over the whole country, the commercial has swept into its old, all dominant status.

It will be remembered the independents were hit by an actor's layoff late last year which continued until April of this year. During this time, BBC waded in with many strong entries like "Dr. Kildare," "Perry Mason," "Z Cars," "The Rag Trade" and "Laramie." At one point, BBC-TV actually captured 11 out of the 20 top rated programs.

But with the settlement of the thespian dispute, the commercial companies came back strongly with most of strike hit skeins to cut BBC's share of the chart to a mere four or five shows. Over the summer period, despite schedule shuffles by concerned Corporation executives, the indie gradually squeezed out the remaining opposition.

Now, the takeover is complete.

## What Do Summer Viewers Watch? Same Thing as Rest of the Year

In the first July report of the national Nielsen ratings, a repeat of "Hazel" ran No. 1—but that half-hour NBC-TV program has since been replaced for the summer by a first-run item called "The Lively Ones," on which there is no count yet.

Hotspell popularity of "Hazel" on the NBC-TV Thursday night lineup merely points up the fact that tv viewers in the summer (as one expert put it last week) "watch the same things all year round."

Of the shows not normally seen in the winter, the old Desi-Lucy hour repeats have fared extremely well. The July report (ending July 8) shows that the Monday 9-10 summer hour on CBS-TV ran No. 4. CBS-TV's new hourlong "Talent Scouts" big name format holds up well, running No. 14 in the Nielsen count.

As for the rest of the "new" summer stuff like Kraft's Wednesday night mixture of fresh and stale mystery hours, vice Perry Como and the "Rebel" repeats, etc., they began showing up in the 40s and 50s among the 128 web programs listed.

Following are the Top 15 Nielsen for the two weeks ending July 8:

Hazel (NBC)	24.1
Garry Moore (10:30) (CBS)	24.0
Ben Casey (ABC)	23.5
Desilu (CBS)	22.3
Garry Moore (10) (CBS)	22.3
Gunsmoke (10:30) (CBS)	20.8
Gunsmoke (10) (CBS)	20.3
Red Skelton (CBS)	20.3
Dr. Kildare (NBC)	20.1
Bonanza (NBC)	19.9
Andy Griffith (CBS)	19.9
Untouchables (ABC)	18.9
Candid Camera (CBS)	18.9
Talent Scouts (CBS)	18.4
Perry Mason (CBS)	17.6

## Directors Co.'s '3 for DuPont'

Directors Co., the production outfit belonging to directors Franklin Schaffner and Fleder Cook, has already bought three of the seven original hours they plan to do next season for "DuPont Show of the Week" on NBC-TV.

First was an original script by Roger Hirsom called "The Outpost." Already signed for two of the four key roles in this play are Melvyn Douglas and Claude Rains, and it's possible that Directors will soon sign Neville Brand for another part.

Sidney Carroll is supplying a serio-comic western called "A Great Hand For the Little Lady," and Michael Dine is coming up with a piece called "Last Love." Two or three of the seven DuPonts (Schaffner, who is now doing a feature for 20th Fox and Cook will split the directorial chores pretty

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## BUT ONE THING'S FOR SURE: NEWS

Westinghouse Broadcasting Co.'s first-time entry into the New York radio market next week via its new WINS outlet is stirring the music-talk-news, basics of the broadcasting business into a metropolitan tossed salad. Perforce, WINS's new management setup is cueing a widespread reexamination of operational formulas from one end of the band to the other.

It's figured that WBC will more or less adhere to the pop music sound that has recently been typical of WINS. Although Mark Olds is moving over from WNEW where he was program manager, to become general manager of WINS for WBC, there's little chance of WINS adopting the WNEW "standard music" sound. Storer group WBN has moved in the WNEW direction with the accent on the plushy string albums, making further duplication of this pattern by WINS unlikely.

WINS, as it has been, fits neatly into the overall WBC radio picture with some minor modifications. A sharp upbeat in the amount of public service programming, documentaries and news is slated to be blended into a music formula closely hitched to the disk best-seller lists. Olds, incidentally, is familiar with the WBC pattern, having been with the group in 1951 as producer-director for KYW in Philadelphia and then moving with the station to Cleveland as program manager from 1953-59.

### WOR's All-Talkie Talkie

There's also little chance of anyone making a big swing to "talk" shows; despite the success of RKO General's WOR with its virtually all-talk features. Station has moved into No. 1 rating position and No. 1 billings (\$7,000,000) with the two-Bob derring-do (Bob Leder and Bob Smith) instituted the programming after they moved over from WINS some six years ago. Incidentally, WOR's most important carryover from the pre-RKO days is the early a.m. deejay segment "Rambling with Gamblin'" and the misfit music-chatter-news programming has continued to top the morning ratings following the hand-me-down from father to son, John Gambling to John Jr.

But however the tossed salad lands, news will be a dominant ingredient. This year has seen a substantial increase in news shows by the major outlets. WOR is No. 1 in news emphasis as well as No. 1 in the ratings, and it is evident that the competition has been able to equate the one-equals-one formula. One metropolitan station went so far as to order a private, depth survey of WOR's hourly 15-minute newscasts (WOR also has a nightly two-hour spread of news, news-features and commentators). The resultant charts disclosed peaks during the news segments throughout the day, indicating a definite tune-in audience for newscasts.

This "discovery" of a special and considerable news-bent audience has seen WPAT, the Paterson, N.J., segued-music station, add three 15-minute early a.m. newscasts with vet John McCarthy (in a switch from WOR) to the five-minute Daily News capsules throughout the day. WMCA also has lengthened its morning newscasts, and CBS flagship WCBS now has a 6 p.m., 45-minute news strip helmed by Kenneth Banghart, WABC, the ABC flagship and last of the city's Top 40 operations (all the way that is which has pulled the station up to number three), has been working feverishly to improve and expand its news operation under the nudging of ABC news chief James Hagerty. The flagships, of course, including WNBC, have the solid advantage of network news operations.

Back among the independents, WHN offers Storer's "total information news," the station's breaking up of pubaffairs documentaries into bits preceding the news through the day is definitely

(Continued on page 36)

## Flash! Elliot Ness Will Lose a Few Of Them on Next Season's Sked

### L.A.-to-N.Y.: Gleason

The train whistle sounds for Jackie Gleason next month when The Great Gleason Express, a seven-car train, begins a 10-day, 10-city coast-to-coast tour. Gleason's personal entourage will include singer-actress Sue Ann Langdon, choreographer June Taylor, five Gleason glamor girls, producer Jack Philbin, director Seymour Robbie, four of Gleason's writers Jimmy Shelton, Walter Stone, Sydney Zelinka and Will Glickman, a six-piece Dixieland band, headed by Max Kaminsky, and sponsor and network representatives.

Tour stars Aug. 9 in Los Angeles and ends Aug. 18 in New York. Among those aboard the Gleason Express for the entire trip or for short hops along the way, will be press, mag., wire service and other media representatives. Stops will include Phoenix, Colorado Springs, Denver, Kansas City, St. Louis, Chicago, Pittsburgh and Baltimore. Title of the show—a giveaway for the special train idea—is "Jackie Gleason's American Scene Magazine." Slot is Saturdays 7:30 to 8:30 p.m., key period for the web's Saturday night programming lineup, and another reason for the all-out campaign on the show.

## Indie Packagers' Burbank Glean For TV Specials

No deals have been made yet, but feelers are again understood out to NBC-TV from indie packagers who want to use that network's Burbank facilities for specials in '62-'63. And that's from packagers whose programs will appear either on ABC-TV or CBS-TV.

In the past, Fred Astaire, Judy Garland, Bing Crosby and Danny Kaye, among others, have done their one-shots at NBC-TV, Burbank. The reasons differed somewhat in each instance, it has been explained in various quarters, but two major reasons are: (1) the NBC facilities (apart from the color factor, which has meant nothing until now, since the other two webs haven't transmitted tint) are bigger in Hollywood than ABC's; (2) some packagers prefer working with NBC staff technicians, possibly because they've worked with them before. (After all, NBC has in the last couple of years carried more specials than either of its rivals.)

This means extra dollars for NBC-TV through which to amortize the live tv studios in Burbank. By the same token, this represents a loss of potential revenue for ABC-TV and particularly CBS-TV, the latter because it has a plant in Hollywood thought to be quite as large and expensively equipped as NBC's. It has also been noted that live tv studios, wherever located, don't get much of a play as it is. Losses only make it worse.

Besides Garland (seen on CBS-TV), Astaire (also seen on CBS-TV), Danny Kaye (ditto), Crosby and "Feathertop" (both ABC), there was the Sid Caesar ABC-TV series a couple of seasons ago. All were shot at NBC.

Incidentally, so long as the program is independently packaged, not controlled by one of the networks, there is no jurisdictional conflict among the tv unions. Indeed, NABET men at NBC (although not so identified) by contract must get visual credit on the show, crawl, which is ultimately run off on the tv screen, in the case of CBS, by IBEW men. (ABC is also a NABET shop, so there's definitely no conflict there.)

"The Untouchables" will not be exactly unrecognizable when it embarks on its fourth season on the ABC-TV web, but there will be extensive and even some startling changes visible in the hourlong series. For one thing, the hero of the series, Federal agent Elliot Ness, will be put in the unprecedented-for-tv predicament of losing a few battles to the mobsters.

Beyond that, Robert Stack, who plays Ness, said there would be a deepening of story lines and characterizations in the upcoming shows. Admittedly a one-dimensional character up to now, Ness will be explored more fully as a rounded personality on several of "The Untouchables" stanzas during 1962-63. In short, after doing 90 hourlong episodes, Stack will finally be given some scope as a performer.

Refurbishing of "The Untouchables" will also extend to the use of live music, with Pete Rugolo composing, and to location shooting. Stack said that the period of the show, the 1920s, had not been explored adequately in its social ramifications, but that will be corrected by a group of topdrawer scripters recruited in New York by producer Leonard Freedman.

Unlike some of the action shows last season which rung in some big Hollywood names, "The Untouchables" will not be indulging in this luxury. Stack opined that names are less important to the viewing public than the continuing characters whose development and freshness depends on a perceptive producer-director team.

Stack has two more years to go with "The Untouchables." His onetime dissatisfaction with his role has been dispelled by the changes in three series. Stack just wound up a five-week vacation in which he appeared in the film, "The Caretakers." He finished his assignment in the feature last Thursday and reported for work in "The Untouchables" the following day.

## Fred Coe Pacted For CBS Dramas

Fred Coe has signed a deal with CBS-TV to produce two 90-minute original drama specials next season.

The Coe deal is part of a long-range plan of CBS-TV's senior programming v.p. Hubbell Robinson for the return of original drama with important and provocative themes on a regular basis, hopefully each week.

In addition to the Coe specials, web plans three original dramas, probably 60 minutes in length, for the '62-'63 season. The Coe 90-minute specials will be videotaped on the Coast at the web's Television City.

Coe, whose career dates back to "Philo Playhouse," has been associated with such major projects as "Producer's Showcase," "Theatre '62" and "Playhouse 90."

## BANK OF N.Y. INTO NEW CBS BUILDING

Bill Paley and Frank Stanton have acquired their first major tenant for the CBS skyscraper being built on Avenue of the Americas, 52d St. to 53d St. (called 5 W. 52d St.). Initial tenant is the Bank of New York, heretofore a staid, conservative Fifth Ave. landmark. Bank will occupy the main floor and the basement.

Of the 38 stories, CBS will occupy four-fifths of the floor space. Building is scheduled for completion by the fall of '64.





# SYNDIES TAP BANK VAULTS

## NBC's Powell Sale A Real Pow

Sweden and Belgium each has bought the full 29 hourlong episodes of last season's Dick Powell anthology from NBC International. It's the first time, according to the sales organization, that an hour series was ever sold in its entirety and at one time to any foreign nation's tv interests.

Recently, a half-hour series, "Silent Please" was sold abroad, and that evidently is the only other series ever sold all at once. Often according to NBC, the shows made here do get picked up in their entire 26, 30 or 39 week runs, but usually over a two or three-year period and only when the foreign outlet buys them one or two or three at a time.

Foreigners never made firm commitments until now.

## WMIN: All-News Radio Station

18. Continuous Hours Per Day With Six Announcers; Hailed as New U.S. Concept

St. Paul, July 31.

Twin Cities' WMIN has blossomed forth as the U.S.' first all-news radio station.

Along with some other entertainment features, the station has discarded its former "music" which, plus "weather," "information" and "news," hitherto identified its title.

Entirely with news now, the station is on the air continuously for 18 hours a day, from 6 a.m. until midnight.

There are a total of six announcers who work two at a time in three-hour shifts. That means these announcers have three-hour interludes, or rests, between hitches.

No trouble is being encountered in obtaining sufficient news to be able to dish it up continuously without interruption, according to Jack Douglas, program director. It entangles from local reporting, listeners' telephone calls and the station's Teletype machine.

There'll also be the immediacy of on-the-spot reports as the news is being made and even "feature" news stories like those in newspapers, National and community service bulletins "in the public's interest" will be played up, too, says Douglas.

The programming is described as "individual 15-minute news broadcasts" providing variation designed to prevent any listener boredom. In this connection, it's pointed out that the various news categories—local, national, international and sports, etc.—are kept separate. That is, one sort isn't allowed to intrude on another.

"Before launching this new concept in American radio, we conferred with our advertisers to get their reactions," explains Douglas. "We found them to be very much for it. Since its start last week we already have been informed by them that they like the format."

"Of course, it entails continuous talking by the announcers—reading the matter which is prepared (Continued on page 36)

## Grand Rapids TV: Takes 4 to Tango

Washington, July 31.

The Federal Communications Commission gave four applicants an invitation to operate Channel 13, Grand Rapids, for interim period.

Commission gave construction permit to Channel 13 Grand Rapids Inc. representing four of five applicants, until permanent award is made.

Four included in the interim service are Grand Broadcasting Co., West Michigan Telecasters Inc., MKO Broadcasting Corp. and Peninsular Broadcasting Co.

Fifth applicant, Major Television Co., is not participating in proposed operation.

Office of president will be rotated every four months among reps of stockholders.

No effect will be given to expenditures in comparative hearing, FCC said.

This is third joint interim setup approved by Commission. Others were Channel 9 in Syracuse and Channel 13 in Rochester, N.Y.

## Hollander to WCAU-TV

Alvin L. (Al) Hollander Jr. last week became program director of WCAU-TV, the CBS-owned station in Philadelphia. Hollander had, until some months ago, been program chief for WABC-TV, ABC's Gotham flagship station.

Hollander joined the old DuMont network in 48 and has been in tv programming since.

## WLIB's Impact On N.Y. Negro Market Gets Novik Hotfoot

While new ownerships and nervously changing formats have the New York mass-audience radio stations all shook up, there's one special-market outlet that is flexing its muscles as never before.

WLIB, 13 years old and the leading Negro station in New York since 1955, last week opened new studios in the heart of Harlem (125th St.) at a reported cost of more than \$100,000.

Long on community service—local, national and international Negro news and remotes of important Negro functions—Harlem Radio Center is equipped with the latest electronic devices for beeping, automatic taping etc. Although it's a sunup-sunset operation, WLIB has a news staff of four and will keep any news event of interest to Negroes anywhere in the country.

One of the prime reasons for the very latest in recording equipment, says Harry Novik, general manager of the station since its inception, is to insure the best reception of hot news events. In the past, he says, phone interviews and coverage from such hot spots as Little Rock have been hampered by monitoring and "mysterious" fades during critical moments in conversations.

In his years with the station, Novik has seen the New York Negro community grow to 1,600,000 with impressive increases in educational and economic levels. Studies show, he says, that the median salary for the Negro male head of the family has reached \$85.57 a week, and \$56.57 for the (Continued on page 36)

## WB's Off-Web Sales

Television's own backlog continued strong in the syndication market with the report from Warner Bros. of off-web sales (all ABC-TV hours) sales to eight more stations in the last two weeks.

"Maverick" has been parted by WJZ, Baltimore; WJXT, Jacksonville; and WTVY, Chattanooga. "Surfside 6" has been bought by WISH, Indianapolis; WTVJ, Miami; and WJXT and WTVY.

W R G B, Schenectady, and WTVY, Decatur, have signed for "The Roaring 20's" and WJXT and WTVY bought "Bourbon Street Beat." WCSH, Portland, Me., rounds out the sales with purchase of "Sugarfoot."

## BIG DEMAND FOR PRESTIGE SHOWS

Syndicators, who might be accused of not being able to see the moneybags for the coins up to now, have tracked down some fresh sponsor loot this year. They have tapped a logical source—one where there is money for sure—the banks and financial institutions.

Ziv-UBA, researching sponsors of its "The Story of" series, have found that financial institutions represent 11% of the sales, ranking third among all spot buyers. Last year, the banks etc. represented only 4% of the buyers and ranked sixth among sponsor groups.

Likewise Official Films has done a good job of lining up the bankers for its "Biography" package, with the total now covering 10 markets. Most recent sale was to the Kansas Bankers Assn. for Wichita, Pittsburg and Topeka stations in the plains state. Another new sale has been to the Old Kent Bank & Trust of Grand Rapids, Mich., for Grand Rapids-Kalamazoo coverage. Show now has 123 markets lined up, with banker bankrollers also in New York and California (another regional deal).

National Telefilm Assoc.'s also tapped the vaults for placement of ex-Yale prof Dr. Albert E. Burke's new half-hour series, "Probe." Crocker-Anglo National Bank of San Francisco is in for nine California markets and Glendale Federal Savings & Loan has pacted for a second year on KCOP, Los Angeles.

Recent station sales for "Probe," with no sponsors as yet announced, include KLZ, Denver; KOMO, Seattle; WTMJ, Milwaukee; KONO, San Antonio; XETV, Tijuana-San Diego; and WMT, Cedar Rapids, Ia.

## Klein Heads ITC Agency

Irving Klein, formerly with Screen Gems ad department, has been named president of Independent Television Corp.'s house ad agency, Donall & Harman.

Klein will temporarily headquarter at the Chatham Hotel in New York. He'll be responsible for all ITC advertising, promotion and publications.

Same time, John E. Pearson, director of ITC's international sales, has been named a veepee. It's Pearson's fourth promotion since joining the company in 1959 as sales manager in Canada.

## Reverse Play

WCBS-TV refused to buy a pre-season game on Sept. 1 between the Cleveland Browns and L.A. Rams because it would have fouled up one of the special "Schaefer Awards Theatre" showings that night. Rival Gotham station WNBC-TV did buy the game, and that fact fouled up "Schaefer Awards Theatre" anyway.

Sponsor Schaefer decided not to buck the grid game, and asked WCBS to move the feature to Sept. 2. Feature is "Young Man With a Horn."

The Browns, which evidently control tv rights to the game, first went to WCBS-TV, because that station is flagship for CBS, which as a network has done considerable airing of Brown games. Because of the film, WCBS nixed the idea and then WNBC-TV gobbed it up. Apart from general strength of pro football on tv, Schaefer evidently had one or two other considerations in mind when it asked the network flag to move the show forward one night. For one thing, Rudy Schaefer of the brewery clan owns points in the Browns.

(NBC-TV is understood dickering for a limited network showing of the pro football game, but that's a separate dicker.)

## Siegel Embarks on GAC's Phase 2 In Blueprinting Major Expansion

### Re Syndication Charts

"Hennessey" and "Outlaws" have been listed as syndicated products in the VARIETY charts. Until Sept., 1962, the shows are still network programs, and will be listed as such.

Because of this error, "Sea Hunt" was shown as the No. 2 show in the Philadelphia and Pittsburgh markets for issue of June 25. The ranking of "Sea Hunt" in both cases should be No. 1.

## NBC Films Mops Up on 'Hennessey'; \$1,500,000 Gross

NBC Films has grossed more than \$1,500,000 in less than four months on syndication of the off-network "Hennessey" half-hours, the company said this week. Such being the case, it means that the 96 ex-CBS-TV telefilms are already making a decided amount of net profit for the distributor. One estimate is slightly over \$200,000 so far in net income.

With the cost of residual payments to actors, directors, writers, et al., thrown in, the 96 films reportedly cost NBC Films roughly \$1,000,000 in all. With maybe 20% taken off the gross for distribution costs, it leaves NBC Films in what appears to be a relatively nifty monetary position.

NBC officially boasts that "Hennessey's" 96 have earned "more per episode" than any other 1962 syndie entry. Web also says that the "near-100" mark on station sales may well be more than any other new off-network series has so far for next fall. (Series begins on the air in October.)

## 'Repertoire Theatre' To Showcase Local Talent on CBS O&O's

"Repertoire Workshop," a project designed to showcase local talent in performing arts, will be launched in '63 by the five CBS-TV o&o stations.

The project calls for each station to produce seven programs which will be seen on all five stations beginning next January. In toto there will be 35 programs produced. Series, as explained by Hal Hough, v.p. of program services, CBS tv stations division, will include drama, music, dance, pantomime, one-man shows, poetry, dramatic readings, and other art forms.

The experimental showcase grew out of "Repertoire Theatre," a weekly series using Chicago talent which WBBM-TV launched last October.

## PUBLIC SERVICE TV GETS MIAMI REBUFF

Washington, July 31. Federal Communications Commission slapped down an effort by Public Service Television Inc. to get back into the Miami channel 10 picture.

FCC in a 5-1 action, refused to accept for filing an application by Public Service for the channel 10 construction permit. The company used to have the channel, but FCC jerked the license on July 14, 1960 for "misconduct" originally unearthed by the Oren Harris investigation on Capitol Hill.

Commissioner Robert E. Lee dissented from the Commission's refusal to put the application in the files. Commissioner T. A. M. Craven didn't participate.

A strong television department in a talent agency is the key to the entree into films and the big money that is to be made in the agency business, according to Herbert J. Siegel, chairman of the board of General Artists Corp., who is embarking on a new expansion phase of the office. Siegel, who after purchasing the agency from the estate of the late Thomas G. Rockwell for \$2,500,000, invested an additional \$1,500,000, mainly in building the video sector, and now he says he has positioned himself to start a new phase in enlarging the office.

Present expansion plans, he emphasized are based on a two-year-old blueprint that he set out in the business, and not on the dissolution of MCA's talent agency; but, of course, the breakup of the largest office adds impetus and a sense of immediacy to his plans. According to Siegel, the MCA breakup released a valuable pool of manpower and talent, but he feels that he has to be extremely selective on what personnel has become available. Thus far, he has added eight of the MCA roster, but is hiring only in the spots where manpower is needed. He would still like to get more, but some that he had been hopeful of nabbing either set up in business for themselves or went elsewhere before he could finalize the deal.

Siegel flayed the indiscriminate hiring of agents only because they bore the MCA label. He felt that to expand without plan was to create a chaotic condition which will make itself felt later. The aim of an agency, he felt, was to make itself valuable in all phases of an artist's career. The building of careers, he says, is the more important function of a talent office. To orient the agency to packages or to the higher priced phases of the business, he felt was to betray the needs of the artists in favor of agency expediency, and therefore plot a course that will bode the industry no good.

Ultimately, Siegel says, the artists will have to go to an agency that is powerful in all phases of the business. A film or video star is only partially served when an agency is remiss in any one department. Therefore, he feels that the expansion plans for GAC are ripe.

He has invested heavily in all phases both domestically and internationally. He has tried to go where the action is. For example, with Rome the largest picture producing centre in the world, he has opened an office in that city. He installed Don W. Sharpe as head of a moribund television depart-

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## Serling's 39-Wk. WBNS-TV Series

WBNS-TV, Columbus, has signed tele dramatist Rod Serling to host a local 39-week show to be aired Sunday at 8 p.m. beginning Sept. 16.

"The Rod Serling Show" will feature the video writer in a presentation of film illustrations built around famous Hollywood personalities, including Marlene Dietrich, Gary Cooper and Clark Gable, Cecil B. DeMille and others. Serling, who will be working at Antioch College, Yellow Springs, O., will produce the shows in WBNS studios under direction of Jack Hunter.

Researching the half-hour offerings for Serling will be Dave Parker of the Ohio State U. motion picture division. Working titles for initial stanzas include "The Man in the 10-Gallon Hat," "HorrorScope," "Love Goddesses and Great Lovers."

Setting will be Serling's den, which will be equipped with a movieola, a mechanical gadget he's used in Hollywood to sync audio and picture sequences.

# Gillette's \$4,150,000 World Series Campaign; Smith's Sports Savvy —On Other Madison Ave. Fronts

By BILL GREELEY

Back in 1939, Gillette management had misgivings about its first bankrolling of the World Series. The budget for the network radio play-by-play was an unheard of \$100,000. And the Series between the Cincinnati Reds and New York Yankees could very well end at four games.

Gillette decided to gamble, estimating that the sponsorship might sell 1,000,000 razors. The Yankees took four straight. Gillette sold 2,500,000 razors.

Company has had the World Series ever since with tv coverage as well as radio since '39 (splitting the tab for the last three years, once with General Motors and twice with Chrysler). This year A. Craig Smith, Gillette's advertising vicepres., says the company will be spending \$85,000 a day during the seven weeks between Aug. 25 and Oct. 14 promoting the Series with a total budget of \$4,150,000 for the whole campaign. Smith was the ad manager when the company first chanced the Series in '39, and he has been the prime factor in the company's Cavalcade of Sports broadcasts through the years.

Besides the Series itself (NBC-TV), the Gillette campaign will include 245 Sunday comic sections; the Saturday night fights, American League football and "Wide World of Sports" on ABC-TV; "Surfside Six" on the same network; tv spots in major markets; radio spots with deejays in 100 top markets; trade ads.

Smith call the World Series the greatest single attraction in advertising, because it is estimated that 80% of the U. S. population will see or hear it with the average fan tuned in for slightly better than half of all the action. NBC will carry it on 200 tv and 400 radio stations.

Maxon has been the agency for Gillette through the 24 consecutive years of Series casts.

**Merrick's Swatch Switch**  
Broadway producer David Merrick says response has been excellent to his special promotion for the musical, "I Can Get It for You Wholesale," wherein he sent thousands of swatches to buyers throughout the country.

Measuring about 7 by 9 inches, the white swatches carried a printed memo from Merrick stumping the Broadway show: "... I heartily recommend this 'number' to you. The scenery comes in all colors, the singers and dancers in all sizes, and you'll not only enjoy, but realize why it's one of the biggest sellers in MY business."

Attached was a reprint of the New York Herald Tribune review of "Wholesale" by Walter Kerr.

**Hairy Sport**  
The national hairdressing trials to select the American team to compete in the 1962 World Cup competition in Europe were held this month at the 42nd annual National Hairdresser Convention in Minneapolis.

Dolphin Productions, New York, is producing a film shot at the trials for Clairol, maker of hair coloring preparations and a major tv advertiser. Final production, a 15 to 20-minute film, will feature hair styles of the day from high fashion to high fantasy.

**Adsville:** Ray Brosseau, formerly manager of sales planning for the Saturday Evening Post, has been named assistant to the new president of Curtis Publishing, Matthew J. Culligan. Brosseau's background before joining Curtis in '59 was almost exclusively in tv, first with Crosley and later NBC. William Craig, formerly a group supervisor in the department, has been named associate director of Young & Rubicam's radio-tv department, reporting to senior vicepres. in charge Charles Barry. Richard Low, formerly in the business department of CBS, joins the agency as head of a newly-formed tv business affairs office. His assistant will be Kingsley Colton. Two tv-radio supervisors, Marvin Koslow and William Lynn, have been assigned executive jobs on the Bristol-Myers and Johnson & Johnson accounts respectively while continuing with their regular assignments.

## Mattoon To McE in L. A.

Hollywood, July 31.  
Henry A. Mattoon, who joined McCann-Erickson agency six years ago after executive posts with several eastern agencies, has been named vicepres. and general manager of McE's L. A. office by Emerson Foote, presy. J. Neil Reagan continues as vicepres. and administrative manager.

Mattoon replaces David J. Hopkins, who moves to Australia as managing director of an affiliate of McE's International.

## London Agencies

London, July 31.  
Leader in modern fashion advertising in this country, Margaret Havinden, is to retire from the Crawford Agency. Miss Havinden has been a director of the agency since 1929. According to a recently-completed survey by Television Audience Measurement Ltd., Grampian-TV, a new regional station, has increased its viewer potential from just over 100,000 to nearly 150,000. Producer Charles Reading has joined the board of Shaw Films as deputy managing director. A major campaign for kiddie shoes is to be launched by the little Duke Shoemakers through Lucien Advertising. Employing all stations, drive to launch several new styles of child footwear will cost in the region of \$60,000. A plan whereunder "head counting" research should come under the direction of one joint body, repping advertisers, agencies and media, has been drawn up by Nigel Rogers, assistant managing director of S. H. Benson Ltd.

## Ampex Changes Loss to 41c Gain

Redwood City, Cal., July 31.  
Ampex earned \$3,764,000 for the year ended April 28 as against a loss of \$3,930,000 the year before, according to the company's annual report. For the current fiscal year profit amount to 41c a share against loss of 51c previous period. Annual stockholders meet will be held Aug. 28 in San Francisco when stockholders will vote on approving extension of restricted stock option plan five years and add 200,000 shares to be issued during period.

Ampex has been in video tape field and recently added an improved direct color conversion system, only system meeting National Television Standards Committee requirements.

Bolling reppery has started pitching agencies and clients on a spot radio scheme that's a direct attempt to capture some of the network campaign coin.

Under direction of new radio sales vicepres. Dick Koenig (who knows the web-selling tactics via his former Mutual job), reppery is pitching a plan called Metro-scope. It's a close relation of the networks' "Emphasis" and "Dimension."

Plan is to offer five-minute feature segs covering a variety of topics and topicals (with name talent that is now being signed) in a package covering stations in the top 50 markets. Thus in a single contract, 13-week minimum, the advertiser gets a spread comparable to a network buy and without the problem of individual placement, which is one of the big drawbacks to spot radio campaigning.

Stations will get the tapes, which are planned at the rate of six or so airings a day, on an exchange basis, or Bolling will pay to have

## Joyce Brothers Renewed, Now in 80 Markets

Dr. Joyce Brothers was just renewed for her fifth year on WNBC-TV. Besides this five-time-a-week N.Y. tv stanza, she has also inked with ABC Radio for a daily program similar to her video lay-out.

Seems the femme advice given is running hot, because in addition to a live tv show and a regular radio show, she is now in 80 tv markets with her 15-minute syndicated show (via ABC Film Division). Furthermore, a syndicated column for North American Newspaper Alliance has 53 newspapers including the Post in N.Y. and the Chronicle in Frisco, a series of 10 books on the problems of women, which will be issued next fall via supermarkets, and she also has a new game copyrighted called "On the Air," a tv takeoff.

## Drastic Revision Of FM B'casting Rules Proposed

Washington, July 31.  
Viewing FM stereo as a hot new item in broadcasting, FCC commissioners have taken major steps to revise completely its FM broadcast rules.

Involved is rulemaking aimed at a FM table of assignments (like tv) to individual communities on a population basis, with the list to be drawn up later. Comments are due Aug. 31.

Also, FCC adopted a First Report and Order establishing numerous new rules concerning zones, power, classes of stations, mileage separations, and the procedure to deal with existing stations and future applications. Some of the changes take effect Aug. 8; others, Sept. 10.

In allocating the 80 commercial FM channels, cities of 1,000,000 or more will get 10 to 15; 250,000 to 1,000,000, will get six to 10; 100,000 to 250,000 will get four to six; 50,000 to 100,000 will get two to four; and under 50,000 will get one or two. FCC said 1960 census figures will govern.

FCC said priority considerations in preparing the new assignments will be: (1) existing FM stations; (2) first FM service (particularly where there is no nighttime primary AM service); (3) insofar as possible, providing each community with at least one FM station; (4) providing at least two FM services to as much of the population as possible; (5) providing all communities able to support them two local FM stations; (6) provide a substitute for inadequate AM service; and (7) assign channels to communities on the basis of their size, location and number of outside services available.

The new First Report and Order, among other things, divides the nation into three zones (instead of two) and creates three classes of commercial FM stations (also instead of two). New power,

(Continued on page 36)

## With the Station Reps

them, carried. With a dozen or so stations in the top 50 markets, Bolling is now contacting outlets other than clients and reports are that out of 15 or so already contacted the reception has been highly favorable. Bolling will suggest that the non-client stations pay their reps a commission on "Metro-scope."

The bits can carry three advertisers, but Bolling would prefer making a blanket sale to a single sponsor. Being approached in the first pitch wave are prominent network radio advertisers such as Lever Bros. and Liggett & Myers. Reppery feels that the scheme is one that should benefit the whole spot industry, not only by sales to stations outside the shop but by general stimulus to sponsors. One big advantage is that in most markets Bolling can latch onto an independent that outpaces the network affiliates.

Pitch is bypassing the timebuyer and media department for agency account men and client ad execs.

## From The Production Centres

Continued from page 24

interview campaign against juve drug addiction... WRC-TV's Kennedy Ludlam awarded by American Association for Conservation Information... CBS' Robert Pierpoint who handled Swedish translation of July 23 Telstar broadcast did postgraduate study in Sweden and had first radio job at Swedish Broadcasting Corp.

## IN MINNEAPOLIS

KSTP-TV and radio sports department brought in reporter-film photographer John Naylor to join his former WVUE-TV, New Orleans, boss, Al Wester, who came here to succeed the late Dick Nesbitt as head sportscaster. Naylor, who quit medical school to adopt his present occupation, will report and film important sports events throughout the nation for the Wester programs... WCCO-TV, CBS affiliate, was chosen to cover the Black Hills, S. D., portion of the Telstar telecast to Europe (23). Station sent its own crew of 14 and two remote trucks with chief engineer John M. Sherman in charge to handle the Mt. Rushmore three-minute segment of the historic 15-minute transatlantic broadcast. Sherman used 11 cameras and was aided by another two trucks and six more video technicians from Denver... Don Swartz, general manager of 20th-Fox's KMSP-TV, ABC affiliate, back from brief northern Minnesota lake resort vacation... Time-Life's WTCN-TV has produced two new summer shows.

## IN DETROIT

Mayor Jerome P. Cavanagh plugged mouth-to-mouth resuscitation on WXYZ-TV after his two-year-old son, Christopher, was revived by that method when his head became wedged in a power window of the Mayor's station wagon, cutting off the tot's breathing... George S. Milroy, former sales manager for WDTM, has been promoted by the station to the position of national sales manager... A new WWJ radio weekly series in "Your City, Detroit," a half-discussion centered on the services provided by the city's Board of Commerce... WJBK's new audience participation game "Nuttv Notes," featuring mystery songs and unusual instruments on the Clark Reid, Robert E. Lee and Dave "Jack the Bellboy" Shafer disk shows, offers listeners transistor radios for correct answers.

## IN PHILADELPHIA

John Zacharie, the "Roland" of WCAU-TV's late night horror shows, added to the cast of "La Belle," premiering at the Shubert, 14... Gloria Hudson, now headlining at the 500 Club, takes over a Washington, D.C. weather show in September... Anthony Easley, local actor who plays "Tracey Steele" in tv's "Hawaiian Eye," back in home territory as the star of Hunterdon Hills Playhouse current attraction "Champagne Complex"... WPCA-TV, ultra-high frequency station in Wyndmoor, sold by Donald Crawford to a group headed by realtors Buddy Wecht and Stanley Solo and attorney Aaron Katz... William Paine, news director of WCKR, Miami, joins the news department of WIP... Susan Starr, runner up in the Tchakovsky competition in Moscow, signed for a "Voice of Firestone" session in the fall... Ad agency gal Shirley Rasmus named assistant promotion director for WRCV... Rita Lloyd exiting "When the Beer Goes National," at the Bucks County Playhouse, to play a lead on tv's "The Verdict Is Yours."

## IN CLEVELAND

Tom Haley took over weekend weather shows on KYW-TV replacing Ronnie Barrett, who announced on the air he'd had it, walked off after last stanza... WJW-TV and John Carroll U. won the annual American College PR award for their "American Values" series... Gil Shanley, WGAR Radio, shifts to WERE when the Browns football games go over there after pre-season conflicts. Paul Brown, the coach, has a five-minute nightly spot with Shanley plus pre-game shows. WERE got the games this year but can't carry the first ones because they ran head-on with Indians' baseball casts... Bob Neal just back from Japan, where he did color on Jap all-star ball game, found he had hole in sock when he removed shoes to enter tv office for pre-game interview. He painted his big toe with ballpoint pen a la silent films, saved honorable face... After soul searching, WEWS-TV decided again against carrying "Untouchables" next season... Charlie Getz, KYW flack, exited to strike out on own with Norm Wain, ex-WDOX program head.

## IN BOSTON

WEEI nabbed citation from governor for public service program relating to the governor's conference on action for mental health... Lu Webster, WEEI farm director, one of official delegation leaving Hub Saturday (4) to visit six foreign nations as part of people to people goodwill program... WEEI will again broadcast all home and away games of the Boston Patriots pro football team starting Aug. 11 and will feed 10 other stations, WHAY, Hartford; WMAS, Springfield; WBRK, Pittsfield; WNEB, Worcester; WEAN, Providence; WHIR, Manchester, N.H.; WPOR, Portland, Me.; WABI, Bangor, Me.; WLAM, Lewiston, Me.; and WDEV, Watbury, Vt., on the Patriots radio net... Joe Ryan, WBZ-TV press officer, back at his desk from vacationing on the south shore... Phyl Doherty, WNAC p.r. director, back at station after Cape Cod vacash.

## IN PITTSBURGH

Porky Chedwick, WAMO deejay, gave \$1,927.50 to Hill City, a local org that helps in juve problems. The money was the royalty payments he received on his current album, "Porky Chedwick's Dusty Disks"... Arnold Zeitlin, former tv writer here, and his wife, Marian, will do a week of recorded reviews for KDKA's "Program PM" on their life in the Peace Corps in Ghana... KDKA-TV had a big promotion at Kennywood Park on Friday (13) which manager Carl Hughes said was the park's most successful. KQV was expected to bring out another record crowd on Saturday for its annual bash at West View Park. KQV just received its fifth award from the National Safety Council... Joe Ziskind, a siding contractor, and Crown Rest mattress are the news sponsors on Jim Wood's show following the Pirate games... Staff members on WZUM, new area radio station, are Eddie King, Kenny Reeth, Bob Myers, Wilhelmina Gray Cooper and Buddy Lowe.

## IN SEATTLE

Walt Brown now on news staff of KVI. Formerly sports editor on KJAX, Santa Rosa... All Seattle tv stations wrapped up in covering Gold Cup hydroplane time trials on Lake Washington and Gold Cup race on Aug. 5... Dee McGregor, home economist on KING-TV, received a blue ribbon award from the American Home Economics Assn. for the excellence of the "Totem," newsletter of the Washington State Home Economists in Business, which she edits... Paul R. Swinmear, local sales manager of KOMO-TV, elected president of Seattle Executives Assn... KVI airing series of "Seawatch" marine reports on weather conditions in Puget Sound. To run through Labor Day, 18 times a week; it includes reports from Canadian Princess Line ships on sea conditions between Seattle and Victoria... KING-TV receiving kudos for telecast of "The Future of Mankind" with Sir Julian Huxley and Aldous Huxley. Program was recorded in Portland by KING's sister station KGW-TV, with Tom Lawson McCall as moderator. Tom Dargan did prolog and epilog.



# WEBS' 'NO SHEARS FOR SHIRRA'?

## Telstar's Berlin Bounce-Off

NBC-TV's newfilm chief in Central Europe Gary S. Stindt writes of how the Telstar broadcast direct from Berlin was set up within 14 hours for live showing in the United States on the Tuesday (24) telecast that featured each of the three U.S. networks in direct newscasts.

After learning that the networks would have an individual shot at the international telecasts after the cooperative pool exchanges, Stindt says he suggested doing a live remote from Berlin. NBC news veepee Julian Goodman called during the Monday (24) Eurovision roundup asking for a pickup the next night.

Stindt says he started to work on the project the next morning, enlisting the help of Radio Free Berlin's editor-in-chief Rolf Menzel. Menzel arranged a mobile unit, a battery of lights and a 75-foot microwave antenna tower necessary for a pickup from a point of the Berlin wall Stindt had decided on.

By early afternoon, Berlin time, Stindt says the crew was on the scene near where two tunnels had recently been dug (the Communists found the tunnels and captured three West Berliners, wounding one in the process).

Four live cameras were set up with lights on temporary stands for complete mobility of the cameras with everything set well in advance of broadcast deadline.

Big worry, says Stindt, was the threat of Communist interference, which could have been a headache at broadcast time and which prevented a dry-run because any rehearsal could have triggered East Germans into action. The Communists had brought up a water cannon, searchlights and a soundtrack. But NBC cameras were mobile so they could be turned away and not blinded by the searchlights, and an emergency studio was prepared for correspondent Piers Anderton in case the soundtracks tried to jam with propaganda during the telecast.

Stindt says the water truck was what really had them worried, since the large amount of expensive equipment on the scene could have been severely damaged by water.

But the Communists decided not to act, and in fact, moved the equipment down a side street and out of sight.

Show went on per schedule (early Wednesday a.m. Berlin time, and says Stindt, the big thrill came when Don Meany, special projects director for NBC news, reported on the New York phone that reception was excellent for both video and audio.

## BUT COST FACTOR POSES HEADACHE

By ART WOODSTONE

The American tv networks may not want to—but it appears quite as if they will pay more attention to the next U. S.-manned space flight than to the last. A primary concern, albeit not the only concern, is to save money, and it could cost the networks another \$1,000,000 if they don't come relatively quickly to a conclusion as to what they'll cover and what they won't.

However, if Wally Shirra, due in orbit sometime in September, stays up for 11 hours, chances are so will the nets—money or no money. It all has to do with what once again is a case of network politics.

Shirra is slated as the first six-orbit American, which is twice as many as John Glenn did last time out. Of course Shirra will also be this country's fourth man in space, which, in many ways, mitigates against his being as good a news story as was Glenn or either of the men before Glenn. Consequently, the networks have been thinking—and this is hardly secret—of doing something like full coverage of the 20 or 30 minutes surrounding blastoff and then maybe five or 10 minutes at the end of each of the six orbits. Rest of the time on ABC-TV, CBS-TV and NBC-TV might then have been devoted to regular daily programming.

Such steps would save the networks literally \$1,000,000 or more in cash, what with the money they don't collect in commercials, because of the special news preemption of regular programs. And since the orbital flights of necessity are through most of the long middle ground, radio-only stories, it has been wondered—perhaps only in circles where there is clearly an axe to grind—why should the networks spend 11 or more hours following blow-by-blow a story that will have relatively few details.

Now put logic aside. "It won't work out," said one network newsmen. "One network will announce it'll do only 10 minutes out of every 88. If that's the case the next will do 15, and before long they'll have out-announced each other right up to the full 11-hour show." Such a point of view, in the network business, is steeped in experience.

Notice: So far, no web news department has announced its intention to abbreviate, because it's undoubtedly waiting for someone else to do so first.

Next to the networks, the affiliated stations have almost nothing to lose. Of course, maybe the compensation from regular commercial programming, but they'll still have those lucrative station breaks, Shirra or no Shirra. Moreover, it won't hurt to have the FCC look at those local tv logs and see 11 hours of public service thereon affixed.

Hence, the feelings of affils is one factor. Furthermore, if—to choose an example at random—NBC-TV decides to carry all six orbits by Shirra, the CBS and ABC affiliates might be wildly unhappy before the day is out if they, too, don't get all six unadulterated orbits. The news is important, surely, but in tv so is prestige.

"The networks seem always to program against each other," said the newsmen. He suggested that quite often interest is artificially created in a story as a result of the furious competition by the media.

It's probably true; as someone, in all likelihood it was Zsa Zsa Gabor, said recently, "Don't be silly, darling; women don't dress for men. They dress for other women. Otherwise, they'd go naked."

Ditto television networks sometime.

## Telstar Log: N.Y.-to-Britain Big Hit; Coming Up: N.Y.-to-France

### Now It Can Be Told

That tape of Yves Montand is said to have gotten to the United States 10 days before Telstar beamed it.

Sources in this country report that Radiodiffusion Francaise, the French network, sent the tape of Montand and two other performers to the U. S. by airplane on or about July 1. Purpose, it is reported, was that the French at first thought it might be a good idea if the French tv viewers could see fave Montand beamed back home from America via Telstar.

The American tv networks had their own plans. But whether all this makes the British (who got very mad at the French for being first with that "pirate" Telstar transmission) any happier is highly doubtful.

## British Equity's AFTRA Huddles On Telstar Talent

London, July 31.

British Actors' Equity is entering correspondence with the American Federation of Television and Radio Artists over the problem of talent payments for Telstar-type transmissions. British union, it seems, is not as worried at the moment as its American confreres over the successful transatlantic telecasts. "The problems are far from insoluble," says Equity general secretary Gerald Crosswell.

On the assumption that it is going to be some years before anything like regular transmission of live tv shows from U.S. to Europe or vice versa take place, Equity feels no panic at this juncture.

Says Crosswell: "Shows seen on foreign screens must come under the heading of showings abroad. And as such they are covered by our existing agreements. The current transmissions, which are slotted by all the networks, come under the international relay heading."

But the union leader concedes, when it is technically and practically possible to switch to a program from a foreign country which is running in competition with a locally-produced program, new agreements will doubtlessly have to be drawn up.

## MARIE TORRE TO PITT AS KDKA-TV GABB'R

Pittsburgh, July 31.

Marie Torre, the former Herald Trib tv columnist who served 10 days in jail rather than reveal a news source, was signed as a newscaster for KDKA-TV on Friday (27). The station kept the news secret until Monday (30) when the announcement was made at a luncheon where she was given the key to the city by Mayor Bert. She received an integrally award from Sigma Chi Delta, national journalism fraternity.

Miss Torre will work with Al McDowell on a new 9 a.m. no show and with Bill Burns on the noon news show. She will also have her own weekly half-hour. She will also appear and write in several of the station's special news and documentary shows. She is replacing Sunnie Jennings, who left the station three months ago to get married. Her husband, tv producer Hal Friedman, and her two children will come to Pittsburgh to live when she starts her work in about two weeks.

Telstar again proved that it works in all directions Monday (30) when British broadcasters bounced two pickups from New York to English screens, but the commercial future of the communications satellite was still up in the air. Intensive international discussions among the key American and European interests are now blueprinting the next phase of the sky ball's utilization.

The British tests on Monday duplicated the feeds sent a week ago by American correspondents from Europe to their respective network bases in the U.S. Next Monday (6), Radiodiffusion Television Francaise will be hitting a news broadcast from the U.S. to France via Telstar.

The British transmission of two 10-minute shows from New York went off without a hitch. The BBC, using NBC facilities, gave British viewers glimpse of the New York skyline, looking southwards from atop Rockefeller Plaza. Another segment for the Independent Television Authority was a news wrap-up using live pickups and tapes for coverage of the Albany, Ga., Movement, the abortion case in Phoenix, Ariz., and shots of New Yorkers strolling in Central Park. The BBC control room described its pickup as "absolutely terrific, jolly good."

Another last minute pickup from Telstar was slotted yesterday afternoon (Tues.) when former President Dwight E. Eisenhower spoke to the U.S. from Sweden about education and communications. NBC-TV and ABC-TV ran the segment at 3 p.m. with CBS declining to pick it up as not sufficiently

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## All Italy Whoops It Up On Telstar Achievement

Rome, July 31.

Telstar achievements have been unanimously hailed in Italian comments, many of which compare its impact to the early days of Italian television, when people dropped everything and theatres and motion picture houses closed down in order to allow eager viewers to rush to their sets to catch glimpses of the new medium.

Even Italian beaches were deserted early, despite heat, so that vacationers and city-dwellers could witness the birth of a new era.

Significant tributes came as well from leftwing papers here, with achievement making front page banners in sheets from all sectors, and unusual gambit in politically excitable Italy.

Much was made of reports (credited to U.S. sources) that "Italian images were the clearest" in the East-to-West casts.

Personal o.o confirms fact that images were amazingly clear on the relayed U.S. telecast as well, despite occasional image skips during cuts from one shot to next. If a fault could be found, it was in overlap of various translated commentaries, which occasionally blacked out John Secondari's Italian dubbing job of the Yank speakers.

Italian relay of Telstar program was preceded by a 15-minute introduction by Luca di Schiena, explaining technical details of the achievement. Intensive relash of the program was likewise carried later on all Italian Rai-TV news programs.

Highest ratings in recent times are said to have been achieved in Italy by the Telstar relays, ratings which might have been even higher if timing of West-to-East program (8 p.m. here) had not conflicted with late-winding Italo working hours.

All in all, and initial baseball game pickup foremost, it was enough to lure the most hardened expatriate onto the next plane home to the U.S., and certainly constituted one of the neatest indirect pitches for the current "Travel USA" campaign.

## Bass & Minow Hooked to a Satellite; Should Govt. Check Telstar Shows?

Washington, July 31.

Not much significance should be read into it, but one Congressman is opposed to the Federal Government passing on the type of television programs fed from the U.S. to the world via space satellite.

The objector is Rep. Perkins Bass (R-N.H.), currently running for the GOP U.S. Senate nomination in New Hampshire. He fired off a letter to Newton Minow, Federal Communications Commission chairman, declaring, "Government censorship is abhorrent."

(Bass is known around the Capitol as "Small Mouth Bass" to distinguish him from Rep. Ross Bass, the Tennessee Democrat, who's called "Large Mouth Bass.")

Bass had heard Minow say on NBC's "Meet the Press" that the State Dept. is studying what foreign tv programs should be let into the U.S. and should be sent out by satellite, considering foreign policy implications and the American interest.

"While the State Dept.," wrote "has primary responsibility in our negotiations with foreign countries, I do not believe that it is equipped to make decisions about the freedom of information in the U.S. . . . Government censorship is abhorrent to Americans and anything that might possibly lead to that catastrophe must be approached with due regard for the protection of Americans' constitutional rights. . . . Give me a further clarification of your views on this subject."

The State Dept. has long been a punching bag for members of Congress. Many of them seem to view the Dept. as a stable of bumbling eggheads not worthy of complete trust.

But, be that as it may, a sampling of Congressional opinion indicates a strong feeling that some federal check should be kept on Yank tv bounced by satellite to other nations; lest the American image suffer.

This dovetails with the increase of complaints among Congressmen about some Yank motion pictures sent overseas. Films have always been outside federal regulation. On the other hand, tv comes under FCC control, and Washington supervision of international broadcasts looms as certain as death and taxes.

## RECORD EARNINGS FOR TRANSCONTINENT TV

Record second quarter and first six months earnings have been reported by Transcontinent Television with a net income of \$477,256 for the three months ended June 30 for a per-share of 27c compared to 21c for the same period a year ago.

For the first six months this year earnings were \$872,940 compared to \$646,192 for the first six of '61. Per share earnings for the first half were 49c against 37c in '61.

## Congress Debates Life of Telstar In Sifting FCC Fund

Washington, July 31.

Telstar isn't necessarily up there to stay. Federal Communications Commission spokesmen have told Congress.

Commissioner T. A. M. Craven, testifying before House Appropriations subcommittee, said he wants to "disabuse what some people think is a permanent operation."

"Part of the experiment is to see how long it can live in the space environment," FCC member said. "It is expected that it is going to live a relatively short time."

Craven and other commissioners appeared before subcommittee seeking an extra \$184,000 to establish satellite communications program in FCC.

Program calls for hiring 21 additional staff workers as core of ad hoc committee to oversee regulatory problems raised by Telstar success and imminence of world-wide tv.

Commissioner Robert T. Bartley said pending communications satellite legislation in Congress "will unquestionably thrust new regulatory workloads and complex problems on the commission, for which we must be prepared."

Proposed staff, Bartley said, will be made up of engineers, attorneys

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# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S. ARB ratings cited are metropolitan area ratings.

(\*) ARB's May-June 1962 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

## BALTIMORE

STATIONS: WMAR, WBAL, WJZ. \*SURVEY DATES: MAY 18 - JUNE 14, 1962.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				RTG.	SH.	TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV.		PROGRAM	STA.	AV. RTG.
1.	Hazel (Thurs. 9:30-10:00)	WBAL	40	1.	Death Valley Days (Thurs. 3:30)	WMAR	U.S. Borax	13	41	Ozzie & Harriet	WJZ	11
2.	Ben Casey (Mon. 10:00-11:00)	WJZ	31	2.	Divorce Court (Sat. 6:00)	WMAR	Storer TV	12	63	News; Weather	WJZ	2
3.	Dr. Kildare (Thurs. 8:30-9:30)	WBAL	30							Pinbusters	WBAL	8
3.	Naked City (Wed. 10:00-11:00)	WJZ	30	3.	Best of Groucho (Mon-Fri. 6:00)	WMAR	NBC Films	10	50	News; Wea.; ABC News	WJZ	5
4.	Perry Mason (Sat. 7:30-8:30)	WMAR	29							Pony Express	WMAR	5
4.	Wagon Train; BB (Wed. 7:30-8:30)	WBAL	29	3.	Riverboat (Mon. 6:30)	WJZ	MCA	10	43	Final; Wea.; CBS News	WMAR	11
5.	Bonanza (Sun. 9:00-10:00)	WBAL	28	4.	King of Diamonds (Fri. 8:00)	WBAL	Ziv-UA	9	24	Rawhide	WMAR	19
6.	Gunslinger (Sat. 10:00-11:00)	WMAR	27	5.	Overland Trail (Wed. 6:30)	WJZ	MCA	8	40	Whirlbirds	WMAR	5
6.	87th Precinct: Baseball (Mon. 9-10)	WBAL	27							Final; Wea.; CBS News	WMAR	8
7.	Red Skelton (Tues. 9:00-9:30)	WMAR	26	5.	Ripcord (Tues. 7:30)	WJZ	Ziv-UA	8	22	Marshall Dillon	WMAR	15
				6.	Cimarron City (Fri. 6:30)	WJZ	MCA	7	37	Navy Log	WMAR	4
										Final; Wea.; CBS News	WMAR	10
				6.	M Squad (Fri. 8:00)	WJZ	MCA	7	18	Rawhide	WMAR	19

## ATLANTA

STATIONS: WSB, WAGA, WLWA. \*SURVEY DATES: MAY 18 - JUNE 14, 1962.

1. Wagon Train (Wed. 7:30-8:30)	WSB	36	1. Brave Stallion (Thurs. 7:00)	WSB	ITC	21	75. Circus: Baseball	WAGA	4
2. Dr. Kildare (Thurs. 8:30-9:30)	WSB	33	2. Whirlbirds (Wed. 7:00)	WSB	CBS Films	21	60. Mr. Ed	WAGA	11
3. Bonanza (Sun. 9:00-10:00)	WSB	29	3. Shannon; Innocents (Wed. 8:30)	WSB	Screen Gems	20	39. Top Cat	WLWA	17
4. Donna Reed (Thurs. 8:00-8:30)	WLWA	27	4. Dragnet (Tues. 7:00)	WSB	NBC Films	19	50. Everglades	WAGA	8
5. Hazel (Thurs. 9:30-10:00)	WSB	27	5. Outlaws: Sounds America (Thurs. 7:30)	WSB	NBC Films	17	39. Donna Reed	WLWA	27
6. Ben Casey (Mon. 10:00-11:00)	WLWA	26	6. Death Valley Days (Mon. 6:00)	WSB	U.S. Borax	16	59. Peter Gunn; Baseball	WAGA	8
7. Flintstones (Fri. 8:30-9:00)	WLWA	26	7. Deputy Dawg (Wed. 6:00)	WSB	CBS Films	15	68. Peachtree Playhouse	WLWA	4
8. My Three Sons (Thurs. 9:00-9:30)	WLWA	26	8. Yogi Bear (Mon. 6:00)	WSB	Screen Gems	15	58. Peachtree Playhouse	WLWA	6
9. Real McCoys (Thurs. 8:30-9:30)	WLWA	26	9. Divorce Court; Baseball (Mon. 8)	WAGA	Storer TV	14	28. Cheyenne	WLWA	16
10. Andy Griffith; BB (Mon. 9:30-10:00)	WAGA	25	10. Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	14	64. Rifleman	WLWA	24
11. Perry Mason (Sat. 7:00-8:00)	WAGA	25	11. Third Man (Sat. 8:00)	WAGA	NTA	14	34. Panorama	WAGA	5
12. Red Skelton (Tues. 9:00-9:30)	WAGA	25					34. Room for One More	WLWA	15

## ALBANY-SCHENECTADY-TROY

STATIONS: WRGB, WTEN, WAST. \*SURVEY DATES: MAY 18 - JUNE 14, 1962.

1. Hazel (Thurs. 9:30-10:00)	WRGB	45	1. Death Valley Days (Thurs. 7:00)	WRGB	U.S. Borax	20	61. Deputy	WAST	7
2. Ben Casey (Mon. 10:00-11:00)	WAST	44	2. Outlaws (Thurs. 7:30)	WRGB	NBC Films	20	49. Ozzie & Harriet	WAST	13
3. Dr. Kildare (Thurs. 8:30-9:30)	WRGB	38	3. Huckleberry Hound (Thurs. 5:30)	WRGB	Screen Gems	14	50. Donna Reed	WAST	19
4. Perry Como; Mystery (Wed. 9-10)	WRGB	34	4. Navy Log (Tues. 7:00)	WRGB	CBS Films	14	50. Early Show	WTEN	7
5. Sing Along (Thurs. 10:00-11:00)	WRGB	33	5. Ripcord; Hong Kong (Mon. 7:00)	WRGB	Ziv-UA	12	48. Dinner Showcase	WAST	7
6. Bonanza (Sun. 9:00-10:00)	WRGB	30	6. Shannon (Wed. 7:00)	WRGB	Screen Gems	12	55. Early Show; News	WTEN	6
7. Dick Powell (Tues. 9:00-10:00)	WRGB	28	7. Quick Draw McGraw (Mon. 5:30)	WRGB	Screen Gems	11	67. Early Show; News	WTEN	7
8. Lawrence Welk (Sat. 9:00-10:00)	WAST	28	8. Rocky & Friends (Tues. & Fri. 5:30)	WRGB	PAT	11	44. Early Show	WTEN	9
9. Price Is Right (Mon. 8:30-9:00)	WRGB	28	9. Yogi Bear (Wed. 5:30)	WRGB	Screen Gems	11	44. Early Show	WTEN	8
10. Wagon Train (Wed. 7:30-8:30)	WRGB	27					52. Early Show	WTEN	7

## BIRMINGHAM

STATIONS: WBRC, WAPI. \*SURVEY DATES: MAY 18 - JUNE 14, 1962.

1. Ben Casey (Mon. 10:00-11:00)	WBRC	51	1. Death Valley Days (Wed. 9:00)	WBRC	U.S. Borax	32	70. Steel Circle; Face	WAPI	14
2. Gunslinger (Sat. 9:00-10:00)	WAPI	46	2. Shannon (Thurs. 8:30)	WAPI	Screen Gems	31	58. Jones; Polit.	WBRC	22
3. Bonanza (Sun. 7:30-8:30)	WAPI	44	3. Ripcord (Wed. 7:30)	WAPI	Ziv-UA	24	47. Top Cat	WBRC	27
4. Hawaiian Eye (Wed. 8:00-9:00)	WBRC	42	4. Outlaws (Thurs. 6:30)	WAPI	NBC Films	20	51. Ozzie & Harriet	WBRC	22
5. Dr. Kildare (Thurs. 7:30-8:30)	WAPI	37	5. Super Car (Sat. 8:30 a.m.)	WBRC	ITC	17	41. King of Diamonds	WBRC	16
6. Andy Griffith (Mon. 8:30-9:00)	WAPI	37	6. Everglades (Sat. 6:00)	WAPI	Ziv-UA	15	71. Captain Kangaroo	WAPI	7
7. New Breed (Tues. 7:30-8:30)	WBRC	33	7. King of Diamonds (Thurs. 7:00)	WBRC	Ziv-UA	16	55. Sea Hunt	WBRC	13
8. 77 Sunset Strip (Fri. 8:00-9:00)	WBRC	33	8. Yogi Bear (Tues. 5:00)	WAPI	Screen Gems	15	43. Outlaws	WAPI	20
9. Untouchables (Thurs. 9:00-10:00)	WBRC	32	9. Deputy Dawg (Wed. 5:00)	WAPI	CBS Films	14	68. Highway Patrol	WBRC	7
10. Garry Moore; Election (Tues. 9-10)	WAPI	32	10. Quick Draw McGraw (Mon. 5:00)	WAPI	Screen Gems	14	61. Highway Patrol	WBRC	9
11. Red Skelton; Election (Tues. 8:30-9)	WAPI	32					58. Highway Patrol	WBRC	10

## BOSTON

STATIONS: WBZ, WHDH, WNAC. \*SURVEY DATES: MAY 18 - JUNE 14, 1962.

1. Hazel (Thurs. 9:30-10:00)	WBZ	44	1. Best of Groucho (Thurs. 7:30)	WBZ	NBC Films	18	55. Shannon	WNAC	7
2. Perry Mason (Sat. 7:30-8:30)	WHDH	39	2. Highway Patrol (Thurs. 8:00)	WBZ	Ziv-UA	13	30. Donna Reed	WNAC	22
3. Ben Casey (Mon. 10:00-11:00)	WNAC	38	3. Assignment Underwater (Tues. 7:00)	WBZ	NTA	12	38. News; Wea.; CBS News	WHDH	10
4. Dr. Kildare (Thurs. 8:30-9:30)	WBZ	36	4. Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	12	46. News; Wea.; CBS News	WHDH	9
5. Naked City (Wed. 10:00-11:00)	WNAC	30	5. King of Diamonds (Tues. 7:30)	WHDH	Ziv-UA	11	30. Laramie; International	WBZ	16
6. Wagon Train (Wed. 7:30-8:30)	WBZ	30	6. Danger Man (Tues. 9:30)	WNAC	ITC	10	20. Ichabod & Me	WHDH	16
7. Defenders (Sat. 8:30-9:30)	WHDH	27	7. Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	10	42. Everglades	WNAC	8
8. Sing Along (Thurs. 10:00-11:00)	WBZ	26	8. Medici; Dem. Conv. (Fri. 10:30)	WBZ	NBC Films	9	22. Target	WNAC	21
9. Untouchables (Thurs. 10:00-11:00)	WNAC	26	9. Sea Hunt; Dem. Conv. (Sat. 7:00)	WHDH	Ziv-UA	9	33. Chet; Dem. Conv.	WBZ	11
10. Password (Tues. 8:00-8:30)	WHDH	24							

### 'Diagnosis: Danger'

#### Roland Kibbee Series; Medicine & Suspense

Hollywood, July 31.

Producer-writer Roland Kibbee is blueprinting two telepic series for the 1963-64 season, one, "Diagnosis: Danger," a joint venture between his Meredith Co. and Revue Studios, the other, "Helen of Troy," a half-hour comedy, a joint venture of his company and Ernie Ford's Bedford Productions. Kibbee is also working on two other Revue series.

"Diagnosis," about a "medical detective," a medic in the Public Health Service, will be a spinoff

on Revue's Astaire-Alcoa series, will probably roll in September. Suspense, not medicine, dominates the format of this pilot. Robert Franklyn, Hollywood plastic surgeon, has been signed as technical adviser.

"Troy" is the name of a college, and "Helen" is the femme lead, a "female Bilko," as Kibbee puts it. Gal is a promoter, and she and her group try to build a rep for their new college, one with no tradition, no ivory-covered walls—and no money.

Revue has also asked Kibbee to work on its new pilot, "Straw Hat," an hourlong musical series which will be a spinoff on the Astaire series, and on its "Panama," an hourlong action series.

Kibbee and Howard Lee are currently penning a screenplay

"Just One of Those Things," a modern comedy about an astronaut who visits Hollywood and is caught up in the Hollywood scene.

#### Stanton Back to KMOX

Tom Stanton, who left the station earlier this year to go with CBS Television National Sales in Chicago, has rejoined the sales staff of KMOX-TV, St. Louis.

Stanton was a KMOX-TV salesman, having joined the CBS-o&o in '58 as director of promotion and information services.

Charlotte, N.C.—Reno Bailey, recent graduate of the North Carolina Univ. Communications Center, has been appointed production assistant of Jefferson Standard Broadcasting Co.'s FM broadcasting station at Charlotte.

### Irish TV Union Tiff

Dublin, July 31.

Telefís Eireann (Irish TV) is fighting more pay claims from cameramen, technicians, prop men and stage hands and its head of management, John A. Irvine, told the Labor Court that the outfit needs advertising revenue of \$1,520,000 to break even this year, without making any provision for capital repayments. Revenue from advertising in the first half of June was \$84,000.

Union spokesman S. B. Kelly quoted \$2,352,000 as the estimated revenue of Telefís Eireann for the first six months of the year, made up of advertising time/sales and license fees.

The Labor Court is considering its recommendations.

### \$2,000,000 UHF

#### SURVEY WINDING UP

Federal Communications Commission's \$2,000,000 UHF survey will terminate this October. Meanwhile the FCC's field test Chevrolet truck mounted with a special mast made in Wooster, O., is still measuring the Channel 31 special wave off Empire State. All this relates to possible future FCC rulings to set manufacturers as to availability of channels on sets sold.

Team of Daniel Hutton and Don Eddins was taking measurements every two miles last week in the Tuxedo Park and Sterling Forest areas about 40 miles north of Manhattan. Project is under Arnold Skrivseth and, in turn, under FCC engineering chief Edward Allen.

# Foreign TV Reviews

## OUTBREAK OF MURDER

With Glyn Houston, Betty McDowall, Christopher Beeny, Jennie Lynne, Cavan Malone, Howard Pats, Norman Mitchell, Ronald Ibb, Bruno Barnabe, Barbara Assoon, Heather Emmanuel, James Beck, Stephen Moore, Edna Dore, Bartlett Mullins  
 Producer: Harry Carlisle  
 Writers: Edward J. Mason, Ted Willis  
 30 Mins., Sat. 6:30 p.m.  
 BBC-TV, from London

A combination of Edward J. Mason and Ted Willis as scripters, two of the most practised operators at the genteel whodunnit-and-why, was likely to come up with a competent sample of the breed. This initialer in a seven-part series was a well-joined job, adequate in its workmanship but somewhat low in its ambitions.

A guy was found murdered by a telephone cord in a wood. At the same time, his family's home had its porch littered with a dead cockerel. The cops were thus left with the thought that it had been a ritual killing—for the stiff was a West African. After some domestic background-filling between the inspector (Glyn Houston) and his wife (Betty McDowall), another corpse turned up. Also with a telephone cord around his breath, but white, this time.

As a body-laying episode, it just about passed muster. Dialog was strictly bread-and-butter, but wholesome for all that. It seemed probable that some sort of racial prejudice was in the offing, which was somewhat daunting for it's been said many times before.

It was thus a so-so episode, credible but not attention-clinching. The thespians filled the bill congenially, and Glyn Houston and Betty McDowall made a suitable couple. Harry Carlisle's production was safe—and that just about summed up the segment. *Ottu.*

## THE SINGING SUMMERS

With Pip Hinton, Elizabeth Lerner, David Kernan, Andy Cole, Mavis Ascott, Josephine Blake, Bob Stevenson, Dick Emery, Eric Robinson, Bryan Seals  
 Producer: Bryan Seals  
 30 Mins., Wed. 8:45 p.m.  
 BBC-TV, from London

The nostalgia which seems to hit both tv webs, during the summer dog-days gets an outlet in this songalog series, which recalls the hit tunes of four separate years, ranging in this one, from 1906 to 1948. Conductor Eric Robinson also hosted mentioning a few social events that occurred in the chosen year and then hurtling in to the medley, which ran at about three numbers in two minutes.

A varied bunch of warblers coped with everything from "Alice Blue Gown" to "Annie Get Your Gun." Pip Hinton making some per entries and comedian Dick Emery coping well with an assortment of humorous ditties. Bryan Seals ensured a fluid, smooth-running format, showing considerable versatility in briefly illustrating every tune given.

It was, in fact, a cozy and jolly affair, which stoked the memory without setting anybody alight. Given this swift treatment, there was no time for boredom, and the long time-span allowed glimpses of practically every popular style from red-nosed music-hall to svelte ballad.

## BIRTH

With Daniel Farson  
 Director: Rollo Gamble  
 60 Mins., Wed. 9:45 p.m.  
 Associated-Rediffusion, from London

This ambitious attempt to present a responsible, informative and reassuring picture of childbirth in Britain was Associated-Rediffusion's contrib to the mid-week pubaffairs slot fed alternately by Britain's three major midweek commercial tv operators.

Program should have gone a long way to dispel some of the doubts of women who hitherto had little or no knowledge of what childbirth entails. Inasmuch as it was successful in this direction, it was a successful documentary. But beyond this, interviews with midwives, doctors and others brought out little that was new for the more informed expectant mother

who is able to separate an old wife's tale from medical fact.

Sympathetic listener-interviewer Dan Farson managed to coax honest answers and descriptions from several ordinary people with varying experiences of childbirth. There was the woman who was petrified at the thought of it; the husband who witnessed the birth of his son; the wife who bore a spastic child and the husband who was locked out of his wife's affections when his child was born.

The honest and forthcoming attitude of these people as they answered highly personal questions made for tremendous human interest but even more credit to the production, was the overall effect of taste accompanied by consulting-room impartiality.

Apart from two consultant gynaecologists who partially analyzed the statements of the aforementioned participants, the program was simple and straightforward using everyday language rather than the impressive but confusing medical jargon.

Director Rollo Gamble avoided sensationalism in his handling of a delicate subject.

## HERZLICHST IHR PETER KRAUS

(Cordially Yours Peter Kraus)  
 With Peter Kraus, Helen Shapiro, Marcel Amont, Carmencita, Irene Mann, others  
 Director: Fred Kraus  
 Choreography: Irene Mann  
 45 Mins., Wed. 8:20 p.m.  
 West German TV, from Cologne

Peter Kraus, they say he's German, answer to Elvis Presley, presented several songs in this show, both in German and English, and also introduced a number of prominent guests such as England's teenage idol, Helen Shapiro, France's Marcel Amont, Spain's Carmencita and German dancer Irene Mann who also took care of the choreography.

There's a difference between Elvis Presley and Peter Kraus. While the former displays a certain naturalness when he delivers his songs, Kraus has a tendency "to show off" and sometimes looks apish. It seems as though he finds himself irresistible and when he sings "Just One of Those Things" it's only a very mediocre imitation of what his stateside colleagues are doing. His best scene in this show was when he showed as a Spanish bullfighter and suddenly found himself confronted with a milk-cow and then went over to some Bavarian clog-dance. He also made fun of himself and that was a good bit.

Although his German teenage admirers won't agree, the better performances came from his guests, notably Marcel Amont. This young chap not only has charm and charm, incidentally, is what Kraus lacks but also talent. Helen Shapiro was best when she sang in English her rendition of "Walking Back to Happiness" repped first-class showmanship. She was less effective in German. Spain's Carmencita was nice, and at least she was natural too.

The jokes in this were rather banal. There was a "story line": a vintage car which wouldn't move despite all efforts. In the fadeout, it suddenly moved and that was probably regarded as a big joke. Fred Kraus, Peter Kraus' father, directed this 45-minute offering. This B-class program undoubtedly pleased certain segments of Peter Kraus' fan, but that's actually not enough for a show that was given major evening time.

## CAMPANILE SERA

With Mike Bongiorno, Enza Tortora, Walter Marcheselli  
 Directors: Maria Maddalena Yon, Gianni Serra, Lino Procacci  
 70 Mins., Tues. 9:05 p.m.  
 RAI-TV, from Milan

RAI-TV's lively quiz contest is back again this summer in refurbished form, and looks to be a firm staple for the next few months.

Pitting one small Italian town against another, the show proves that lively audience participation items are still lively favorites. Remote pickups from two centers, coordinated in Milan Studios by popular emcee Mike Bongiorno.

(Continued on page 34)

ADLAND  
 Producer-Writer: David Brock  
 30 Mins., Tues. 10:30 p.m.  
 CBC-TV, from Vancouver

A treat for anyone sated with commercials was this generally deadpan rib by David Brock, who has scripted the nostalgic "Some of Those Days" for two seasons.

Dr. Ogletown Bogelthorpe (played straight by Ted Stüdder) introduced by locating Adland "in the Illusion Islands, within sight of the Cape of Good Hope or, as it is called in their jargon, Euphoria." Early Adland ads were stills of the Arrow Collar ad. "They Laughed When I Sat Down... They Athlete's Foot, Dale Carnegie and others." Then Bogelthorpe said, "An Adlander named Louis B. Mayer put on a Shriner's fez and drove a chariot to win friends and influence people."

A gurgling, patronizing announcer (John Anthony) then introduced "the professor who ponders better with a Cogitating Filter," while a wide-eyed housewife (Dorothy Davies) reverently exclaimed, "Sure, Ma!" leading up to a hilarious parody "Mother Mach-screen," sung to the tv set. Before that the announcer recited off about 50 lush adjectives extolling a hunk of soap, while his listener adoringly agreed, as she did when he urged her to "Drink gravy on the rocks—it's so good for you and delicious, too!"

Interspersing the tv-worshipping shots, Bogelthorpe explained that in Adland a non-commercial tv film called "A Day in the Life of a Pickle Fork" subtly urged children to despise their parents for not owning such a household staple. Then he recounted, "There was in Adland a magazine called Collier's with a circulation of 4,000,000 that went broke because someone else had a bigger circulation and the ads went there."

"The Corporate Image is vital in Adland. The Fertilizer Corp., for example, wants no one to think of its product of its factory—just of a big, fancy corporate 'F' set in a diamond... Adlanders want ease, power and the symptoms of success. They like statistics for their own sake." (Much of this, of course, was illustrated.)

"The Canadian colony in Adland" came in for ribbing, too, not notably for its scarlet-tinked Mounties—"what the tourists expect; they find"—and its British Beefeaters "rarely found"—"to help Americans understand Canadians better—they represent a tribal memory."

Stanza seldom sagged and all three main performances were excellent. Show climaxed with payoff of a running deadpan gag about "Goodbye, Dandruff!" when announcer bade farewell and housewife, choked with emotion, called "Goodbye, Dandruff!" Brock has a future, but perhaps not on Madison Avenue. Show, incidentally, was unsponsored. *Gard.*

THE GENTLE PERSUADERS  
 With Drew Pearson, narrator, others  
 Producer: Ted Ayers  
 Director: Charles Jones  
 Writer: James Benjamin  
 60 Mins., Mon., 10 p.m.  
 PARTICIPATING  
 NBC-TV (film)

A loosely drawn sketch of the Quakers, past and present, was offered in this hour NBC News special. On the whole it was interesting for the Religious Society of Friends, as they call themselves, are a small, but interesting religious group.

Marring the program were the commercials. It's heartening to have advertisers around to underwrite pubaffairs ventures such as this, but it's less than a mixed blessing for the viewers, when the commercials pop out on the screen with hardly a pause from the editorial content of the program. A simple dissolve, or another device to separate commercial messages, would do the trick. The way it was done on this show, cigarettes, for example, flashed and popped on the screen immediately following a Quaker prayer meeting, jarring the whole mood needlessly.

Newspaper columnist Drew Pearson, himself a Quaker, rendered an affectionate portrait of the movement. There were interviews with prominent Quakers such as Senator Paul Douglas and others who were either members of the religious order or involved pro and con in their activities. Some of the most interesting footage concerned the Quaker vigil maintained outside Ft. Detrich, center of biological warfare for the U.S. The footage brought into focus the Quaker attitude of protest—at least those Quakers participating, because not all members are of the same opinion. Other footage sketched the way Quakers live in various parts of the U.S. and the good works performed by Quaker organizations and individuals.

Sharper editing—and perhaps a more objective attitude—might have resulted in a program of greater depth and clarity. As a popularizer of the movement, though, "The Gentle Persuaders" did the trick. *Horo.*

## SUPERFLUOUS PEOPLE

With Bill Leonard, Warren Wallace, others  
 Producer-Director: Warren Wallace  
 60 Mins., Thurs. (26), 10 p.m.  
 WGBS-TV, New York (film)

New York City's lonely and uprooted, its forgotten and deprived, young and old, on and off the dole, were juxtaposed in a sharp mosaic of misery by the CBS flagship aka documentarians. First and obvious comment is that it was powerful stuff, one of those indelible reports that does much to redeem the medium's usual pabulum pro-

(Continued on page 34)

## THE LIVELY ONES

With Vic Damone, Joan Stanley, Shirley Yelm, Dave Brubeck Quartet, Woody Herman, Damita Jo, Peggy Lee  
 Producer-Director: Barry Shear  
 Writer: John Bradford  
 Conductor: Jerry Fielding  
 30 Mins., Thurs., 9:30 p.m.  
 FORD  
 NBC-TV (color)

(J. Walter Thompson)

A light and airy potpourri of song and music initiated Ford's summer run in "Hazel's" time slot. The eight-week drive helmed by producer-director Barry Shear came across as an inventive and breezy affair in its opening stanza despite over-gimmickery in camera conception and staging design. As a color entry, the brilliant tint tones proved an added lure.

The show's hold, apparently, is on the guest stars since host Vic Damone had virtually nothing to do but introduce the title song and deliver a pitch for Ford. Perhaps Shear has more work in store for Damone on future installments—and he should—because the boy can still belt 'em out, but he did okay with his array of guesters on the opener.

It was Peggy Lee who virtually wrapped up the whole affair with her delicious treatments of "See See Rider" and "Big Bad Bill is Sweet William Now." Brubeck and his boys did an okay delivery of "Blue Rondo à la Turk" but the setting, which had the group perched on what appeared to be a carpet ride over the Hollywood freeway got in the way of what should have been a simple musical offering. Woody Herman's moody clarinet of "Mood Indigo" was hurt, too, by several intricate camera dissolves which dissipated overall appreciation of the melodic mood. Damita Jo, pouring out an overly strong interpretation of "Bill Bailey," and an instrumental by Jerry Fielding's orch made up the balance of the show.

It all added up to a diverting half-hour that should help pass the summer evenings and may even sell a few cars. *Gros.*

## YOU'RE NEVER TOO OLD

With Harry Koplan, Rosemary La Planché, George Greeley combo, contestants  
 Producer-Director: Koplan  
 30 Mins., Sun., 7:30 p.m.  
 VAN NUYS SAVINGS  
 KTTV, Hollywood

Getting more than its fair share of the recent headlines, the country's senior citizenry provided Harry Koplan with a catalyst to get off the pad and into orbit as an early Sunday night revival on KTTV. Up to a couple years ago, show had a five-year run with national advertisers. It's good family fun and allows the oldsters to show off, and not only when company calls. Koplan packaged, produced and emceed with his wife, a former Miss America, and gave the half hour a good dressing.

Talent rounded up for the take-off ranged from a 75-year-old pianist to a "kitchen band" of femmes, whose instruments included tin pans, coffee pots and parts of the kitchen sink. A Mae Westian impressionist caught most of the applause but Hazel Calloway, a belting grandma, won the vote of Jeremy Slate, who judged the contestants. An older, who supervised the city's playgrounds, was lauded and has a trophy to show for it. Others were given merchandise prizes.

For what it purports to be, an outing for seniors to display their talents away from the family living room, it should catch on locally, as have network shows targeted at past middle-agers. Koplan is an emcee of long experience and makes the oldsters feel they're wanted. George Greeley, recording pianist for the Warners label, fronts the musical trio.

## Leiser's Espanol Huddles

Madrid, July 24.  
 Mitchell Leiser, veepee of Inter-tel Corp., met with Spanish entertainment figures last week to wind a series of tv program conferences in major Continental production centers. Farflung goal of Leiser's European jaunt is production of tv fare in Europe, Yank-produced and directed and geared for the U.S. small screen market.

Immediate aim, according to Leiser, is to group a tv production reservoir of television entertainment for various national outlets, including Latin-American countries. *Heim.*

# Tele Follow-Up Comment

## Tonight

The "Tonight" show was back on the show biz beam last week when Jack E. Leonard guest-hosted the late night NBC-TV entry. Spreading Leonard over a seven and a half-hour hour stretch on consecutive nights takes a bit of doing, particularly for a comic more geared to those five-minute hit-&-run yock-ups, and if there were times in the past when he extracted more hilarities out of those quickie quips, it's to his credit that, over the long weekly haul, he set a tempo for drollery that gave a spark to the late-late spectrum. After some of the misadventures and errors of the past couple of months, the Leonard showreasing—properly modifying his delivery and demeanor—proved a summer-time pleasantry.

One of the more interesting segments of the week (Wed.), featuring Sammy Cahn, Johnnie Ray, Jack Haskell, Marilyn Lovell, a vocalizing Leonard and Skitch Henderson at the piano, delivered a half-hour "and then I wrote" reprise that parlayed memorabilia with showmanship to a high degree of professionalism and entertainment. In all, one of "Tonight's" better weeks. *Rose.*

## U.S. Steel Hour

Has anyone ever complained about the lack of sex on television? The time has come, U.S. Steel's

adaptation of a John P. Marquand story, "Honor in Love," last Wednesday (25) presented a tortured love affair between a couple so ridiculously antipathetic as to be wholly unbelievable.

The musty yarn must have been exhumed from Marquand's 1930's slick fiction graveyard, yet there were indications that the original may have been more mature than the tv treatment by Irving Gaynor Neiman.

Carol Lawrence and John Kerr played a Greenwich Village actress and a Boston lawyer (vaguely one of those proper New England stuffs so favored by Marquand) who spent three acts and several years fighting the inevitable curtain clinch because of her alleged impropriety. The actress played it like a Smith grad who would be more than welcome in any Back Bay residence, while Kerr was wooden in a naive characterization that deserved no more. Dirk Koolman, Miss Kerr's initial lover without sex, coughed convincingly enough to forewarn the viewers of his second-act demise. He went too, up via consumption in the vogue of hungry artists and sick poets of the early 30's.

Negro actor Robert Kya-Hill appeared as a folk singer at a Village beer bust, evidence that picketing of the Theatre Guild and U.S. Steel by Negro actor P. Jay Sidney made an impression. *Bill.*



## It's Almost Embarrassing!

We're used to BIG numbers on "Seven Keys." For instance in the past year on ABC:

We gave away over HALF A MILLION dollars in prizes.

The "Seven Keys" toy sold over A MILLION copies six months after it appeared.

Our Home Game brings well over ONE MILLION post cards each week.

Which came to 56 MILLION cards in the past year.

Which means our viewers spent over TWO MILLION dollars in postage just to enter the game.

And in behalf of our stage crew may we point out 56 MILLION cards is 179 TONS of mail.

But now it's getting almost embarrassing!

The day we decided to run this ad, we received 1,348,488 postcards for that day alone!

That made a total of 2,255,804 cards for that week!

Anybody wanna buy old postcards? It may be easier than buying the show, which has been 100% sold out 95% of the past year.

## SEVEN KEYS

Created and Produced By  
CARL JAMPEL

ABC-TV

Mon. - Fri., 2:30 P.M.

## 11 New VHF's To Small Towns

Washington, July 31. Federal Communications Commission issued an order adding 11 new VHF channel assignment to small towns in California, Arizona, New Mexico and Texas as an outgrowth of the newly amended U.S.-Mexico agreement on tv within 400 kilometers (248.6 miles) of the border. New assignments are effective on Sept. 4.

They are:

- California: El Centro, channels 7 and 9.
- Arizona: Nogales, 11; Prescott, 7; and oilfield carrier on channel 3.
- Douglas, was changed from minus to even.
- New Mexico: Silver City-Truth or Consequences, 6.
- Texas: Brady, 13; Boquillas, 8; Del Rio, 10; Fort Stockton, 5; Marfa, 3; Presidio, 7; San Angelo, 6; and Sonora, 11.

## AFTRA

Continued from page 22

actors of \$52 (plus \$9.60 for rehearsal) for a one minute "program," and \$69 (plus \$9.60) for a "program" of one to four minutes in length. However, after that, according to Conaway, the producer has unlimited use of the program in as many markets and as many times as he chooses, "within a 13-week period."

Conaway said that there is only one proviso: That is the program itself contain no commercial, because there is a separate commercial fee which stays in effect. Actually, the transcription code doesn't come up for renegotiation until November, 1963, but AFTRA says that producers can begin taking advantage of the reported reduction "immediately."

The old fees for programs in radio, the executive secretary declared, would sometimes run into figures which were "astronomical."

AFTRA's in Miami Beach wrote resolution about forming a committee from within AFTRA and a "like" one from within SAG to "study the rates of AFTRA and the Guild in the program field for the purpose of ameliorating any disparities," Conaway said. "As a corollary, AFTRA and the Guild will study the residuals in the so-called syndication field with a view to synchronized residual rates." He said that AFTRA had been delinquent in establishing a firm syndicated rate, policy and that perhaps the meetings with SAG could alter that. He said also that AFTRA had not yet notified SAG of the resolutions made by his own union.

SAG and AFTRA have a precedent for drawing mutual rates in that two years ago the two unions, which had fought bitterly over jurisdiction of taped programming, decided to compromise by setting on joint rates for taped and filmed commercials. In theory, then, the dispute over taped programming has never been settled, but union aides have recently made assurances that there is no longer grounds for jurisdictional fighting between the two unions. Merger of AFTRA and SAG? Well, they say, that's another question.

Conaway said there are approximately 16,000 members in AFTRA. (There are reportedly 19,000 actors in the International Federation of Actors, known as FIA, and covering most all thespians in the world, save for those in Latin America and the U.S.)

A complication anticipated by Conaway in Telstar negotiations abroad might be something like finding a way to resolve differences in fees that would occur in nations (e.g. W. Germany) where the government "puts as absolute maximum ceiling on collective bargaining."

## 'Superman' Sales

That sturdy hero of syndication, "Superman," has been sold in nine new markets, according to Flamingo Films. New sales gives the series of 104 half-hours a total of 90 markets.

Recent buyers include WKY, Oklahoma City; WLK, Green Bay; KMTV, Omaha; KOGO, San Diego; WYNS, Syracuse; KOAM, Pittsburgh; WVEC, Norfolk; WSIX, Nashville; and KLRJ, Las Vegas.

## VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Memphis • STATIONS: WREC, WMCT, WHBQ. • SURVEY DATES: MAY 18 - JUNE 14, 1962.

WFIL		COMPETITION	
Average Rating: 14		STATION & AVG. RATING	
Average Share: 70		PROGRAM	
SUNDAYS 1:30-3:30		Picture for Sunday:	
Program: HOLLYWOOD/THEATRE		Sports Spec.	
May 23		1:30-3:30	
INFORMATION		Frontiers of Faith	
Apr. 1		1:30-2:00	
NOT		Progress 62	
Apr. 8		2:00-2:30	
AVAILABLE		Speak Up	
Apr. 13		2:30-3:00	
		Pinpoint	
		3:00-3:30	

WREC		COMPETITION	
Average Rating: 9		STATION & AVG. RATING	
Average Share: 50		PROGRAM	
MONDAYS 10:15-11:45		Sports-Weather	
Program: LATE MOVIE		10:15-10:30	
May 21 "AMAZING DR. CLITTERHOUSE"		Tonight	
F. G. Robinson, H. Bogart, Claire Trevor		10:30-11:45	
1938, Warner Bros., UAA, Repeat		News-Weather-Show	
May 28 "THIS GUN FOR HIRE"		10:15-10:30	
Alan Ladd, Veronica Lake		Late Show	
1942, Paramount, MCA-TV, Repeat		10:30-11:45	
June 4 "STORY OF LOUIS PASTEUR"			
Paul Muni, Anita Louise			
1936, Warner Bros., UAA, Repeat			
June 11 "KISS OF DEATH"			
Richard Widmark, Victor Mature			
1947, 20-Fox, NTA, Repeat			

WREC		COMPETITION	
Average Rating: 6		STATION & AVG. RATING	
Average Share: 40		PROGRAM	
TUESDAYS 10:15-12:00		Emmy Sports-Wea.	
Program: LATE MOVIE		10:15-10:30	
May 22 "ROMANCE ON THE HIGH SEAS"		Tonight	
Doris Day, Jack Carson		10:30-12:00	
1948, Warner Bros., UAA, Repeat		News-Weather-Show	
May 29 "HUMORESQUE"		10:15-10:30	
John Garfield, Joan Crawford		Late Show	
1947, Warner Bros., UAA, Repeat		10:30-12:00	
June 5 "STORY OF SEABISCUIT"			
S. Temple, Lon McAllister			
1949, Warner Bros., UAA, Repeat			
June 12 "D.O.A."			
Edmond O'Brien, Pamela Britton			
1949, 20-Fox, NTA, Repeat			

WREC		COMPETITION	
Average Rating: 9		STATION & AVG. RATING	
Average Share: 56		PROGRAM	
WEDNESDAYS 10:15-12:00		Sports-Weather	
Program: LATE MOVIE		10:15-10:30	
May 23 "IVY"		Tonight	
Joan Fontaine, Herbert Marshall		10:30-12:00	
1947, Columbia, Screen Gems, 1st Run		News-Weather-Show	
May 30 "DODGE CITY"		10:15-10:30	
Errol Flynn, Ann Sheridan		Late Show	
1939, Warner Bros., UAA, Repeat		10:30-12:00	
June 6 "TREASURE OF SIERRA MADRE"			
H. Bogart, Walter Houston			
1948, Warner Bros., UAA, Repeat			
June 13 "THE BIG CLOCK"			
Ray Milland, Chas. Laughton			
1948, Paramount, MCA, Repeat			

WREC		COMPETITION	
Average Rating: 5		STATION & AVG. RATING	
Average Share: 29		PROGRAM	
THURSDAYS 10:15-12:00		Spts-Wea-News Spec.	
Program: LATE MOVIE		10:15-10:30	
May 24 "WHITE HEAT"		Tonight	
James Cagney, Virginia Mayo		10:30-12:00	
1949, Warner Bros., UAA, Repeat		News-Weather-Show	
May 31 "ACTION IN NORTH ATLANTIC"		10:15-10:30	
B. Massey, H. Bogart		Late Show	
1943, Warner Bros., UAA, Repeat		10:30-12:00	
June 7 "THEY DIED WITH THEIR BOOTS ON"			
Errol Flynn, Olivia de Havilland			
1942, Warner Bros., UAA, Repeat			
June 14 "SANTA FE TRAIL"			
Errol Flynn, Olivia de Havilland			
1940, Warner Bros., UAA, Repeat			

WREC		COMPETITION	
Average Rating: 8		STATION & AVG. RATING	
Average Share: 53		PROGRAM	
FRIDAYS 10:15-12:30		Sports-Weather	
Program: LATE MOVIE		10:15-10:30	
May 18 "THE SEA HAWK"		Tonight	
Errol Flynn, Claude Rains		10:30-12:00	
1940, Warner Bros., UAA, Repeat		News-Weather-Show	
May 25 "OBJECTIVE BURMA"		10:15-10:30	
Errol Flynn, William Prince		Late Show	
1945, Warner Bros., UAA, Repeat		10:30-12:00	
June 1 "DESTINATION TOKYO"			
Cary Grant, John Garfield			
1944, Warner Bros., UAA, Repeat			
June 8 "KINGS ROW"			
R. Cummings, Ann Sheridan, R. Reagan			
1942, Warner Bros., UAA, Repeat			

(Continued on page 35)

## WBZ-TV's 300 Pix 1st Time in Hub

Boston, July 31. WBZ-TV has nabbed 300 films never before seen on tv in Boston, including the largest single group of post '48 films, 215 in all, and will show them beginning in mid-September on their six feature film programs.

In the Screen Gems package there were 137 post '48 Columbia features; 50 post '48 Columbia features; 50 post '48 Columbia pictures from its "action package," and 20 features from Screen Gems' "78 package" and 40 features from "Universal's 85 package."

Program manager George Moynihan made the buy, which brings the WBZ-TV film library up to over 2,000 films.

WBZ-TV will televise the films on "Command Premiere," Sundays, 12 noon; "The Big Movie," Sundays, 11:15 p.m.; and Fridays and Saturdays, 1 a.m.; "Hollywood Playhouse," Mondays through Saturdays, 5 p.m.; "Movie 4," Mondays, 7 p.m.; and "Saturday Night at the Movies, Part II," Saturdays, 11:15 p.m.

## So. Carolina Station Loses License; Blame Put On 'Course, Vulgar' Jockey

Washington, July 31. Federal Communications Commission has refused to renew operating license of Kingtree, S.C., radio station, WDKD because of disk jockey's "coarse, vulgar, and suggestive" statements.

Commission told Palmetto Broadcasting Co. and E. G. Robinson, Jr., operators of station, to wind up affairs of WDKD by Sept. 25. Action confirmed initial decision of last December.

License "filing followed complaints in 1960 that deejay Charlie Walker broadcast material "susceptible of double meanings with indecent connotations."

FCC said licensee Robinson knew true character of Walker's broadcasts and that his denials in case were "purposeful misrepresentations" and "false statements." Commission said Robinson did not exercise appropriate degree of control and supervision over programming and that his "unfitness as a licensee" was unqualifiedly established. Renewal of license, FCC added, would not serve public interest.

FCC particularly cited Walker programs between Jan. 1 and April 30, 1960, which it described as "coarse, vulgar, suggestive, and susceptible of indecent double meaning."

## STATIONS PENALIZED FOR FCC BREACHES

Washington, July 31. Federal Communications Commission fined Northern Pacific Radio Corp. and its AM station KJLP, El Paso, \$5,000 for not announcing sponsor of paid advertising.

In other forfeiture action, Commission fined three jointly-owned Ohio AM's for "willful or repeated" violation of rules.

FCC found that KJLP broadcast spots from May to October, 1961, for teen "Fun Dances" and received \$1,000 and "other considerations" without naming sponsor. It was alleged that ad copy showed dances were KJLP presentations.

Ohio stations fined were WCHI, Chillicothe, \$3,000; WCHO, Washington Court House, \$1,500, and WKOV, Wellston, \$2,000. WCHI and WCHO are licensed to Court House Broadcasting Co., which owns Family Broadcasting Co., Inc., licensee of WKOV.

Commission said WCHI was notified nine times for over-modulation and twice for failing to employ first class operator full time.

WCHO and WKOV failed to employ full time operator, FCC noted. Texas and Ohio stations all have 30 days to contest or pay.

## Burke Taps Rippen

Robert L. Rippen, former NBC producer-director, has been signed as producer of Dr. Albert E. Burke's new "Probe" series now rolling for distribution by National Telefilm Associates starting in September.

Show is being produced in Hartford, Conn., where Burke lives.

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## Just the Role for Joey

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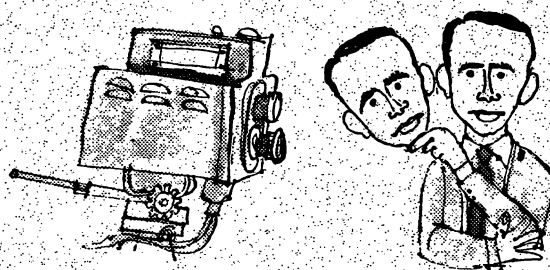
Versatility, shmersatility—the guy you really have to admire is the actor who makes an entire career out of simply playing himself.

The foremost of these charmers is undoubtedly Cary Grant (who'd manage to be Cary Grant if he were playing Quasimodo). But since Mr. Grant will not be starring in an NBC series this fall, here are a few thoughts about Joey Bishop:

In his nearly 25 years of show business, the disarming Mr. Bishop has done well in a variety of things: stand-up comedy in theatres and cafés; hosting and guesting on panel shows; serious

and humorous roles in films; and, most recently, his own weekly situation comedy on television.

However, the strongest factor Joey ever has going for him is Joey. And that's why we—as well as P. Lorillard & Co.—are so high on the new,





Saturday night edition of "The Joey Bishop Show" (8:30 to 9 p.m. NYT).

For in this completely revised format, Bishop's own personality will be afforded an ideal showcase. He'll be playing the role of a television comedian—a characterization in which he could give John Gielgud cue-cards and spades.

The redesigned series (it starts September 15) embraces both the on-stage and off-camera life of a television funnyman. So Bishop will—for the first time—be delivering monologues of one liners, as well as solving (and initiating) crises on the domestic front.

If the off-camera doings are spiked with an occasional pinch of pathos, that'll be understandable, too. Even without trying, Joey has one of the most mournful visages this side of Emmett Kelly.

Among the items Bishop won't be retaining from his old series are his public relations job, his bachelorhood and his Tuesday night time slot. The only holdover in fact, is Joe Besser, the busybody mailman, who's been converted to a

busybody apartment-house janitor. Serving as Bishop's manager-pal will be comedian-mimic Guy Marks. And Joey's bride is lovely Abby Dalton, the beguiling nurse of the just-concluded "Hennessey" series.



Guiding the revamped Bishop show (as executive producer) will be a fellow named Danny Thomas, who has a more-than-nodding acquaintance with the comedian-as-comedian ploy. Under the new setup, the series will be filmed before a studio audience (giving Bishop the contact on which he thrives); and the scripts will be kept flexible enough to permit the kind of ad-libbing for which Joey is so justly celebrated. In a word, it's Bishop playing Bishop, and it couldn't happen to a more appropriate guy.



## Television Reviews

Continued from page 29

elivity. It looms a hot bet for awardsville.

Edmund Bert Gerard's pungent photography was an inspired record of the pathos and degradation of the Gotham "superfluous." And Warren Wallace, who wrote and reported, charted an effective inquisitorial line to elicit some remarkable responses that eloquently illuminated the horror and shame—and irony—of the affluent city.

The study, with CBS staffer Bill Leonard furnishing unadorned narration, was standard enough conceptually, including astute cuts to some provocative testimony from specialists in the social welfare field; but there was nothing standard about the impact, which was wham all the way. Yet inevitably, sociological journalism begs a profusion of questions. How does such indifference and cruelty persist and grow, especially in the face of such absurd cost to a community? "Superfluous People," which touched on some deeply imbedded myths about social welfare, and alluded to the political-business malice which is part of the root cause, might have distinguished itself the more by putting these delicate aspects into sharper focus. It is time, at any rate, that someone did. Pit.

### REPORTER'S NOTEBOOK

With Paul Shields, E. G. Marshall, Luther Alverson, Julian Gortatowsky, Charles M. Lokey, Jack P. Turner.

Coproducers: Ned Jay, M. K. Pentecost

Director: Frank Rushton

Writer: Jay

30 Mins., Thurs., 10:30 p.m.

SUSTAINING

WAGA-TV, Atlanta (tape)

A Fulton County Superior Court Judge (Luther Alverson), the president of the Atlanta Lawyers Club (Julian Gortatowsky), a vice president of the Atlanta Bar Assn. (Charles M. Lokey), and the chairman of the Bar Association's Family Law Committee (Jack P. Turner) do not entertain a very high opinion of television courtroom dramas such as Perry Mason, Divorce Court, Day in Court and The Defenders.

Arranged tete a tete with E. G. Marshall, star of the Defenders, the jurist and the three barristers concluded that Defenders was the best of the lot, but lambasted the other programs for the most

part, as distorted pictures of what really goes on in a court of justice.

They especially seemed to be of one mind about the Perry Mason Show. Judge Alverson, after commenting that he found Defenders "realistic," where many of the others were not, commented that "many of the courtroom dramas leave the wrong impression." He also pointed out that a tv series that depicts the clients as always winning is highly deceptive. "The majority of people who come to court are guilty," he said, "and are there as the result of a diligent investigation. Some innocent persons are indicted, but, by and large, the greater majority are indicted for a reason."

One barrister admitted that although Perry Mason was filled with distortions he found the show "entertaining." Lawyer Lokey said: "To a great extent Mason does distort legal processes, but I like it. He's not educating anybody. In a real law case you never have that wonderful recess in a trial so that a private eye can bring in that piece of evidence that's going to win the case."

Marshall said: "We try to show the function of an advocate. People in the past have regarded a lawyer as a paid liar, but we try to show the attorney as an advocate who is there to plead his client's case, not to convict or judge him, or make moral judgments, but to defend him."

In the entertainment vs. fact in courtroom procedures discussion Marshall spoke thus:

"Entertainment should be entertaining and the truth should be the truth. There's no reason why you can't have romanticized versions of courtroom trials. The public likes to watch the legal processes in action—it's like a bullfight. I don't feel, however, that we should distort the legal process. It leads to too many misconceptions and confusions."

During the discussion of the possibilities of television an actual trial, Marshall expressed concern for the accused. About newspaper coverage, Marshall said: "I think it often works against the person and real justice, because the trial gets into the newspapers rather than into the courtroom where it belongs. The panelists pretty well agreed that they did not favor televising court proceedings."

Paul Shields did an excellent job in riding hard on the panelists

and guest and the result was a public affair program that was not only interesting, but informative as well as many not familiar with courtroom procedure.

WAGA-TV really scored with this one. Otto.

## Telstar & FCC

Continued from page 27

neys, public utility accountants, rate experts, and supporting clerical workers.

Request for extra funds was supported by FCC Chairman Newton Minow who, in letter to subcommittee, said commission will be saddled with commercial problems of satellite tv within few years.

These sensational developments, open up new vistas in communication, Minow said. "Within two or three years after these experimental steps, the FCC must be prepared to meet the problems posed by commercial operation of the resultant communication system."

Minow said the anticipated problems are "novel, complex, and of great consequence."

Forecast of great problems in Telstar-type tv regulation was echoed by Rep. Albert Thomas (D-Tex.), chairman of subcommittee which heard FCC request for extra funds.

"It strikes me this is going to be a very important activity," Thomas said. "You are going to be presented with no telling what kind of problems which Telstar will produce for you," he told commissioners.

Craven answered that, in his personal opinion, "this is one of the most significant technical developments I have ever witnessed."

"It really revolutionizes the communications field," Craven added.

Craven also outlined some current FCC activity on satellite problems. He said FCC is already heavily involved in study of international law, field which he said "has not been resolved as yet."

Staff man in FCC general counsel's office is making study of all problems "for possible actions to be taken," Craven said.

Biggest immediate problems, Craven noted, are decisions FCC will have to make between Telstar system and upcoming experimental ventures, Projects, Relay and Cincom.

"We have to first agree among ourselves which is the best system and ultimately we will have to secure international agreement," commissioner said.

## Foreign TV Reviews

Continued from page 29

are still colorful, even if they've lost their original excitement. The series of games has been slimmed, and now consists of two athletic contests (one in each town), a "What's My Line" variation, plus a reduced number of queries to contestants from each place.

Also retained are the sideline glimpses at town activities and achievements, popular features also in promoting RAI-TV in smaller, still un-saturated, locales where video still needs a push.

Bongiorno and Enzo Tortora are adroit crowd-pleasers, while Marcheselli still seems to be finding his footing in a replacement stint for retired distaffer, Enza Sampo, who filled this spot last year. Technical quality as usual was tops. Hawk.

### HEUTE NACHT STARKER

#### NEBEL

(It's Very Foggy Tonight)

With Otto Mathies, Ursula Jockelt, Konstantin Paloff, Lotte Braekbusch, Gudrun Genest, Theodor Vogeler, Reinhold Berni, Friedrich Joloff.

Director: Arthur Pohl  
Writer: Julius Tinzmann  
40 Mins., Wed., 9:35 p.m.  
West-German TV, from Berlin.

This show depicted the flight of a group of people from East to West Berlin after the Aug. 13, 1961, erection of the Communist wall. Author Julius Tinzmann tried to explain what makes these East Berliners flee their home surroundings.

Story concerned a young student who wanted to study in West Berlin because he couldn't study the way he wanted to in East Berlin; a young girl who wanted to get married in the free part of Berlin; an elderly couple that was fed up with life under the Commie regime; a religious woman, a disillusioned university professor, etc. The author's intent was clear and well-meant, but the characters remained too much on the surface. It's hard to explain the characters and motivations of such a variety of people within such a short (40 minutes) running time without becoming superficial. There were routine performances from the cast which included a number of locally well-known stage names such as Gudrun Genest, Otto Mathies, Reinhold Berni, Friedrich Joloff.

Interesting to note that a former DEFA (East German) director and holder of the Commie National Prize, Arthur Pohl, who fled to West Berlin some years ago, directed. The atmosphere was generally well captured, but the plot could not escape the cliché flavor. Hans.

## Foreign TV Followup

### Armchair Theatre

James Douglas' "North City Traffic Straight Ahead" was adapted by its author from a legit version that was favorably received at last year's Dublin Festival. It was accorded immensely high-powered direction by Philip Saville, who sometimes combined three separate shots in to one screen image and generally overindulged in isolating the significant bric-a-brac and underlining the seedy theme.

Trouble was that said theme didn't live up to the technical expertise. As often happens in this "Armchair Theatre" skein from ABC-TV, the material was projected beyond its merits — and tended to fall down for lack of

script substance. Douglas attempted to show a marriage crisis. Harry Hopkins (John Meillon), wed to an older woman, Emmie (Joan Miller), had taken to the bottle to forget his responsibilities, his lack of children, his general surveillance. He dreamed of a past idyllic affair with a prostitute, and Emmie thought she knew he was going to repeat the experiment with another Boosie called Anna (Pauline Boty). Came the moment of truth, but it was more than somewhat out of focus. Absence of conception, it seemed, wasn't Emmie's fault, but some physical drawback in Harry. He'd been kidding himself all this time, and was thus blaming his wife at his own expense.

Despite an unthoughtful performance from John Meillon as the unhappy Harry, the piece never carried emotional conviction. But director Saville kept the momentum up with a flurry of sharp cutting, double exposure, and significant fadeout. Result was a triumph of resources at filling a vacuum, but even electric performances by the thespians who seemed to be connected with live wires couldn't save a paltry and confused idea. Newcomer Pauline Boty, even with much advance hailing, looked right but seemed in need of experience, and Joan Miller repeated her usual display of haggard fortitude. Otto.

## WBKB Scraps Crump

Continued from page 24

for trouble with the local gendarmerie and politicians.

(Above suggests a curious about-face by WBKB, especially in view of fact other Chi tv-radio stations have already jumped on the Crump story to help make it a local cause celebre. Not clearly WBKB, and not the opposition, should fear reprisals. ABC okay up to now was understood determined to air its Crump documentary once Illinois Gov. Otto Kerner had ruled on the parole plea.—Ed.)

### Nizer's Appeal

A condition of Louis Nizer agreeing to argue the 17th appeal for Paul Crump's pardon was no publicity, no television, no interviews. New York attorney doesn't believe in capital punishment and, secondly, believes that a prime example of prison rehabilitation is the case of Crump, a convicted murderer, who however has done "noble prison work with felons, narcotics, lepers and the dregs of humanity." Famed Gotham theatrical attorney learned of Crump's case over the years; was impressed with the untutored man's self-education while in prison ("he's even written a book," says he) and argues for life imprisonment rather than the electric chair. As above stated, the Aug. 3 date has been set unless Gov. Otto Kerner commutes his sentence.



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# VARIETY ARB FEATURE FILM CHART

(Continued from page 31)

WMCT	Average Rating: 24	Average Share: 37
SATURDAYS 8:00-10:00		
Program: SATURDAY AT THE MOVIES		
May 19	"GARDEN OF EVIL"	Gary Cooper, Susan Hayward 1954, 20th-Fox, NTA, Repeat
May 26	"DESERT FOX"	James Mason 1951, 20th-Fox, NTA, Repeat
June 2	"HALLS OF MONTEZUMA"	R. Widmark, Richard Boone 1951, 20th-Fox, NTA, Repeat
June 9	"DENETRIUS & GLADIATORS"	V. Mature, Susan Hayward 1954, 20th-Fox, NTA, Repeat

WHBQ	Average Rating: 25	Average Share: 41
SUNDAYS 7:30-9:30		
Program: HOLLYWOOD SPECIAL		
May 20	"MOBY DICK"	Gregory Peck, Orson Wells 1956, Warner Bros., UAA, 1st Run
May 27	"THE KENTUCKIAN"	Burt Lancaster, Diana Lynn, W. Matthau 1955, U.A., UAA, 1st Run
June 3	"MEN IN WAR"	Robert Ryan, Aldo Ray, Vic Morrow 1957, 1st Run
June 10	"THE WONDERFUL COUNTRY"	Robert Mitchum, Julie London, Gary Merrill 1959, 1st Run

COMPETITION	STATION & AVG. RATING
Defenders	WREC 27
Gun-Travel	WREC 22
Gunsmoke	WREC 31
Lawrence Welk	WHBQ 17
Fight of the Week	WHBQ 11
Fight-Sports	WHBQ 9

COMPETITION	STATION & AVG. RATING
Ed Sullivan	WREC 17
GE Theatre	WREC 4
Jack Benny	WREC 9
Candid Camera	WREC 27
Car 54	WMCT 12
Bonanza	WMCT 31
Dupont Show	WMCT 12

## Re 'TV's Missing Link'

Continued from page 22

ed under them, turning out the shows day in and day out.

Much of it today, as you say, is cut and dried yardstick buying. Unfortunately, I find that for the few of us old timers that are still active, our rich experience from those early days has its rewards in the form of being helpful to the independent packagers and our clients through constructive criticism in the shows that we sponsor. That's a far cry from the days when we, ourselves, engaged the writers, did the casting, actual directing and timing but we still get a little taste of it by calling the shots in what we recommend, reading the scripts in advance and frequently getting out to Hollywood to sit down in discussions with the showmen of today (and I am quick to say there are many, many good ones out there) and to participate in the actual filming. Maybe some day the pendulum

will swing again the other way but whereas the pressure of putting on shows is now gone on Madison Avenue, we have even a greater ulcer-getter—awaiting those ratings every two weeks. If you find an easier way of making a living, let me know.

Nicholas E. Kresely,  
(Senior V.P., Radio-Television,  
Lennen & Newell)

'Like Radioactive Fallout'  
New York.

Editor, VARIETY:

Congratulations on your front page story "TV's Missing Link—the Showman."

This was a most lucid exposition of increasingly damaging and self-perpetuating problem. Like radioactive fallout, the full effect of this destructive, creative and personality brainwash won't be felt for many years to come.

Jérôme Hellman

## Pamela Mason's 138G Suit Charges Breach In Loretta TV Series

Hollywood, July 31

Damages of \$138,500 are asked in a suit filed in Santa Monica superior court by Pamela Mason, guardian of her daughter, Portland, 13, against Lyl Productions, which is filming the Loretta Young tv series. Action charges breach of contract and wrongful discharge from employment. Defendants include 10 unnamed John Does.

Dispute arose over a disagreement between John London, producer of Miss Young's series, "Christine's Children," and Mrs. Mason over the wardrobe to be worn in the series by her daughter. She contended her daughter was fired. London claimed that Mrs. Mason took her daughter off the show when the costume dispute couldn't be resolved.

## Unlike U.S., British TV Prefers Live-on-Tape Over Film Shows

London, July 31.

### CBS PACTS GABBERS FOR NCAA GRIDCASTS

CBS-TV has hired seven sportscasters to handle the various aspects next fall of its NCAA grid-cast coverage, and one of the gabbers will be Mel Allen, who hasn't done anything for that tv web since 1954's Preakness.

Lindsay Nelson, until this spring No. 2 man at NBC sports (but gone freelance to handle Met baseball coverage via WOR-TV, N.Y.), will also, do NCAA for CBS-TV. Nelson, Terry Brennan and Jim Simpson will cover those games televised nationally, while Allen, Jim Morse, Bill Fleming and Johnny Lujack will handle midwestern and western regional gridiron features.

NCAA bankrollers are Ford Motors, General Cigar and Humble Oil. Season, opens Sept. 15 with Miami U. vs Pittsburgh at Pittsburgh.

### Key City Drop-Ins Boon to ABC-TV

ABC-TV's national coverage will be considerably improved this year as a result of drop-ins in the VHF spectrum in a flock of key cities where the web has heretofore been shut out. One of the most important developments for the web is the FCC's granting of a license in New Orleans for operation of Channel 12 on a basis of reduced mileage separation, a pattern which may set a precedent for other one or two channel markets in which the ABC-TV web is not represented.

An important addition to ABC came through yesterday (Tues.) in Rochester via a new station, WOKR, on Channel 13. It will go on the air in September operated by an interim group of license applicants.

The web is also getting VHF outlets in Grand Rapids, Mich., and Moline-Rock Island areas shortly. ABC-TV execs are elated by the speed at which the ice has been melting for new channels since the license freeze ended.

Hopes of certain sections of the tv industry that British trends would follow the pattern of its American counterpart and make the switch from taped material to filmed fare have not been fulfilled—at least as far as the upcoming fall schedules are concerned.

Indications are that, far from digging the vidfilm, the program companies have come in even more strongly than before for live-on-tape shows. Although it is impossible to be certain at this state of fall sked planning, early signs that Associated Television is largely on its own with its hefty filmic percentage destined to manifest in the fall.

Weekend major commercial tv contract or ABC-TV, has bumped all home-produced vidfilm from its schedule and Associated-Rediffusion London weekday franchise holder, has done likewise for the fall semester. Granada, which partners ATV on "The Saint," is not expected to develop its film activities beyond this for the fall, although it is to make a skin with TV Wales & West sometime in the future.

As one regional executive put it: "We can buy all the film we want from the U.S. And, at the moment, it is cheaper for us to produce on tape." This statement undoubtedly goes for all area outlets which are not fiscally geared to produce solo vidfilms without backing of a major station.

### Quinn Martin Mulling Clarence Darrow Series

Hollywood, July 31.

Producer Quinn Martin has acquired tv rights to the life of Clarence Darrow in a deal made with writer Arthur Weiss, and is planning an hourlong vidpix series about the famed attorney for the 1963-64 season.

His QM Productions will produce the pilot, to be penned by Weiss, who will also act as supervising story ed on the series. The Weiss project was optioned for a series by MGM-TV last year, and was later abandoned by that studio. MGM-TV had planned it as a half-hour show.

Martin last season produced "The New Breed" on ABC-TV.

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### Kirkpatrick Quits ITA

London, July 31.

Sir Ivone Kirkpatrick, chairman of the Independent Television Authority for the last five years, is to quit on Nov. 6.

He has reportedly turned down requests to serve another term. He is to become chairman of the National Bank in February.

Cedar Rapids—Roger Micheln, three years the sales manager of WFRV-TV in Green Bay, Wis., was made new general manager of KVVU-TV.

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## Radio Reviews

**UP TO THE MINUTE**  
With Kenneth Banghart, Lou Adler, Bill Buntel, Dick Reeves and Marty Glickman  
Exec Producer Joseph Dembo  
Producer-Writer: Harvey Hauptman  
45 Mins.; Mon.-Fri., 6 p.m.  
**PARTICIPATING**  
WCBS, New York

In its recent revamp of daytime programming, WCBS, N. Y., has inserted this 45-minute news strip with Ken Banghart anchoring. It's a move that's in line with expanded news coverage all along the New York AM band, and shapes as a slick entry.

For the area's home-bound driving audience (or already there, if you will), show offers a smoothly-produced wrap-up of top news, weather, traffic conditions, etc., as well as a raft of special news in sports, finance and so on—just about everything but the comics.

Besides the above mentioned departments and features, show caught had an interview with Puerto Rico's director of immigration pegged on the forthcoming vote in the commonwealth anent continued citizenship via the status quo or statehood or independence.

Whole spread had a good balance and under the calm helming of Banghart takes on an authority that's lacking in the competition where the news shouters with sound effects prevail. Bill,

**"WHAT DO YOU THINK?"**  
With Anne Fremantle, Father Martin D'Arcy, Virgilia Peterson  
Producer: Gary Stradling  
30 Mins., Wed., 10:30-11 p.m.  
WNBC, N.Y.

A new radio show premed last Wednesday (25) on WNBC, N.Y. Produced by Gary Stradling, in association with Fordham U., the series is titled "What Do You Think?" and uses a conversation format with Fordham lecturer Anne Fremantle as host.

First session was devoted to the topic "Is Euthanasia Good For You?", a rather light handle for such a serious subject. Martin D'Arcy, S.J., and author-lecturer-reviewer Virgilia Peterson batted the matter around with Mrs. Fremantle in interesting fashion.

Euthanasia is the taking of a life before its natural expiration as a suicide or mercy killing. It's been the subject of considerable debate recently, especially in the category of the elderly and those afflicted with incurable diseases. Naturally, the Priest took the stand that life and death are not in man's hands but in God's. Miss Peterson argued from the point of the futility of using artificial means to keep virtual "vegetables" alive.

It was an interesting session, which produced no concrete conclusions, mostly because of the immovable opinions of the deba-

tors. Nonetheless, the topic was covered by bringing up many facets of the question, interwoven with some personal anecdotes by the conversationalists. The intellectual level was also quite high and therefore stimulating, unlike some discussion shows where a group of unknowledgeables gets together and try to talk knowledgeably about something. If future sessions maintain this quality, "What Do You Think?" will emerge as a top discussion show. Kali.

## WLIB

Continued from page 25

working wife. More than one in four families has a checking account, 40% have a savings account.

WLIB says Novik will continue with such programming as the recent remote coverage of the 53d convention in Atlanta of the NAACP and its series of panel discussions about the New York City Commission on Human Rights report on "Social Reconstruction in Harlem."

"The excitement generated by this type of programming is something new and electric," says the gm. "It lends a meaning and a depth to broadcasting that popular music alone can never hope to attain. It adds stature to a station that nothing else can quite achieve. And from a practical point of view, it really pays out in audience."

Not that pop music is slighted. WLIB has special talent spinning the top faves in gospel, r&b and jazz with jazz pianist Billy Taylor as director of music and deejay on a jazz segment. Noteworthy also are the station's remotes, particularly the Annual Festival of Negro Music and Drama, featuring top talents in all phases of Negro music.

The live coverage will be helped. Novik feels, with the granting of New York's last FM availability to the station (after a five-year fight that the manager figures was the longest and most expensive in FM history). The FM signal will allow for direct broadcast of nighttime Negro events that heretofore have been taped for daytime AM playback.

## Telstar's Copyright

Continued from page 1

copyright convention, whereas the U.S. is not.

The theory of this clearance, at least with a show like DuPont's, is that the laws of the land where the program lands prevails—not the origination point.

However, Telstar has raised new copyright question, where does it land first? Secondly, is the literary property a motion picture right, a live tv right, or what?

Until this is cleared, both Paul D. O'Brien (for the Brian Hooker estate) and Sam Zagon, Hollywood attorney for Kramer, and others have another new property right to adjudicate. Telstar, in this instance, would not only embrace the U.S., England and France, but its global potentials, shortly, are obvious, as regards copyrighted material—plays, songs, etc.

Last week, the Chambre Syndicale, official association of French couture, similarly was put out by Telstar's pickup of a

Balmain fashion show. New York's "7th Ave." and other global garment industries have been known to pirate French creations and manufacture cutrate replicas as soon as a new click model is exhibited, oftentimes to the damage of the Paris "original."

## GAC

Continued from page 25

ment, he pointed out, and now they will have 10 half-hours on the air. He also pointed out that a picture department was started and now is highly regarded in the film capital. Acquisitions of Baum-Newborn and Preminger-Stuart agencies gave GAC healthy starts in the Equity and literary fields.

While the personal appearance divisions offer the smallest payoff, he thinks it is one of the more important aspects of the agency field. "It is the sphere that provides growth and experience to performers, brings them closer to the public and creates excitement in the industry."

The additions to the agency from the MCA ranks include Roy Gerber, who was made a senior vice president in the personal appearance sector. Norman Weiss, also a vice president; Aviva Hillman and Jack Phelps, of the literary departments; Eve Shepard in the Equity field; Irving Salow and Henry Halper in the Coast office, and Maggie Henderson, also in the literary department.

Siegel is still searching for manpower. He feels that the clients and big ones will have to follow.

## WMIN

Continued from page 25

for them. At the beginning the announcers weren't pleased with their assignments. But they've been won over."

In announcing what it called "new unique programming," WMIN stated "this is an effort to keep the Twin City community better informed and to provide news whenever people are available or wish to listen."

"We feel that radio's important role to keep the community informed has been accentuated since April in the Twin Cities because the two major Minneapolis newspapers went on strike then," the announcement stated. "The all-news format has been adopted, however at a time when the strike settlement seems imminent, we might point out."

WMIN is one of the Franklin Broadcasting Co. stations which include: WWOM, New Orleans; WLOD, Fort Lauderdale; KOMA, Tulsa; and WEW, St. Louis. W. F. Johns of this city is the company's president.

## 3 for DuPont

Continued from page 25

much between them) will be before the first of '63. Parenthetically, it's become rare in the past few years for tv to do original tv drama. Stanzas will all be taped in N. Y.

Cook, who consults generally by phone with his partner in Hollywood (Schaffner will return to N.Y. after the motion picture job is over), is still looking for original scripts, although Directors Co. has already submitted several original story outlines to bankroller DuPont.

## Inside Stuff—Radio-TV

Registration statement for a proposed secondary offering of 211,250 share of common stock has been withdrawn by Four Star. It was disclosed by Thomas J. McDermott, executive vicepres. Offering will await more favorable market conditions before being reinstated, according to McDermott, who said sale of the company's securities is planned to broaden stockholder ownership.

WABC Radio, N.Y. flagship of the ABC Radio web, is doing an intensive public service-type campaign this week to drum up some coin for the Heights Opera Assn., which presents free operas in Central Park during the summer. Rick Sklar, station's director of production and community services, contacted Milton Cross, the opera commentator, to make the pitch for the opera company. The announcements are currently being aired over a two-week period with the aim of raising the \$5,000 the opera company needs to carry on.

Relaxation of the requirement that all AM and FM stations must have a fulltime first class operator has been proposed by the Federal Communications Commission, with comments due Oct. 3.

Commission proposed allowing a parttime operator for non-directional AM stations with power up to 10 kw and for FM stations (including educational FM) with power up to 25 kw. Such operators would have to be "on call" and would have to check and adjust the transmitter at least four times weekly.

## N.Y.-to-Britain

Continued from page 27

newsworthy to break into the network schedule.

Telstar's future, meantime, is being decided at meetings of American Tel & Tel, Britain's Post Office authorities, BBC, U.K.'s commercial tv network and the European Broadcasting Union. At a session last weekend, video interests reportedly had to take a back seat in favor of telegraphic and telephonic experiments, described by one British official as "the real work" of Telstar. Early estimates are that it will be a few months before Telstar links U.S. and Europe regularly a la July 23. (An AT&T spokesman in N. Y. said last week that no further tv shots were planned officially for Telstar I, which could "live" five or six months or even two years.) However, in the event of some feature or news of great international impact, the satellite will doubtless be made available to the networks again.

## FM Revisions

Continued from page 26

antenna heights, service range and co-channel spacing requirements are established.

Existing stations not meeting the new requirements can continue operation but can't change to worsen the situation, FCC ordered. Pending applications for new stations or changes in existing stations will be considered if they conform or are amended to conform to the new rules.

No table of channel assignments is proposed for educational stations on the 20 FM channels reserved for education.

As for the new zones, Zone I will be the same as TV Zone I, including 18 Northeast states and D.C. Zone I-A will be that part of California lying below the 40th parallel (it's north of San Francisco). Zone II will be the rest of the U.S.

## BBC Musicians Will Get Pay Increases

London, July 31.

Freelance musicians who land engagements on either BBC Radio or tv will in future get a 50% increase in fees. This is the outcome of nearly a year of negotiations between the Musicians' Union and BBC.

Said tooters will now get a minimum of \$25.20 a date as opposed to the \$16.80 rate in force since 1956.

## N. Y. Radio

Continued from page 23

a new presentation gambit in the market and quite effective.

WNEW's news department has been a factor since the station dumped the Daily News service a few years ago. Station is strong on beeper drop-ins and special coverage and is constantly adding to the features staff, most recently with a space specialist.

Aside from the Manhattan infighting, a couple of outlanders besides WPAT have been adding to the ferment. WVNJ has bent the ears of the local music men and WJZZ, the new Golden Circle station, has bestirred the newsmen. WVNJ tends to extended play of albums and has a unique late-night sponsor in Schenley whiskies. WJZZ, trying to slice out the sizable North New Jersey market for its own, has done a vigorous job on local news and pubaffairs, causing Manhattan's big news outlets to expand some in regional news coverage.

Anyhow, the tossed salad is strictly up in the air, and who will wind up with the combination of prestige and ratings may not be told for several months yet. For sure, the only folks with a semblance of ease in the New York radio mix are the WQXR's, the WLIR's, the Spanish outlets and other specialists who have built a sustaining special following.



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# INDIE DISKERS' COIN SQUEEZE

## Capitol 'Welcomes' Sinatra as Rival In Disk Biz; Denies Conspiracy Claim

The feud between Frank Sinatra and Capitol Records is picking up steam. In answering Sinatra's claim that Cap was violating the Sherman Robinson and Patman Price Discrimination Acts by selling his Sinatra disks on a 50¢-off deal, Cap president Glenn E. Wallichs said, "There is no truth whatever in the charges made by Sinatra's corporations, and, certainly, Capitol is not attempting to run him out of business."

Early last month, Sinatra slapped a \$1,050,000 "restraint of trade" suit in L.A. Federal Court via his Essex Productions; parent company for his Reprise Records, on which he now records. The complaint also charged that Capitol attempted to procure a monopoly by offering to sell 21 Sinatra albums at half price throughout the country and, in certain areas, below the 50% reduction to selected dealers.

Cap is categorically denying all charges. Wallichs further stated, "During the 20 years we have been in business, it has been common knowledge within the record industry that Capitol has always welcomed and encouraged competition. We have never, and will never make a business move designed to eliminate a competitor."

"As the complaint points out, Capitol owns many master recordings made by Sinatra. Capitol paid for these recordings and Capitol Records Distributing Corp. is privileged to sell them lawfully at whatever price it wishes."

"In offering Sinatra's albums for a limited period at what is essentially 50% off, CRDC is merely utilizing a common and successful marketing tool—make profit by volume instead of higher mark up."

"The complaint also accuses CRDC of discriminating and claims that Sinatra's recordings were offered to 'selected' dealers at one price, and to others at a higher price. This is absolutely false. There are many other nuisance-type allegations made in the complaint, but I do not feel any worthwhile purpose would be served by my commenting on them."

"In sum, I can only say that our attorneys have carefully examined every allegation made in the complaint and it is their belief that not one is legally sound."

## Elect Van Alexander

### Prexy of NARAS in L.A.

Hollywood, July 31. Van Alexander has been elected president, Voyle Gilmore first v.p., Jesse Kaye second v.p., Benny Carter secretary, and John Kraus treasurer of the Los Angeles chapter board of governors of the National Academy of Recording Arts and Sciences. The new officers were elected at a meeting held last week.

Conductor-arranger Alexander has served as a board member and as secretary of the chapter for the past two years. He takes office as prexy, immediately succeeding Gilmore, who's now first v.p. Kraus was treasurer under the previous administration and both Kaye and Carter have long been active with NARAS. Kaye having been one of its founders and Carter having served in the first L. A. Chapter board.

## Jule Styne Signs Six Writers For Legit Projects

Chaplin-Styne Music, of which composer-producer Jule Styne is prexy, has signed six composers and lyricists to long-term pacts under which they will turn over to Styne various segments of new musicals which he plans to produce on Broadway over the next two seasons.

Sammy Fain has been set to pen the music for three tuners; the first being "Portofino" (P.T.A.) Marilyn Keitel and Alan Bergman, who have also signed for three projects with Styne's company, will supply the lyrics.

Stanley, Styne, the composer's son, will write the words for "The Spirit Is Willing," a tuner based on "The Ghost Goes West." Styne senior will compose the music for this one. Also acquired by the firm is an as yet untitled new musical by Elmer Bernstein and a similarly unnamed tuner by Lou Spence.

Styne returned to New York from the Coast last weekend (28), after conducting "An Evening with Jule Styne" at the Hollywood Bowl, winding up conference with producer Mervyn LeRoy regarding the film version of his Broadway show, "Gypsy," and completing the track for UFA's full-length feature cartoon, "A Christmas Carol." He now begins preparations for "A Very Special Person," a musical based on the life of Fanny Brice, and "The Unfair Sex," which has book by Ketti Frings, lyrics by Bob Merrill and music by Styne.

## Columbia Renews Pact

### With Nippon Affiliate

Columbia Records will continue its disk drive into Japan via a renewal of its contract with Nippon Columbia Ltd. Contract was set by Col. prexy Goddard Lieberson and Dr. Kohki Naganuma, chairman of the board of Nippon Columbia during Lieberson's recent visit to Japan.

Repertoire produced by Columbia and its subsidiary labels, Epic and Okeh, will be marketed by Nippon Columbia in Japan, along with repertoire from Col's wholly owned overseas affiliates including Mexico, Discos Columbia de Mexico, Argentina, Columbia Argentina, and Brazil, Columbia do Brazil.

Dr. Naganuma, who came to the U.S. to attend Col's sales convention in Miami Beach two weeks ago, is now touring Col's recording studios and manufacturing facilities in the U.S. He is accompanied by Hizuuro Kaneko, sales manager of International repertoire of Nippon Columbia.

## CAN'T COUNT ON STOCK ISSUES

By MIKE GROSS

The disk industry is getting the vibrations from the bearish Wall St. tone. The independent diskery, especially, is already feeling the squeeze of the stock market decline.

The major effect, thus far, of the soft market is that it has virtually halted the trend of private disk firms to go public. There were a number of disk firms who planned to go public, following the pattern of Pickwick International, Cosnat, Cameo/Parway and Premier. Albums, among others, but who have changed their minds since the market drop because of public reluctance to buy new issues.

Underwriters have become much more careful about the issues they handle—and they are asking much more in terms of expenses than they have previously. The result is that companies who planned a stock issue because they needed money now are finding themselves hard-pressed.

While this source of new capital has dried up for a number of firms, the costs of making and selling records continue to increase. Mounting costs have made records a big business, and it is taking more money, nowadays, to prepare and distribute a new release. Costs have spiraled upward with the move towards four-color jackets and stereo recording which are more expensive than one or two-color albums and monaural recordings and pressings in scrap. Also, the cost of distribution continues to go up. The indies need capital to continue operating, but now that a major source—that of a public offering—has dried up, traders believe that it will have repercussions throughout the industry.

Another factor contributing to the pressure on the manufacturers is that it takes so long for producers to collect from their distributors. The average distributor takes 90 days to pay his bills. During that time, the manufacturer must either have the capital he needs to pay his own bills or to be able to factor his accounts receivable. The indies, which went public before the market's plunge.

(Continued on page 40)

## Col's Lieberson Sees Danger Ahead For Disk Biz in Sky-High Legit Deals; 17% Royalties to 'Strings,' President

## Phil Fischer Named Aide to AFM's Kenin

Phil Fischer, international film representative of the American Federation of Musicians, has been named assistant to Herman D. Kenin president of the union.

Fischer had previously served as v.p. of Los Angeles Local 47 for more than a decade and has repped the AFM since 1953 as international studio representative. With his appointment, the Federation is now served in the west by two presidential assistants, the other being Ernie Lewis who has been an assistant to the AFM prexy since 1958.

## Raker Cooking Major Buildup Of Colpix Label

Jerry Raker, who took over recently as general manager of the Colpix label, has blueprinted an expansion program in product and distribution.

Raker's product buildup is currently centered on the album market and he's already lined up a flock of new LPs for release that will come to close to 25% the total of all the packages put out on the Colpix label since its inception four years ago.

The Colpix tie with Columbia Pictures, its parent company, will spark four soundtrack packages: "The War Lover," "The Interns," "Damn! The Defiant" and "Barabas." There also will be a package pitch on label's four hot-selling artists: James Darren, Shelley Fabares, Paul Peterson and Nina Simone. Colpix's tv ties with Screen Gems (another Columbia subsidiary) will also come into the package picture with sets on "The Flintstones" and "Top Cat."

On the distributor end, Raker has set six new outlets to handle the line. Five are domestic, while the sixth represents new Colpix distribution in Canada. Appointed are: Superior Record Sales Co., N.Y.; Allen Distributing, Richmond; Main Line Distributing, Cleveland; Topps Distributing, Miami; and Music Merchants, Detroit. In Canada, Colpix will now be represented by Compo Co. Ltd., of Lachine, Quebec. In addition, Beckerman Distributing of Milwaukee was appointed Colpix distributor for that area.

## Candid Label Revamps Distrib; Aims O'seas

Candid Records, the jazz subside of Cadence Records, is currently overhauling its national distribution setup. In Detroit, Candid is now handled by Merit Distributing Co. and Essex Distributing is marketing the line in Jersey. The Detroit outlet is a new firm and Candid and Cadence are its first labels. In Cleveland, Candid has set Mainline Music Co. as its distrib. More revampings are expected.

Overseas, the label is represented in most markets currently, according to Candid general manager Pete Hess. Foreign distribution expansion is also planned, however, with particular emphasis on some Far East nations where the line is now available. Most of its foreign arrangements are export deals, says Hess, but there are also some pressing agreements too.

Hess says that the label won't have any new product out until September when the national distrib setup is rearranged.

Although the disk royalty to Broadway producers on original cast albums was upped last season to 17% by Capitol Records on Richard Rodgers' "No Strings" and matched this season by Columbia Records on Irving Berlin's "Mr. President," Col president Goddard Lieberson still believes that it's gotten way out of line and that something is going to give in the near future.

He compares the legitimate producers' current demand for high royalties with the situation in the film business in which stars are taking more and more of a percentage out of a pic's take. He doesn't think it's a financially sound procedure for the disk industry and says that the current competition for original Broadway cast albums could be termed "How To Succeed In Business Without Making Money."

The competitive bidding for the Berlin musical was so fierce Columbia, RCA Victor, Capitol and Frank Sinatra's Reprise label were after the rights, that Lieberson felt he had no alternative but to meet the rival offers. In addition to the 17% royalty, a "loan" to the producers (estimated at about \$200,000) was involved. This, says Lieberson was for producers' tax purposes and has been guaranteed by factors which he cannot reveal. Producer Leland Hayward, librettists Howard Lindsay & Russel Crouse, stage Joshua Logan and Berlin own 100% of the show in equal units.

Col's stake in "President" is quite different from the one it had in "My Fair Lady," the musical which is credited with starting the diskeries rush to latch on to original cast albums. In "Lady," Col's parent company, CBS, financed its entire \$350,000 investment and thus gathered up the phenomenal profits while the disk company racked up a sales volume that is close to the \$3,500,000 mark and just paying the producers a 10% royalty.

The 10% producers royalty was in effect up until Capitol broke the line with its 17% deal to Rodgers on "No Strings." In the past few years Col, Victor and Capitol have also gone into the angling of shows, but at least in that area potential profits did not rest on disk sales alone but on the box-office take.

Lieberson also points out that a disk company has a hefty load to carry when it acquires a Broadway musical property. In addition to the original cast album, recording-production costs which now comes to between \$35,000 and \$40,000, the diskeries usually back up the master with one or two instrumental versions of the score, adding almost another \$25,000 to the recording cost outlay. Additional costs on the tuner come from a singles program which always accompanies a push on a Broadway score. This brings the company's total recording investment up to about \$75,000 and sometimes it could even hit the \$100,000 mark. A lot of records have to be sold to get all that back.

"President," which is now in rehearsal, is set for a Broadway preem on Oct. 18.

## DASHER SUING UA OVER MULDROW DISK

A \$100,000 damage suit has been filed in N. Y. Supreme Court by Joseph R. Dasher, doing business as Dasher Records, against United Artists Corp. The action involves a UA Records recording by Cornell Muldrow of the tune "You Can't Sit Down."

The complaint charges that UA distributed a "You Can't Sit Down" disk by Muldrow, which was almost identical to a platter by the same artist of the same tune, recorded by Dasher Records. UA has filed a general denial of all allegations.

## CHI MUSICAL REVIEW IN 3-WAY PUB SPLIT

Although E. H. Morris publishes the vast majority of the songs from "Put It In Writing," the musical revue currently at the Happy Medium in Chicago, it does not have all of the show's tunes. Both Sunbeam Music and E. B. Marks also have some material.

Morris has 16 of the 20 numbers in the current version, according to the program's tune-breakdown, Sunbeam has three, and Marks has one. Sunbeam claims to have had six of the tunes at one point. The Sunbeam material is by Fred Ebb and Norman Martin. Marks' song was written by Martin Charnin and Bob Kessler. Charnin, incidentally, has signed with Morris since writing the tune.

On the disk front, the show is currently being dickered for by three diskeries for an original cast LP. The labels are Mercury, Epic and Capitol but no decision has as yet been made as to who'll get it. The musical is produced by Robert Weiner, partnered with George & Oscar Marienthal, operators of the Happy Medium and Chi Interiors Mr. Kelley's and London House.

## Broido's ASCAP Slot

Arnold Broido, representing Frank Music, has been named to the publishers' advisory committee at the American Society of Composers, Authors & Publishers.

Broido joined Frank early in July as director of publications. He had previously been with E. B. Marks.

## Carol Music, FMer On FCC Hot Seat

Washington, July 31. Federal Communications Commission threw nine charges of misdoings at Carol Music Inc. and ordered it to show cause why license of its FM station WCLM, Chicago should not be revoked.

Carol Music's subcarrier frequencies for store broadcasting and background music also were included in revocation proceedings. Commission charged that store-casting facility was used for commercial announcements and horse race results.

Carol Music also allegedly leased store broadcast facility to a local news supplier without reporting it to FCC.

FCC also accused Carol of failing to keep operating logs for subs, furnish Commission with requested information or take corrective action after notification of technical violations.

WCLM's license was renewed on representation of balanced programs, but instead devoted major time to music and commercial announcements directed to chain grocery stores, FCC said.

Carol was charged with making contract with Merchants Broadcasting Systems of America which denied it control of broadcasts at certain times.

This arrangement constituted a time broker's contract which was not reported, Commission said.

Carol Inc. has 30 days to reply and was offered a hearing at Chicago.

## Anka's 'Sit,' Francis 'Connie Sings,' Newhart's 'Mind On TV' Top New LPs

**PAUL ANKA: "LET'S SIT THIS ONE OUT"** (RCA Victor). There's mature understanding in the vocal approach to this package that should help Paul Anka widen his following. The kids, who've followed him through his rock 'n' roll phase, will, of course, remain part of his loyal following but there's a good chance now that a lot of the older folks will join in Anka's appreciation. A well-chosen repertoire that includes such perennials as "I'll See You In My Dreams," "Let's Fall In Love," "You And The Night And The Music" and "You Go To My Head" and tasty arrangements supplied by Ray Ellis give the package solid musical moods.

**CONNIE FRANCIS: "CONNIE FRANCIS SINGS"** (MGM). There's apparently no stopping Connie Francis. She has racked up an enviable string of pop single clicks whether the mood is of Tin Pan Alley or Nashville origination and she continues to give each effort the commercial values that the current market eats up. In this package, a flock of her single clicks are reprinted for long-lasting longplay values. Among the songs her fans will get a chance to hear again are "Second Hand Love," "Breakin' In A Brand New Broken Heart," "Dreamboat," "Gonna Get That Man" and "Too Many Rules." There's also a charming slice called "Baby's First Christmas" that will win a following as it goes along.

**BOB NEWHART: "THE BUTTON-DOWN MIND ON TV"** (Warner Bros.). Although his tv sponsor didn't renew for another season, Bob Newhart made a strong impression on video's comedy market and copped several awards to boot. All this, of course, has given him a built-in audience for his new disk which comes almost a year after his last set. His fans won't be disappointed. The monolog selection is sharp, bright and laugh-provoking. His "Introducing Tobacco To Civilization," "Defusing A Bomb," "The Siamese Cat" and "A Friend With A Dog" will pull laughs even on replay.

**"JAZZ MISSION TO MOSCOW"** (Colpix). As a sort of rebellion against the musical style to which they were limited during their recent Russian tour, a group of jazzmen from Benny Goodman's good-will aggregation got together to put this set together. It was a bit of a coup for Colpix, in that the LP is the first out to feature this band, albeit sans Goodman and recorded in the States. The six tunes in the set were arranged and conducted by Al Cohn and feature Zoot Sims, Willie Dennis, Bill Crow, Phil Woods, Mel Lewis and others from the recently returned unit. It's a fine-sounding modern session with no trace of the Goodman sound. It has a solid quality all its own, marked by fine performances, and it could do well on the air and at the turnstiles.

**EARL GRANT: "AT BASIN STREET EAST"** (Decca). The tie-up with New York's popular Basin Street East will give this new Earl Grant package an added sales push. It has the vitality and excitement of a live performance and captures a "you are there mood" with impact. A multi-faceted talent, Grant opens all valves here to show off his vocal style as well as his dynamic drive on organ and piano. "Gotta Be This Or That" and "Learnin' The Blues" gets the package started at a hot pace which is sustained right through his closing rendition of "Hava Nagilah."

**JACK JONES: "GIFT OF LOVE"** (Kapp). Having scored strongly with his "Lollipop and Roses" single, Jack Jones here offers an unadorned demonstration of his fine ballad-singing abilities. He puts his soft and smooth approach to nice advantage on a set of slow-tempo favorites in this LP and comes up with a package that should be due for good air play and sales response. Its nicely-designed tune array, handled in fine style as the singer essays such as "Time After Time," "Fly Me To The Moon," "I Wish You Love," "Too Late Now," "Nina Never Knew" and "I See Your Face Before Me."

**CHITA RIVERA-PETER MARSHALL: "BYE BYE BIRDIE"** (Wing). Although the original Broadway cast album of "Bye Bye Birdie" is already an established

part of Columbia's legitune catalog, this disk of the original London cast should be able to kick up some interest. While it lacks the original cast recording know-how of its Yankee counterpart, it still manages to create some listening fun. The Charles Strouse (music)-Lee Adams (lyrics) score is packed with some lively ideas and Chita Rivera, who kicked up a storm in the Broadway version, repeats with similar enthusiasm. Her "Spanish Rose" is still good as is Peter Marshall's "Put On A Happy Face." Also adding to the general merriment are Robert Nichol, Marty Wilde and Sylvia Tysick.

**BILL BROWN CHOIR: "THE SOUND OF INSPIRATION"** (Chore). A superb 25-voice chorus gives this package a special spiritual lift. Bill Brown's fine hand in directing and arranging is displayed throughout and the mostly familiar devotional songs take on a new glow because of him. The market, obviously, is limited, but for those who go for grooved inspiration, this set should be especially pleasing.

**BOSTON POPS & ARTHUR FIEDLER: "RICHARD RODGERS' NO STRINGS-STATE FAIR"** (RCA Victor). The rich melodic qualities inherent in Richard Rodgers compositions are excellently suited to the lush interpretive treatments for which Arthur Fiedler and his Boston Pops are noted. In fact, Rodgers has been one of the mainstays of the Boston Pops repertoire and this package just brings everything up to date to keep the fans of both the conductor and the composer happy. The "No Strings" side is particularly melodious, especially with "The Sweetest Sounds," "Look No Further" and the title song. On the "State Fair" side, Fiedler has included the two new songs that Rodgers wrote for the recent pic re-make, "More Than Just A Friend" and "Willing And Eager," but "It Might As Well Be Spring," "That's For Me" and "It's A Grand Night For Singing" still make the score.

**"THE VERY BEST OF STEVE LAWRENCE"** (UA). Having moved into the top ranks of male vocalists, Steve Lawrence has another clicko session in this LP. He's a smooth and amiable performer and his easy-going yet polished song styling comes across to fine advantage here. Backed by a big, lush orchestra under the baton of Joe Guercio, Lawrence eases his way through a set of largely ballad offerings in winning form. His balladizing is strong and nicely-phrased and his uptempo stuff swings rightly. In all, it's a solid



**LAWRENCE WELK**

Presents a New Dot Album  
"YOUNG WORLD"  
A New Sound—Recorded by the New  
35 mm. Film Recording Process!

outing for the singer that should do well at the cash registers and on the air. Among his repertoire are "Portrait of My Love," "Somewhere Along the Way," "Everything's Comin' Up Roses," "Hello Young Lovers," "Second Time Around" and others.

**JACKIE PARIS: "THE SONG IS PARIS"** (Impulse). Among the ranks of male jazz vocalists Jackie Paris should certainly rate high. In this package of mixed tempi he clearly demonstrates why this is so as he puts his creative vocal attack to work. He's got real feeling for a song and he puts his material, which contains a lot of unusual stuff, across with stylish effectiveness. His ballad style is distinctive and fine and his uptempo work swings with knowing skill. Bobby Scott has also provided some solid arrangements here and the result is a first-rate LP.

**JACKIE WILSON: "AT THE COPA"** (Brunswick). The vocal punch that Jackie Wilson packed during a recent stand at New York's Copacabana has been preserved in this on-the-spot recording. His act is a well-rounded affair that gives him plenty of opportunity to display his vocal flair on such varied offerings as Leonard Bernstein's "Tonight" and Joe Primrose's "St. James Infirmary." His treatment of such others as "Love For Sale," "And This Is My Beloved" and a medley of "Body And Soul" and "I Apologize" give the package added importance.

**ROY SNECK: "STRINGING ALONG"** (ABC-Paramount). Roy Sneck has been displaying his fret instrument versatility for many years and this outing is a pleasant-sounding example of his way with a tune. He divides his time between various electric string in-

(Continued on page 42)

## Longplay Shorts

George Chakiris, Academy Award winner for his role in "West Side Story," makes his album debut on Capitol Records this week. In addition to Chakiris, artists with new packages on Cap's August schedule are Nat King Cole, Vic Damone, Tennessee Ernie Ford, Judy Garland, The Kingston Trio and Nancy Wilson. Angel Records' entire catalog of recordings by Dr. Otto Klemperer will be offered to dealers on a buy-two-disks-get-one-free basis during August and September. Program includes 35 LPs. Cadedmon Records has signed Alan Lomax and Peter Kennedy, who did the five-LP "British Folk Song" series, to prepare five more recordings covering more of the English heritage of folk inspired music making. Tony Bennett, Columbia diskier, goes into Toronto's O'Keefe Center for a week-long series of concerts beginning Aug. 13. Erroll Garner, whose albums are on the Octave label, does a concert at the Carousel Music Theatre, Framingham (Mass.), Aug. 5.

Hans Lengsfelder, head of Request Records, on a trek to Europe to discuss new recording projects and visit label's distributors. Warner Bros. will release 10 albums for its August-September schedule. Lead-off item is Bob Newhart's "Button-Down Mind on TV." Angel Records has seven albums on its August release schedule. Highlighted are two sets featuring Dr. Otto Klemperer conducting the Philharmonia Orchestra, another album of Spanish songs by Victoria de los Angeles and a recording of two Mozart violin concerti by Yehudi Menuhin with the Bath Festival Orchestra. Golden Records will release nine lowprice \$1.98 kiddie albums this fall.

United Artists Records has begun shipping the first 10 LPs in its new Tale-Spinners for Children kidisk series along with a special floor display rack which distributors are required to order with the line. Mel Torme has cut his second Atlantic Album with Shorty Rogers' band handling the backing. Nesuhi Ertegun a&r'd the session on the Coast. Command Records is releasing LPs by Doc Severinsen, the Ray Charles Singers, Tony Motola and Don Lamond. Atlantic Records has released the Modern Jazz Quartet's two-LP set, "The European Concert," in separate Vol. I and Vol. II packages. Coral Records' The Escorts are currently playing Trude Heller's Versailles, N.Y., and will cut a session while in Gotham. Pianist Peter Duchin is currently at the Bridgehampton Bath and Tennis Club. Alto sax man Sonny Stitt has cut his first LP for Atlantic, playing arrangements by Jimmy Mundy and Tadd Dameron. Coral a&r chf I Diek Jacobs has gone to the Coast for conabs with Bud Dant, Decca-Coral a&r man there, and maybe do a session or two.

## Top Singles Of The Week (The 'Best Bets' of This Week's 100-Plus Releases)

**JOHNNY MATHIS** ..... **I'LL NEVER BE LONELY AGAIN**  
(Columbia) ..... That's The Way It Is  
Johnny Mathis' "I'll Never Be Lonely Again" (Alamo\*) shapes up a standout ballad delivered in this singer's highly polished style. "That's The Way It Is" (Elm Drive\*) is another arresting stylistic delivery in a more pretentious ballad setting.

**THE DUKE OF EARL** ..... **YOU LEFT ME**  
(Veejay) ..... I'll Follow You  
The Duke of Earl's "You Left Me" (Cohrad-Karant\*) is a highly interesting racking ballad which will maintain this singer's pace in the pop market. "I'll Follow You" (Cranwell\*) is another potent rocking side which the coke set will go for in a big way.

**JIM REEVES** ..... **I'M GONNA CHANGE EVERYTHING**  
(RCA Victor) ..... Pride Goes Before A Fall  
Jim Reeves' "I'm Gonna Change Everything" (Tuckahoe\*) is a catchy country tune with an original lyric idea which this singer handles very well. "Pride Goes Before A Fall" (Tuckahoe\*) is a slow-tempered ballad in a familiar commercial groove.

**RICK NELSON** ..... **TEENAGE IDOL**  
(Imperial) ..... I've Got My Eyes On You  
Rick Nelson's "Teenage Idol" (Nelson\*) is a quasi-autobiographical song saga with a neat lyric and good beat aimed at the coke set. "I've Got My Eyes On You" (Four Start Sales\*) swings brightly off down a commercial groove.

**DAMITA JO** ..... **TENNESSEE WALTZ**  
(Mercury) ..... The Window Up Above  
Damita Jo's "Tennessee Waltz" (Acuff-Rose\*) reprises this smash country hit of over a decade ago in a rocking format that will earn it a new round of spins. "The Window Up Above" (Glad-Starday\*) is in a similar groove but without the sock impact.

**ANITA BRYANT** ..... **I'M NOT A CHILD ANYMORE**  
(Columbia) ..... Moonlight Melody  
Anita Bryant's "I'm Not A Child Anymore" (Pambill\*) is a liting ballad with a solid lyric which will appeal to adults as well as teenagers. "Moonlight Melody" (Levy\*) is another appealing ballad with good chances.

**DANNY WILLIAMS** ..... **THE MIRACLE OF YOU**  
(United Artists) ..... Tears  
Danny Williams' "The Miracle of You" (Piccadilly\*) is a firm topdrawer rendition of a classy ballad due for across-the-board programming. "Tears" (Shapiro-Bernstein\*) is another striking ballad conception due to snap spins.

**JOHNNY TILLOTSON** ..... **SEND ME THE PILLOW YOU DREAM ON**  
(Cadence) ..... What'll I Do  
Johnny Tillotson's "Send Me The Pillow You Dream On" (Four Start\*) is a good straight forward backwoods ballad which this performer handles in very convincing style with chorus support. "What'll I Do" (Irving Berlin\*) brings back this oldie in a simple, effective slice.

**SONNY JAMES** ..... **A MILE AND A QUARTER**  
(Dot) ..... Just One More Lie  
Sonny James' "A Mile and A Quarter" (Lo-Ja\*) is a rhythmic prison saga which this western singer handles in lucid style. "Just One More Lie" (Marson\*) is a more conventional ballad in an afflaja-Pop blend.

**JANE MORGAN** ..... **WAITING FOR CHARLIE TO COME HOME**  
(Kapp) ..... Ask Me To Dance  
Jane Morgan's "Waiting For Charlie To Come Home" (Dolf\*) is a lovely ballad which this excellent songstress delivers with dramatic impact for plenty of turntable plays. "Ask Me To Dance" (Montclare\*) is another pretty side worth attention.

**GARY PAXTON** ..... **ALLEY OOP WAS A TWO DAB MAN**  
(Liberty) ..... Stop Twistin' Baby  
Gary Paxton's "Alley Oop Was A Two-Dab Man" (Garpar\*) is a clever saga about a rocking idol set in a scabbing vocal which could catch on big. "Stop Twistin' Baby" (Garpar\*) bounces down a somewhat over-noisy pathway.

**PETER, PAUL & MARY** ..... **IF I HAD A HAMMER**  
(Warner Bros.) ..... Gone The Rainbow  
Peter, Paul & Mary's "If I Had A Hammer" (Ludlow\*) registers as a potent folksong entry by a new combo with an excellent and authentic sound which could be a big in the pop market. "Gone The Rainbow" (Peppamar\*) is an offbeat folk item with a traditional feeling.

**IVY LEAGUE TRIO** ..... **DEEP BLUE SEA**  
(Coral) ..... Winken Blinken and Nod  
Ivy League Trio's "Deep Blue Sea" (Northern\*) registers as an attractive folksong delivered in smooth style by this collegiate combo. "Winken Blinken and Nod" (Ryerson\*) is another offbeat folk tune handled in arresting style.

**DEAN RANDOLPH** ..... **FAIR WEATHER FRIEND**  
(MGM) ..... This Girl  
Dean Randolph's "Fair Weather Friend" (Saturn\*) locks up a rocking tempo with an amiable vocal stylist who knows how to keep the coke set happy. "This Girl" (Saturn\*) is fashioned for the school-agers but the lyric line is too square for their total appreciation.

**JIMMY SWEENEY** ..... **WHAT'CHA GONNA DO ABOUT ME**  
(Buckley) ..... She Wears My Ring  
Jimmy Sweeney's "What'cha Gonna Do About Me" (Acuff-Rose\*) is a jumping rhythm number belted all the way home by this newcomer who shows considerable promise on this entry. "She Wears My Ring" (Acuff-Rose\*) is an effective straight ballad. Herm.

\*ASCAP. tBML



# The Paul Anka Away Grand Tour

From Prom Time to Prime Time: Young Man In a Show Biz Hurry Round Globe

By ABEL GREEN

At 21, Paul Anka has come of age in more ways than one.

Boasting a \$1,500,000 gross income last year, this transplanted-from-Ottawa youngster has all the aplomb and show biz savvy of maturer personalities. He has long since made the transition from prom time to prime time bookings. Adult nitery clientele in New York's Copa and Las Vegas Sands have voiced the same pleasantly surprised opinion as to his song-selling. It is in the same idiom as the audiences he drew at Paris' famed Olympia Music Hall, where his b.o. compared favorably with and sometimes topped the takes of Dietrich and Chevalier.

The magic that is the recorded disk has quickly made and as quickly forgotten countless "one-record wonders" but Anka is a prime exception. Jules Podell first witnessed that last year. A June booking for the out-of-school kids found the joint oversold, and the boniface just as pleasantly surprised that Anka and his personal manager, Irving Feld, the Washington (D.C.) showman, didn't balk at a third show. Extra shows became the rule on his third return to the Copacabana (as Joe E. Lewis calls it). Anka also has since authored the entire score for the Copa shows.

The Canadian kid who, reputedly, stormed the New York disk companies with a roundtrip ticket and a three-day leave from his parents in his native Ottawa, and came home with "Diana" as the first of a succession of disk sellers, is fundamentally a songwriter. That remains a prime ambition. He may never have heard of a couple of other American songsmiths—Irving Caesar and Benny Davis—but Anka seemingly had the same dual talent of best demonstrating his own songs. (Davis and Caesar are among the legendary Tin Pan Alley figures who, by sheer magnanimity of their own "demonstrations," used to walk away with "fancy advances" from music publishers in an era of the music business that differs from its current "mechanical" concept.)

However, Anka didn't curb his innate ability to sing as well as write his wares. His global disk total is pegged at 30,000,000 platters. "Diana," alone, is claimed to have sold 9,000,000 biscuits via 320 different recordings in 22 countries over a period of six years. It was No. 1 in some 20 countries for several months. Anka's "gold records" are in excess of 20 and among the titles, all self-written, are "You Are My Destiny," "Put Your Head On My Shoulder," "Lonely Boy," "My Home Town," "Puppy Love."

## That Victor Deal

When his American Broadcasting-Paramount Theatres Inc. (Am-Par disk label) pact expired, astute showman-manager Feld set up the now known "more than \$1,000,000, five-year contract" with RCA Victor. Via his own Camy Productions, Anka distributes through Victor and, additionally, signs other talent for his private operating company. First of these is Duane Eddy. Unofficially Camy is named for his late mother, Mrs. Camelia Anka.

Anka's hard look at and savvy closeup of current musical tastes are the key to his disk appeal to the juvenile trade. He digs their thinking and romantic approach. For a long time Anka felt he was cataloged under a fallacious image as a rock 'n' roll singer. He professes no snobbish aversion to r&R and, in fact, looks upon this as being some "popular" music as anything else, for the simple reason that it is popular. But fundamentally he's a balladeer with a beat.

## Global Trouper

As handled by Feld, who is no newcomer riding the crest of a freak popular b.o. commodity, Anka's global jaunts were part of a universal penetration keyed to his disk impact and ultimate sales. Feld has been a longtime concert

promoter and, in his native Washington, with his brother Izzy, operates the U.S.-owned Carter Barron Amphitheatre there, named for the late Loew's Theatres district manager, a popular and influential figure in Capitol circles.

Intensive globetrotting has taken Anka to Japan, Hong Kong, Puerto Rico, the Philippines, Chile, Brazil, North Africa, Spain, Belgium, France—in fact almost every corner of the globe excepting Russia. Members of the Leningrad Ballet have told Anka that even there his disks are not unknown. The booking of the singer in the multiple overseas tv programs was primed for the same impact, regardless of the fact "they can't pay the same tv guest-shot fees."

Anka's personal eye on the sparrow doesn't miss a songwriting opportunity. Witness the Copacabana stint. When he signed for an acting role in Darryl F. Zanuck's "The Longest Day," he took a gamble on a "little song" for the picture and won out despite the producer's deliberate statement he wasn't "particularly looking for any theme song." Result is that the gilt-helmeted Garde de Republique band will strike up the notes of his "Longest Day" march when the picture opens Sept. 25 at the Palais de Chaillot in Paris, for benefit of the French veterans' organizations. When Anka signed for Freedomland he knew that a jingle for that Bronx N.Y. road company of Disneyland could count for beaucoup BMI "performances."

## A Music Publisher—in Spades

Anka has two music publishing companies, Spanka (BMI) and Flanka (ASCAP). The prefixed letters stand for nothing but euphonious phrasing. Andrew Anka Sr., who finally sold out his successful Locando Restaurant in Ottawa in 1959 and moved to the present family manse in Tenafly, N.J., administers both pubberies.

There is show biz kinship with Danny Thomas in that Anka's mother, who died last year after lengthy illness, was Lebanese, and Anka, pere, is from Syria. There is 12-year-old Andy Jr. and 18-year-old sister Marjorie to round out the family.

## Knows His Own Audiences

Anka's pulse-feel of juvenile musical tastes—the prime market for single disk sellers—has not gone unnoticed by colleagues such as Connie Francis, Bobby Darrin, Patti Page and Pat Boone, all of whom have culled and recorded from the Anka song catalogs.

He has also been slotted in short-budgeted "exploitation" films—musicals which have not added to his Hollywood stature—the Zanuck picture easily marks the first really "important" celluloid opportunity.

Anka differs from the "cut-in," one- or two-record "record wonders" in that he writes his own words and music. He has written some 225 of these "plus" theme songs for three or four films. Unlike the "performance" pitch for revenue, many of these ballads have sold a respectable quantity of sheet music.

Anka may be a young man in a hurry but he is methodic in his timetable, such as the feeling that "it will take another couple of years" before he will write the complete score of a Broadway legit musical. "What's more, I'll star in it," is his contention.

Anka and his mentors accent the difference between being a "teen idol" and a maturer boxoffice commodity where they'll lay it on the line to see him in person in such non-pop priced filling stations as The Sands, Las Vegas, and the Copacabana in New York.

In the current idiom of the young man's new frontiers, Anka's authority, poise, aplomb, savvy or showmanship—call it any, or all, of these—on a nitery floor, or wherever before the public of different lingos and attitudes, has long been remarked upon. He has the stage and mike assurance of an old pro. His sure-treaded approach and the basic juvenile appeal are an undeniable b.o. combo.

## JAN PEECE OVERSEAS

European and Israeli Concerts Prior to Met Opera Return

Tenor Jan Peerce of the Met Opera is to have a crowded schedule in Europe this fall. Starts in Vienna Sept. 2-3-4 with Handel Aria recordings for Westminster. Solos Sept. 7 with Oslo Philharmonic, records again Sept. 15-8 with Swiss soprano, Maria Stader. Other concerts include Goeteborg Symphony, Sept. 20-23; Hilversum (Holland) Radio, Oct. 11; Vienna Philharmonic Oct. 18-19.

Peerce returns to Israel in November for memorial concert to its first president, Chaim Weizmann. Will be back for Met dates and U.S. concerts thereafter.

## Set Aug. 14 For AFM Tax Hearing

Aug. 14 has been set as the date for new hearings on whether or not a federal temporary injunction will be issued against the American Federation of Musicians' 10% traveling surcharge and 1½% local tax. The union is currently restrained from collecting the monies as a result of a restraining order issued recently by Judge Thomas F. Croake.

The case arises from an action filed recently in Federal court by Ralph Flanagan, Ben Cutler, Al Merritt, Marty Levitt, Vic Ash, Dan Terry and Angie Bond, all orchestra leaders, which seeks abolition of the tax measures. Their case is a followup action to one lost recently by the Orchestra Leaders of Greater New York, Charles Peterson, Joe Carroll and Charles Turcotte, who sought to make permanent a then-standing temporary injunction against the taxes. In losing their case, the group also lost their temporary restraint.

But the new plaintiffs immediately obtained a new restraining order which covers both steady and single engagements, as well as miscellaneous gigs. This restraining order holds until the matter of the new temporary injunction is heard in August.

## Maestro Moxie Whitney And Nine Band Tooters In 5-Year Toronto Deal

Toronto, July 31.

Moxie Whitney, with nine band members, has signed a five-year contract with the Royal York Hotel here and, in Sept., takes over the Imperial Room. It's his 13th year at the Toronto hostelry. Furthermore, he will be in charge of music and entertainment for the cross-country chain of Canadian Pacific Railway hotels, of which the Royal York is flagship.

Whitney spent the past year with the Royal Hawaiian Hotel, Honolulu, after his association with the Toronto Musicians Union forced him to leave the strike-bound Royal York last July when his year's contract ended, the musicians union siding with the strike-breakers.

He took nine men—and his wife and seven children—by plane to Honolulu where he cut his third LP under the Columbia label, with the Royal Hawaiian signing him to a year's contract and, later, offering to extend this a further two years.

Whitney has returned, however, to the Royal York, Toronto, and will augment his nine men to start his five-year commitment in Sept., with the Canadian chain of railway hotels to allow an option during the current summer for Whitney and his band to accept other engagements.

## Picone Joins UA Label As Eastern Sales Mgr.

Phil Picone has been named eastern regional sales manager for United Artists Records. He'll headquarter in New York.

Picone was national sales representative for Mercury Records for several years. With the addition of Picone to the UA staff, Marv Browdy, who headquarters in Cleveland, will now become mid-west regional sales manager for the label. He'd been covering both areas prior to Picone's appointment.

## Brit. Songwriters Guild Sings Blues Over Threats From Common Market

London, July 31.

### British Disk Best Sellers

London July 31.

- 1 Remember You ..... Ifield (Columbia)
- 1 I Can't Stop Loving You ..... Charles (HMV)
- Picture Of You ..... Brown (Piccadilly)
- Come Outside ..... Sarnie (Parlophone)
- Good Luck Charm ..... Presley (RCA)
- English Country Garden ..... Rodgers (Columbia)
- Here Comes That Feeling ..... Lee (Brunswick)
- Speedy Gonzales ..... Boone (London)
- Our Favorite Melodies ..... Douglas (Columbia)
- Ginny Come Lately ..... Hyland (HMV)

Latest show biz union to express jitters over Britain's entry into the European Common Market is the Songwriters Guild of Great Britain. Although SWG has no official policy on the matter, union leaders are worried that the U.K. will be forced to drop any protective measures on British music as a condition of entry.

Cleffers have been urged by union chiefs to write to their respective Members of Parliament pointing out the dangers that lie in the Treaty of Rome so far as British music goes.

SWG officials fear that, once committed to ECM, the UK music scene (like other sections of show biz) would be dominated by the U.S. In a statement, the Guild points out that the "danger" was recognized by a conference of 17 Trades Unions and professional bodies from nine countries with reps from the International Federations of Actors and Musicians, held in Brussels some months ago.

It was then said: "Application of the principles of the Treaty of Rome to film production and tv would risk destroying their national character and thus expose them to domination from which they had hitherto been protected to some extent by national aid laws. This applies equally to British music, SWG toppers believe."

They foresee a situation where Britain could be easily outvoted in the Common Market and thus lose control of its destiny. And they are particularly wary of entry since Prof. Hallstein, president of the Executive Commission of the Common Market, has made it clear the ECM is aiming for "open partnership" particularly with the United States. To certain Guild members this means a flood of Yank disk and music into Britain via subsidiary U.S. operations on the Continent.

"Already," says a SWG propaganda statement, "the great dominions... are under great pressure from the U.S. entertainment industry... the plan is to entangle the U.K. inextricably with Europe and let the dollar take over the Commonwealth."

## Atlantic Execs, Artists Hit National and Global Trails For O.O. and Gigs

Atlantic Records' execs and artists are on the move. V.P. Nesuhi Ertegun has just returned from the Coast; veep Miriam Binstock, who's also the company's foreign operations director, has just left for an extended trip to Europe; and one of the label's jazz units, the Mitchell-Ruff Trio, is leaving to spend the next eight months performing in Europe.

Ertegun's Coast junket produced some signings and new product. The veep inked Jerry Mathers, moppet star of tv's "Leave It To Beaver," and femme jazz singer and alto sax tooter, Vi Redd. Miss Redd, who's a frequent performer in Coast jazz spots and who recently appeared at the Las Vegas Jazz Festival, will cut her first session soon. Mathers, who is now 13 years old and has been starring as Beaver on the NBC series since its start six years ago, has already cut some vocal singles for the label, the first of which will be released shortly. Jimmy Haskell did the arrangements for the dates.

Mrs. Binstock will be overseas for four weeks during which time she'll visit many of the foreign licensees who handle Atlantic and Atco product abroad. Countries that are definitely set on her itinerary include Spain, France and England.

The Mitchell-Ruff Trio opens its first overseas engagement today (Wed.) at a music festival in Genoa, to be followed by concerts in Milan on Aug. 5-7. The group will then go to Paris for several appearances after which it embarks on an extended tour that will take it to Frankfurt, Cologne, Copenhagen, Stockholm, Prague and Belgrade. The trio consists of Duke Mitchell on piano, Willie Ruff on bass and french horn and Roy McCurdy on drums.

## BRIT. DISK BIZ IN MAY AT \$3,300,000 LEVEL

London, July 31.

British disk sales during May this year totalled \$3,318,000, according to Board of Trade sources, which is 2% down on the same period in 1961. This was mainly due to the fact that home sales fell off 6%. Exports, however, went up by 12%.

Production in May this year was 4% less than for the equivalent period last year but, comparing the output in the first five months of this year with January-to-May last year, there was an overall increase of 4%.

The extended-play platters continued to drop and was down by 18% on May 1961, while album production rose by 41% compared with the same period last year.

## British Echo of U.S. C&W Trend Booms Disk Biz Out of Summer Doldrums

London, July 31. Claimed as the "fastest selling single of the year" by Electric & Musical Industries (EMI), Frank Ifield's country and western rendering of "I Remember You" is expected to shoo horn a new c&w trend into the U.K. aided and abetted by Ray Charles and his hit "I Can't Stop Loving You."

Together, the singers and songs are currently topping the British hit parade in what must go down in music biz history as the quickest ascendancy to popularity of any one type of music. Ifield's record hit the top spot after only three weeks and Charles' number sailed away in similar style when it was introduced in Britain a few weeks ago.

What makes the astronomical rise of these two waxes so conspicuous is the fact that this is strictly the doldrums season for disk buying and Ifield's feat of selling 367,000 copies in the first five days of release at this time, without any substantial advance orders, was just short of miraculous.

Such is the slump during this period, that EMI shuts down its disk factory (save for a skeleton staff) and now execs are worried about coping with the demand for the c&w numbers.

According to EMI a&r topper Norrie Paramor, British hits are waiting on exactly these type of hits to start off a big trend towards c&w music.

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## Two Distaffers Serve On AFM's Local 47 Board

Hollywood, July 31. American Federation of Musicians' Local 47 has added another femme on its board of directors, giving org two distaffers, Catharine Gotthoffer, harpist who regularly works in film studio ovens, has been named to fill vacancy created by resignation of Jay Cooper from board.

For many years jazz pianist Joyce Collins has been on Local 47 directorate.

## Mex Writers Get Mrs. Juke Coin

Mexico City, July 31. Both composers and interpreters of musical numbers will receive jukebox royalties, according to an accord worked out by a joint commission including federal officials, diskery and jukebox executives, under presidency of Secretary of Education, Jaime Torres Bodet. The Department of Education is federal entity supervising an Author's Rights division. The Commission has been working for some months to resolve problem of royalties to composers.

Collection and distribution of royalties will be undertaken by manufacturers of jukeboxes, Secretary Bodet said. Victor Junco, president of the National Assn. of Entertainers, hailed new pact as a "significant victory" and the birth of "true intellectual rights for creative and professional persons."

It is hoped new arrangement will finally resolve problem of collection and distribution of juke royalties, a problem that has vexed authorities, composer and entertainer organizations for over two decades.

Secretary Bodet expressed confidence that dumping of royalty collections, due on juke disks into laps of manufacturers is "appreciable progress in effective protection of the rights of composers and interpreters." Since juke manufacturers also keep tabs on records used, matter of royalty distribution will be simplified.

It is claimed that this is first time this system is being put into practice in the world. The system approved by the Commission, which began deliberations in mid-January, embraces 45 and 78 rpm disks, with these chiefly routed into the juke networks.

Apart from scales established for ordinary juke installations, there is a special quota applicable to establishments having higher gross income, such as luxury restaurants and bars, dance halls, etc. Junco stated the new system not only protects rights of authors and entertainers but users of canned music as well.

## Br. Decca's D.J.

London, July 31. DeeJay Jimmy Savile makes his disk bow with a cover version of Roy Stevens' "Ahab—The Arab." Release due early next month. Sesh was helmed by Decca a&r exec Mike Smith.

## Brit. Court Says 'Why' Is Similar to 'Spanish Town' But Not Infringement

London, July 31. A High Court ruling last Friday (27) that the song "Why" did not infringe the copyright of the publishers of "In a Little Spanish Town" was received with relief in Tin Pan Alley here. It was feared that at least 20 further actions would follow if the judge upheld the infringement claim brought by Francis Day & Hunter against Sydney Bron and Debnar Publishing Co. Ltd.

The judge said there was no doubt that there was a definite or considerable degree of similarity between the two tunes. But similarity itself was not sufficient to constitute an infringement. The plaintiffs had to prove that there was a conscious or subconscious act of copying.

"Why" was composed by Peter de Angelis, who denied he had either copied "Spanish Town" or seen the sheet music, or, in his conscious knowledge, heard the tune.

## Indie Diskers

Continued from page 37

are now in a favored position over some of their competitors in that they now have the capital to finance new productions and new lines and to do extensive advertising.

The image factor also has to be taken into consideration. One indie manufacturer said, "Everybody knows who the major record manufacturers are but when a distributor walks into a new record store he usually has quite a selling job to do for his indie labels. Hence going public enables the manufacturer to offer his distributors two advantages; hefty advertising budgets at both the trade and consumer levels with capital provided from the stock issue and virtually every stockholder becomes a booster for the record label, giving the manufacturer a competitive edge."

Pickwick International is a prime example of the strong position in which an indie-gone-public now finds itself. The company's earnings record is such that it should have no trouble going back to the public for more money to expand its operation. Sales for fiscal 1962 were \$4,080,413 with earnings at 48c per share (a total earnings of \$143,132) as compared with fiscal '61 sales of \$2,294,133 and earnings of \$58,474 or 19c per share. It has always been easier to float a second issue than it has been to get a first issue off the ground and when a company can point to a solid earnings increase, there usually is no trouble bringing new investors into the fold.

## On the Upbeat

New York

Richard Frohlich, public relations director at ASCAP, is handling the cuffs to the Society's legitimate seminars. Applicants should also indicate whether they intend to take part in the "Showcase" series.

Phil Gordon, WWRL's "Dr. Jive," now working in the Trust Department of the Chase-Manhattan Bank, is Canoeball Adderley and his quintet to Liege this week to play at the Belgium Jazz Festival on Aug. 5. The Gene Krupa Quartet will be featured in the Oceanside, L.I., jazz concert Aug. 14.

Bobby Rydell guests on Tennessee Ernie Ford's ABC-TV show Saturday (4).

Ken Coleman, former staffer of Goodson & Todman's casting department—now turned singer—has been linked to a management contract with the Progressive Talent office and begins a two-week tour at Le Bistro in Atlantic City on Aug. 11.

Joseph D'Imperio, senior counsel at RCA Victor, became the father of a son recently.

Tony Bennett will be honored with a testimonial dinner tonight (Wed.) at the Fleur de Lis Restaurant in Queens. Proceeds go to the Queens Boys Club.

Oscar Brown Jr. set for the Apollo Theatre Aug. 24-30.

Singer Carmel Quinn goes into Chicago's Drake Hotel Sept. 28.

Brook Benton begins a one-week tour at the Howard Theatre, Washington, Aug. 31.

Johnny Comacho, formerly with RCA Victor's International Dept., back in town after a junket in Spain.

Stu Phillips, Colpix artists & repertoire staffer, to compose the score for Columbia Pictures' forthcoming "The Man From The Diner's Club."

Bobbi Baker vacationing Italy.

Connie Francis has her first book, "For Every Young Heart," set for release by Prentice Hall in October.

Dennis Farnon's orch has been resigned by Jay Ward Productions to provide the background music for next season's "The Bullwinkle Show."

Rocky & His Friends and "Fractured Flickers."

Jose Poneira opened at the Stonehenge, Ridgefield (Conn.), replacing Vivian Hamilton, who is now at the Three Coins in Norway.

Clarinetist Sol Yaged and his jazz troupe will be featured in a bash Aug. 7 at Nathan's Outdoor Gardens, Oceanside, L.I.

Herman Chittison has been signed for six more months at Kenny's Steak Pub, eastside eatery.

Upon completion of his summer stock tour, Fabian will start on a one-night musical tour on Aug. 30.

Eddy Manson will be guest conductor of the U.S. Air Force Orchestra at the Watergate, Washington, on Aug. 10.

Neal Hefti will compose and conduct the score for "Come

Blow Your Horn," Bud Yorkin and Norman Lear's Tandem Productions film version of the Broadway click, produced in association with Frank Sinatra's Essex Productions and Paramount Pictures.

## Hollywood

Eddie Fisher finished the "re-make" of his initial 20th-Fox album, "Eddie Fisher at the Grove," and will select material for his second LP, which he'll do during his Las Vegas stand. He was dissatisfied with the first waxing and did most of the tunes over at United Recording.

Herb Miller, Glenn Miller's younger brother, has cut "Moonlight Serenade," late big brother's smash, but has made it strictly rock 'n' roll. He's also cut an album titled "Second Time Around," all Miller standards with r'n'b beat. Both releases will come out on Park Avenue label.

Lanny Sher and Burt Prelutsky, who clefted Capitol's "Prez Conference," have been linked to do a follow-up on "Meet Mr. K." (Khrushchev). Lennie Weinrib will do the narration as he did for "Prez."

Ethel Merman's initial Reprise disc, due out end of this month, is titled "Ethel Merman's Greatest," a collection of her hit show tunes of the '30s.

Reprise also will release the soundtrack album from Frank Sinatra's "The Manchurian Candidate" and will feature Leslie Parrish on the cover. Miss Parrish will also do an album for label—piano solos.

Mae West's single, "Am I Too Young," will be followed by "Peel Me A Grape," on the Plaza label.

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GINO PAULI WARNER BROS. #5205  
FAUSTO PAPETTI LONDON #10502  
EMILIO PERICOLI WARNER BROS. #5259  
JOE RENE EPIC #5510  
LUCIANO TAJOLI BRAVO #4510  
JERRY WALKER COLUMBIA #42027  
CARMEN WILLIAMS CHANCELLOR #1114

30-ROME ADVENTURE  
DELLA REESE RCA VICTOR #8021  
SOUND TRACK ALBUM WARNER BROS. #1458  
30-JOHNNEY GET ANGRY b/w  
30-THREE FROM A SUMMER PLACE JOANIE SOMMERS WARNER BROS. #5275  
30-KARIN'S THEME STAN APPLEBAUM WARNER BROS. #5277  
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## Inside Stuff—Music

Ella Fitzgerald sang at the usually longhair al fresco Ravinia pavilion north of Chicago last week and was reviewed thusly in the Chicago Daily News: "A mezzo-soprano of plangent tone and infinite mastery of both the art cantabile and the aria di bravura made her Ravinia recital debut this season with telling effect before an audience of 10,000. She is Miss Ella Fitzgerald, a vocalist of bel canto virtuosity, whose range of material includes New Orleans lullaby, such Rodgers & Hart aubades as "Mountain Greenery," and a marvelously a piacere rendition of "Bill Bailey, Won't You Please Come Home."

In the delicate and difficult field of Stimmungsbild, she exhibits an equally sure touch, in her andante sostenuto interpretation of "Body and Soul," and Cole Porter's musica reservata, "Too Darn Hot."

The review also paid tribute to Miss Fitzgerald's "appoggiatura version of 'Lullaby of Birdland' (better known to the musically erudite as 'Berceuse Oiseau de Pays') and her "magnificent solfeggio approach to 'Hard-Hearted Hainna, the Meanest Gal in Savannah,' and 'A-Tisket A-Tasket.' Signed Wolfgang Von Forte, the review is assumed to have been written by Daily News columnist-legit critic Sydney J. Harris.

The Chad Mitchell Trio, back from a Latin American tour under the auspices of the State Dept., has lined up a string of nifty dates, colleges and state fairs through March of next year. Among their appearances are the State Fair at Jackson, Mich. (Aug. 20-25); one week of state fairs in Illinois, Gate of Horn, Chicago, for three weeks beginning Sept. 4, a six week midwestern college concert tour, and a concert at Orchestra Hall, Chicago, on Dec. 28.

Nat King Cole will be feted on his 25th anni in show business with a testimonial dinner on Aug. 5 at L.A.'s Ambassador Hotel. Master of ceremonies will be Steve Allen. Edie Adams is honorary chairman of the event, proceeds of which will go to the Urban League. Among the celebs scheduled to entertain are Dick Gregory, Patti Page, Earl (Fatha) Hines, Jaye P. Morgan and Mahalia Jackson.

Roger Englander, tv. director-producer, will give a lecture demonstration on musical production in television at a workshop session of NYU's Washington Square division today (1). He'll also show and discuss excerpts from his work with various symphony orchestras under such conductors as Leonard Bernstein, Alfredo Antonini, Eugene Ormandy and Aaron Copland.



## JOHNNY CASH TO TOUR FAR EAST FOR USO

Johnny Cash, country diskster on the Columbia label, is set for a tour of the Far East. Accompanied by the Tennessee Three, his manager Sam Hollif and the Grand Ole Opry's June Carter, Cash will tour under the auspices of the USO.

The jaunt, which begins Oct. 24, is identical in nature to the tour that Danny Kaye undertook for the USO last year, and marks the second time that a top artist has donated his services for an extensive trip on behalf of the USO to the Orient.

## Ban Bing, Chevalier Disks as Plug-Uglies

London, July 31. Some songs are travelling a bumpy road with the BBC. A Bing Crosby disk of "Song of the Oldsmobile," and a Maurice Chevalier disk of "The Vespa Song" from the film "Jessica," have been banned recently. "Nothing wrong with the vehicles or the chauffeurs. But the ditties advertise commercial goods, which is taboo with the BBC. It's, apparently, an automatic ban."

## Bingo KO's Acts

Continued from page 1  
lounge acts on the behind-the-bar stage adjacent to the casino. Spector has also enlarged the gaming area, put in a private room for high-rollers, and has opened a new restaurant adjoining the gaming area.

Under the helm of Mert and Lou Wertheimer, both now deceased, the Riverside in the late 1940s and early 1950s had the reputation as Reno's major showcase. The hotel booked such names as Jimmy Durante, Joe E. Lewis, Sophie Tucker, Gogi Grant, Anna Maria Alberghetti, Mills Bros., and Sons of the Pioneers. The room also featured for years a chorus line under the supervision of George Moro and employed a 10-piece band, at various times under the baton of Bill Clifford and the late Eddie Fitzpatrick.

Bill Miller, who sold the Riverside earlier this year to Spector, continued an entertainment policy using strong marquee names and productions.

Current in the hotel lounge are the Frank Fanelli show with Ree Brunell, Harry Ranch with Allison McKay, and Billy Andre.

## Cairo Censor

Continued from page 2  
was never any doubt the dance would go on. Speculation in the coffeshops and bazaars centred entirely on how the dancers and the Nile houseboat-dancehall proprietor would get around the ban. The solution was really too simple to satisfy the Arab taste for elaborate subterfuge. Each night the management pays the police a fine of 50 piastres (about \$1.25), the kids keep twisting and everybody is happy, except possibly Sheikh Shaltut.

## Yank Nix Navels

Continued from page 1  
nut. But there was nothing I could do about it."  
On checking the Code, Section VII herded. Costumes, proviso states: "Nudity can never be permitted as being necessary for the plot. Semi-nudity must not result in undue or indecent exposures."  
Additionally, it was learned, Code Administrator Geoffrey Shurlock advised Swift in a letter, before approving the script, that he could not show a woman's navel on the screen, and the fact that 500 were to be exposed was all the more reason for the objection. Swift feels that the Code edict to dress the bathing beauties has resulted in losing the punch of the scene. Further, it is un-understandable to the French.

Sammy Fain and Harold Adamson will pen four tunes for Warners' upcoming action-animation pic "Mr. Lampet." Pianist Valjean has waxed "Till There Was You" from "Music Man" for the Carlton label.

## Ex-German President Gets Disk Biography

Berlin, July 31. The German diskery Electrola has released another unusual double-LP documentary, which may be of extraordinary historical value some day. Entitled "Theodor Heuss—Alten Weg durch diese Zeiten: My Way Through These Times," this Odeon one of Electrola's affiliates waxing concerns 78-year Theodor Heuss, former president (1949-1959) of the Federal Republic of West Germany, who's interviewed here by ministerial director Hans Bott, his closest associate during his presidential time, on his life.

Heuss' universal knowledge and moral attitude of this politician, artist, scientist and extraordinary human being becomes very much evident on this 90-minute waxing. Heuss, whom the Nazis threw out of all important functions in 1933, makes no attempt to whitewash Germany's unholy era. The Nazis will always be linked to the death of millions of innocent people, the disgrace of the name Germany, and the destruction of ethical values. Bott's style of interviewing lacks naturalness. One is always aware that he's just reading from a script.

## E. H. Morris Nabs Score For 'Hot Spot' Legiter

E. H. Morris Music is publishing the score for "Hot Spot," the tuner planned for this season by Robert Fryer and Lawrence Carr, with John Herman.

"Hot Spot" has music by Mary Rodgers, lyrics by Martin Charnin and book by Weinstein & Gilbert. Morton Da Costa is to stage the show for which Bob Linden is production associate.

## BRIT. GOVT. WOULD HOLD LINE ON PRICE-SETTING

London, July 31. Indications are that the government is not happy with the idea of dropping Resale Price Maintenance, according to Parliamentary sources. This is in spite of the known views of Frederick Erroll, president of the Board of Trade, who wants the abolition of RPM as part of certain measures to improve consumer protection.

Importance of RPM to the disk industry here is paramount. Abolition of it would free diskeries and retailers to market records at whatever price they chose and this, trade leaders forecast, would lead to cutthroat price wars.

## Command Signs Peters & Drake, Roulette Inks Colby; Other Deals

Command Records has signed Metopera coloratura Roberta Peters and Broadway leading man Alfred Drake to exclusive disk pacts. A musical comedy LP starring the two is currently being prepared by Enoch Light, the label's exec director, for release in the fall.

Also signed for the session, but only on one-shot deals are Clara-mae Turner, Lee Verona, Jon Crain and Norman Treigle. Jay Blackton is conducting the set, which will be mastered via 35M film. Other projects are planned for Miss Peters and Drake.

Prestige: Faye Adams  
Prestige Records has inked rock chirp Faye Adams. Her first single for the label, "You Can Trust Me," has recently been released. She had the original disk of the click of a few years back, "Shake a Hand."

Roulette: Marion Colby  
Marion Colby has been set to recording deal on the Roulette label. Her first release will be tagged "Where Does A Dream Go To Die?" The songstress will be-

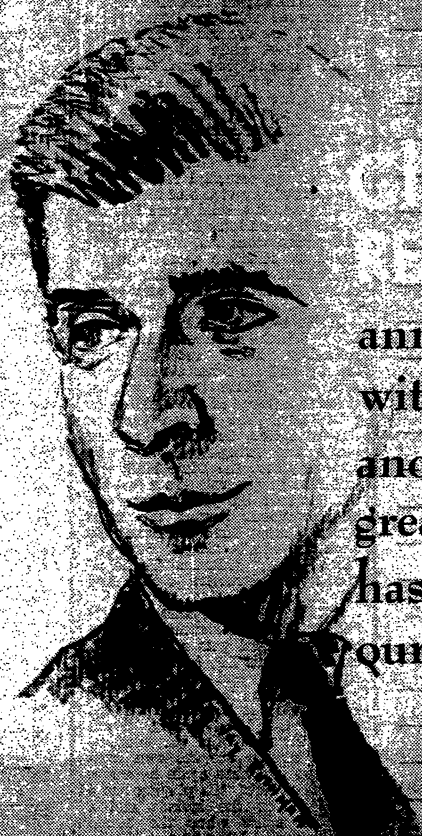
gin a four-weeker at Las Vegas Flamingo on Aug. 30.

Philips: Auld, Newkirk  
Philips Records has signed jazz saxophonist Georgie Auld, and singer Bob Newkirk. Auld, who formerly recorded for Coral, Savoy, Capitol and Brunswick, will cut his first Philips disk in mid-August.

Newkirk has completed four weeks on the Don McNeill "Breakfast Club" on ABC and is currently appearing at Dunes Hotel in Las Vegas.

HMV: Russ Sainty  
Singer Russ Sainty, who has already cut two waxes for Decca, moves over to the diskery's biggest rival, Electric & Musical Industries. First release will be under the HMV banner, namely, "Keep Your Love Locked" and "I've Got A Girl," which he wrote.

Decca: Peter Jay & Jaywalkers  
Decca's a&r topper Dick Rowe inked Peter Jay and his group. First release to be delayed until singers complete summer season.



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# VARIETY

## ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.  
Wk. Wk. On Chart

1	1	40	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	2	14	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
3	3	13	ACKER BILK (Atco) Stranger on the Shore (129)
4	5	15	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
5	6	7	DAVID ROSE (MGM) Stripper (E 4062)
6	4	38	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
7	11	10	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
8	9	5	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
9	7	7	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
10	10	11	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
11	12	15	NO STRINGS (Capitol) Original Cast (O 1693)
12	16	5	MUSIC MAN (Capitol) Original Cast (W 990)
13	14	80	CAMELOT (Columbia) Original Cast (KOL 5620)
14	8	6	VINCENT EDWARDS (Decca) Vincent Edwards Sings (DL 4311)
15	13	24	KINGSTON TRIO (Capitol) College Concert (T 1658)
16	17	41	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
17	15	11	GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)
18	18	52	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
19	19	38	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
20	20	10	JIMMY SMITH (Verve) Bashin' (V 8474)
21	22	32	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
22	23	21	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
23	24	7	WALK ON THE WILD SIDE (Choreo) Soundtrack (A4)
24	27	10	MANTOVANI (London) American Waltzes (LL 3260)
25	44	49	DAVE BRUBECK (Columbia) Time Out (CL 1397)
26	26	14	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
27	35	2	PETER NERO (Victor) For the Nero Minded (LPM 2536)
28	25	2	HENRY MANCINI (Victor) Hawaii (LPM 2539)
29	32	3	RAY ANTHONY (Capitol) Worried Mind (T 1752)
30	41	2	DAVE BRUBECK (Columbia) Count Down in Outer Space (CL 1775)
31	30	5	LIMELITERS (Victor) Through Children's Eyes (LPM 2512)
32	42	18	FRANK SINATRA (Capitol) Point of No Return (W 1676)
33	—	114	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
34	40	2	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
35	—	33	FERRANTE & TEICHER (UA) West Side Story (LAL 3160)
36	21	12	LAWRENCE WELK (Dot) Young World (DLP 3428)
37	31	23	LETTERMEN (Capitol) Song for Young Love (T 1669)
38	39	21	ROGER WILLIAMS (Kapp) Maria (KL 1266)
39	23	14	STATE FAIR (Dot) Soundtrack (DLP 9011)
40	—	1	CHUBBY CHECKER (Parkway) Don't Knock the Twist (P 7001)
41	38	5	LETTERMEN (Capitol) Once Upon a Time (T 1711)
42	—	12	RAY CONNIF (Columbia) Continental (CL 1776)
43	36	29	LAWRENCE WELK (Dot) Moon River (DLP 2314)
44	37	19	MITCH MILLER (Columbia) Rhythm Sing Along (CL 1727)
45	33	26	RAY CONNIF (Columbia) So Much in Love (CL 1720)
46	48	3	WALTER BRENNAN (Liberty) Old Rivers (LRP 3233)
47	29	14	BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
48	—	1	DINAH WASHINGTON (Roulette) Dinah '62 (R 25170)
49	45	5	FERRANTE & TEICHER (UA) Golden Themes from Pictures (3210)
50	43	12	BURL IVES (Decca) Funny Way of Laughin' (DL 4279)

### Benny Symp Stint

#### Grosses Peak \$65,000

Highland Park, Ill., July 31.  
A benefit concert featuring Jack Benny as guest violinist with the Chicago Symphony Orch. under the baton of Alfred Wallenstein, grossed \$65,000 last Sunday (29) at Ravinia Park. It was a benefit performance record for the Music Festival here.

Proceeds from the concert will go to build a new stage at this suburban Chi. concert site to replace a temporary structure currently in use since a 1949 fire destroyed the facility. Benny's performance kicked off a \$250,000 fund-raising program designed to further remodel the 58-year-old landmark. It was Benny's 27th benefit concert since 1936.

### Album Reviews

Continued from page 38

struments, including Hawaiian steel guitar, banjo, ukulele and Spanish guitar, in this outing and comes up with some easy-going rhythms, sparked by his sure string technique. Among the tunes included are "Third Man Theme," "St. Louis Blues," "Tea For Two," "For Me and My Gal," "Carioca," "Rye Bye Blackbird" and others. **MARY JOHNSON: "I BELIEVE"** (UA). The marketability of gospel music for the pop groove is solidly demonstrated via this LP. It's a mixture of religious items, some of which are dressed up in driving pop fashion, while others have a more church-styled quality. Mary Johnson's stylings are solid and sure in the earthy, emotional gospel style and songs like "Let Every Living Creature Praise the Lord," "He's Got the Whole World in His Hand" and "He Gave Me You" have strong potential for the pop market both by virtue of his strong styling and the solid overall treatment. There's lotsa drive here and fine ballad work too, often embellished by effective choral and instrumental work. It could nicely bridge its two markets and come up a winner.

**PETE FOUNTAIN: "DIXIE-LAND"** (RCA Camden). Here's a rollicking Dixie set featuring clarinetist Pete Fountain and several other Dixie tooters walling through a frame of hot numbers in this genre. The session was cut live in a New Orleans bistro and has a fine swinging flavor that's sure to please the Dixie buffs and jazz fans in general. It's a fun set with lotsa solid performances by all concerned. Among the tunes included are "When the Saints Go Marchin' In," "High Society," "Bill Bailey," "Musk Ramble," "Darktown Strutters' Ball" and several others.

**HANK CRAWFORD FROM THE HEART** (Atlantic). Saxman Hank Crawford gets a nice showcasing via this LP, both as an instrumentalist and composer. He has a swinging jazz style that has a lot to say as he ranges through various tempi in strong, fluent style. Three of the six numbers in the session are his own compositions and here again he shows a fine jazz flair. His playing has a cool feel on the ballads and a vigorous spirit when the tempo picks up, all adding up to a worthwhile and pleasing set.

**DICK CONTINO WITH THE DAVID CARROLL ORCHESTRA: "SOUTH AMERICAN HOLIDAY"** (Mercury). There's a lot to recommend this slick Latino outing. First, there is the smoothly-styled accordion playing of Dick Contino which scores in solid fashion here via his dynamics and savvy. There's also the terp tempting rhythmic backing by the David Carroll orch, which makes for good listening and dancing. A variety of Latin tempi are displayed here and the result is a tasty and enjoyable album.

**VIVIAN LEIGH: "THE TALE OF PETER RABBIT"** (Wonderland). This is a topflight kidisk for a number of reasons. For one thing it has the story-telling and dramatic ability of Vivian Leigh. There is also a good, if uncredited, supporting cast, some pleasant songs and an overall excellent conception which works out perfectly. Then there's also the added element of eight pages of reproduced text and illustrations from Beatrix Potter's original story and that of "Squirrel Nutkin," which is also presented here. The sound effects, music, narration and acting all fit together into a most enjoyable package which do very well in the moppet market.

# VARIETY

## SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.  
Wk. Wk. On Chart

1	1	9	ROSES ARE RED Bobby Vinton	Epic
2	6	5	BREAKING UP IS HARD TO DO Neil Sedaka	Victor
3	3	10	WOLVERTON MOUNTAIN Claude King	Columbia
4	2	6	WAH WATUSSI Orions	Cameo
5	4	6	SEALED WITH A KISS Brian Hyland	ABC-Par
6	8	6	SPEEDY GONZALES Pat Boone	Dot
7	9	10	STRIPPER David Rose	MGM
8	5	13	I CAN'T STOP LOVING YOU Ray Charles	ABC-Par
9	7	5	AHAB THE ARAB Roy Stevens	Mercury
10	15	4	YOU'LL LOSE A GOOD THING Barbara Lynn	Jamie
11	14	4	LOCO-MOTION Little Eva	Dimension
12	20	3	THINGS Bobby Darin	Atco
13	25	4	I NEED YOUR LOVING D. Gardner & D. Ford	Fire
14	11	6	GRAVY Dee Dee Sharp	Cameo
15	22	2	PARTY LIGHTS Claudine Clark	Chancellor
16	13	9	JOHNNY GET ANGRY Joannie Sommers	Warner Bros.
17	28	7	TWIST AND SHOUT Isley Bros.	Wand
18	12	33	IT KEEPS RIGHT ON A-HURTIN' Johnny Tillotson	Cadence
19	17	5	DANCING PARTY Chubby Checker	Cameo
20	18	6	THEME FROM DR. KILDARE Richard Chamberlain	MGM
21	37	3	HEART IN HAND Brenda Lee	Decca
22	24	3	IT STARTED ALL OVER AGAIN Brenda Lee	Decca
23	32	3	BRING IT ON HOME TO ME Sam Cooke	Victor
24	10	11	PALISADES PARK Freddie Cannon	Swan
25	19	4	GIRLS, GIRLS, GIRLS Eddie Hodges	Cadence
26	16	10	AL DI LA Emilio Pericoli	Warner Bros.
27	29	2	MR. IN-BETWEEN Burl Ives	Decca
28	—	1	YOU DON'T KNOW ME Ray Charles	ABC-Par
29	21	3	SHAME ON ME Bobby Bare	Victor
30	—	1	SWINGIN' SAFARI Billy Vaughn	Decca
31	46	3	BONGO STOMP Jay & Flip	Joy
32	—	1	VACATION Connie Francis	MGM
33	41	2	FORTUNE TELLER Bobby Curfola	Dorco
34	40	2	LITTLE DIANE Dion	Laurie
35	—	1	RINKY DINK Dave Cortez	Chess
36	30	2	SHEILA Tommy Roe	ABC-Par
37	23	5	LITTLE RED RENTED ROWBOAT Joe Dovel	Smash
38	—	1	SHE'S NOT YOU Elvis Presley	Victor
39	—	1	I DON'T LOVE YOU NO MORE Jimmy Norman	Little Star
40	—	1	DEVIL WOMAN Marty Robbins	Columbia
41	36	9	SNAP YOUR FINGERS Joe Henderson	Todd
42	27	8	HAVING A PARTY Sam Cooke	Victor
43	42	9	STEEL GUITAR AND A GLASS OF WINE Paul Anka	Victor
44	43	7	LIMBO ROCK Champs	Challenge
45	26	8	WEST OF THE WALL Toni Fisher	Big Top
46	35	8	I'LL NEVER DANCE AGAIN Bobby Rydell	Cameo
47	—	1	ABOVE THE STARS Acker Bilk	Atco
48	—	1	GOODNIGHT IRENE Jimmy Reed	Columbia
49	34	13	FOLLOW THAT DREAM Elvis Presley	Victor
50	47	5	HAVE A GOOD TIME Sue Thompson	Hickory

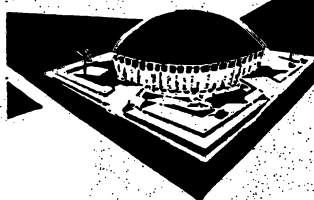


HAPPY BIRTHDAY  
TO  
**PAUL ANKA**  
FROM  
JULES PODELL  
AND THE  
**COPACABANA**

**Congratulations, Paul!  
I'm Very Proud of You.**

**Danny Thomas**

*World's Biggest Dome Auditorium*



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QUEZON CITY, PHILIPPINES

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**GREETINGS TO PAUL ANKA!**

On behalf of the Araneta Coliseum and thousands of Paul Anka's admirers all over the Philippines I am gratified to extend warmest greetings on his twenty-first birthday.

Paul Anka's splendid, sell-out, performances at the Araneta Coliseum won for him the admiration and esteem not only of the youth but also the adult Filipinos.

May his attaining legal age bring him more beautiful songs and add to his countless friends the world over.

Sincerely yours,

*[Signature]*  
**JORGE L. ARANETA**  
Managing Director



**Happy Birthday  
Paul Anka**



GENERAL ARTISTS CORPORATION

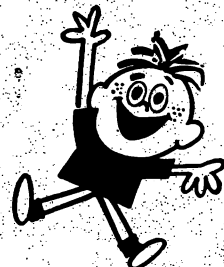
# HAPPY BIRTHDAY

## WE'LL CELEBRATE IT

## AGAIN ON

## LABOR DAY

## AT



# FREEDOMLAND<sup>©</sup>

**EMISSORAS UNIDAS**

**DIRETORIA**

**TV**

**CANAL**

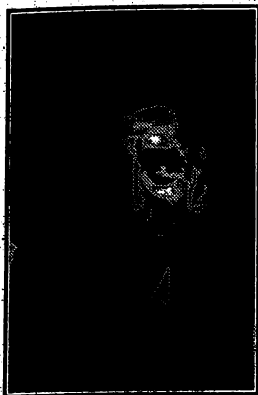
**7**

**PAUL ANKA IS TOPS IN SOUTH AMERICA, AS IN THE REST OF THE  
WORLD, AND I AM PROUD AND PLEASED TO HAVE BOOKED HIM IN LATIN AMERICA.  
I LOOK FORWARD TO WORKING WITH HIM HERE FOR MANY YEARS TO COME.**

**Paulo Machado de Carvalho Filho**

**Record — Radio and TV**

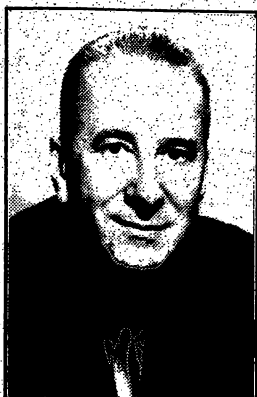
**RADIO RECORD — RADIO SAO PAULO — RADIO PANAMERICANA  
RADIO SANTO AMARO — RADIO GUARULHOS — RADIOS INTERIOR  
AV. MIRUNA, 713 (AEROPORTO) — SAO PAULO — BRASIL**



**JIMMIE DURANTE**

"Everybody's trying to get into my act except PAUL ANKA, 'cause he's got an act of his own. What an act!"

"Happy Birthday To A. Show Stopper"



**HY GARDNER**

"PAUL ANKA is not only the darling of the teenagers, but also of adult audiences all over the world."

"Best Birthday Wishes"



**JACKIE GLEASON**

"Il n'est pas exactement vieux mais il est un vrai talent—excellent, formidable, magnifique!"

"Je vous salue, PAUL ANKA, sur votre anniversaire de naissances!"



**BOB HOPE**

"I don't know many singers besides Crosby and myself, we're pretty good. But, talking of talent, this young PAUL ANKA has it all."

"Happy Birthday to a young guy with the showmanship of a vet."



**HEDDA HOPPER**

"He's a one man Texas oil gusher. PAUL ANKA'S talent is the real kind."

"Happy, Happy-Hedda Hopper Hollywood"



**GEORGE JESSEL**

"In some situations if it's a question of PAUL ANKA or me, I gotta get killed . . . they GO, without being told, to ANKA."

"As a Toastmaster I toast your birthday."



**LARRY KANAGA**

"PAUL ANKA is a superlative talent and an extraordinary favorite with audiences on six continents."

"Happy, Twenty-First"



**JIMMY McHUGH**

"PAUL ANKA, a young, handsome exponent of the articulate delivery, is not only a boon to song writers but also to theatres and cafes the world over."

"I CAN'T GIVE YOU ANYTHING BUT BEST WISHES"



**LOUELLA PARSONS**

"The phenomenal PAUL ANKA'S records sell like hot cakes."

"I'm sure all Hollywood wishes PAUL ANKA a happy birthday."



**JULES PODELL**

"He not only garnered the adoration of teenagers, but also the acclaim of sophisticated. Paul is a truly versatile talent."

"Copious Happiness from the Copa"



**BILLY ROSE**

"Paul is a talented performer and, in addition to a fine voice, he has the knack of making the words come to life."

"Happy Birthday to a gifted little man."



**ED SULLIVAN**

"PAUL ANKA is a great talent, personable, appealing, but above all, PAUL ANKA is a showman!"

"Best Wishes On His Birthday"



**EARL WILSON**

"PAUL ANKA displays real musical acumen. He is a true talent. Good luck on his 21st birthday from Earl, the B. W., and Slinger."



**ROBERT L. YORKE**

"It has been a real pleasure and a privilege to work with Paul, and I am happy to join his many friends in wishing him all of the best and a real RCA Victor 21st Birthday."



**DARRYL F. ZANUCK**

"PAUL ANKA is an excellent performer with a photogenic personality."

"20th Century Birthday Greetings"



**Congratulations**

**to**

**PAUL ANKA**

**on his 21<sup>st</sup> birthday**

**We anticipate the repeat of his tremendous  
success in his return engagement next week**

**(Aug. 5 thru 11)**

**STEEL PIER, ATLANTIC CITY, N.J.**

**GEORGE HAMID, Sr.**

**GEORGE HAMID, Jr.**

Dear Paul:

**"IT'S NICE TO GO TRAVELIN'"**

Congratulations and love.

**SAM and the PIANO PLAYER**



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*Favorite Client*



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**DE ROGATIS**

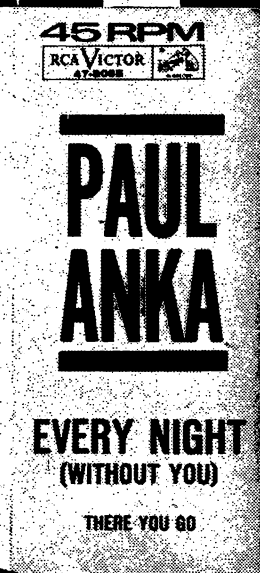
*Elegantiae Domus*

**To a swell guy and a friend  
whom I love to clothe.**

*R. Vincent De Rogatis*

**De Rogatis Brothers, Inc., Gentlemen's Clothes  
16 East 34 Street, New York 16 MU 5-5766**

# ANKA'S BIG SINGLE!



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ANKA SINGS IT! WATCH IT  
SKY-ROCKET TO THE TOP!

**RCA VICTOR**   
THE MOST TRUSTED NAME IN SOUND

## New Labor Dept. Ruling on Locals May Cue Rewrite of Regulations

The Bureau of Labor Management Reports has ruled that the branches of the American Guild of Variety Artists must be regarded as locals and therefore must file monthly reports. Ruling came as a result of a protest by Dick Jones, former eastern regional director, who fought the takeover of the Philly local by the union's national office.

The meaning of the new ruling is still not clear. Both AGVA at-

torney Harold Berg and acting administrative secretary Bobby Faye went to Washington Friday (27) to confer with BLMR execs. Faye said that the ruling would make little difference in the operation of AGVA. He conceded that some bylaws will have to be rewritten to conform to the new conditions. He claimed the re-writes to be minor.

However, much wider claims are (Continued on page 54)

## MINSKY GROSSES 225G IN 6-WK. SEATTLE RUN

Seattle, July 31.

"Minsky's Follies of 1962" wound up six-week run at the Orpheum Theatre here Monday (30) with total gross of around \$225,000. Rumors had show closing before, but biz picked up and show was held for originally scheduled six weeks.

Jack Engerman, Northwest Releasing Corp., booker of the show, said biz was not as good as anticipated, but was far from a flop. It's claimed that burley layout marked a record for stand of a touring stage show here.

## Mex Talent Union, Like AGVA, Also Plagued by B-Girls, Vice Problems

Mexico City, July 31.

The National Assn. of Actors, which has been waging a campaign against clubs which insist on entertainers "mingling" with guests, admits that the vice problem is difficult to resolve.

Many of the lesser spots, insist on these "dishonest conditions" as part of contract for singers, dancers and line girls.

However, the Association pointed up the fact that the problem is not restricted to Mexico, is universal. Union officials here have been following scandal in U.S. where female entertainers have had to mix with clients and more.

In Mexico the practice is difficult to stamp out. First, there's not a big night club circuit in top categories. Girls must seek jobs in second and lower string clubs where catering to clients is the rule.

Another recent innovation is that Mexican entertainers go off on tours to Central and South America, and even on to Japan. Girls return laden with coin garlands not so much from their terpsichorean or warbling talents (many are unknown in Mexico) as from extra-curricular activities.

In Mexico itself today, ANDA admits that conditions have not improved in recent months, despite punitive campaigns, threats of suspension from union membership for straying members, and closure (Continued on page 54)

"One of the zingiest musicals ever to play the strip . . . lavishly produced . . . more talent than most of the costly Las Vegas shows."

—Bill Kennedy, LA HERALD EXAMINER

"It's fast and it's funny and if it doesn't do business we might as well quit and go back to Peoria."

—Mike Connolly, HOLLYWOOD REPORTER

"Glory that once was Hollywood flashed on again in bright lights . . . a good show, sprightly, nimble, warm and entertaining . . . put it on your MUST list."

—Abe Greenberg, CITIZEN-NEWS

"Lavish, lively, colorful new musical revue spiced by comedy."

—James Powers, HOLLYWOOD REPORTER

## Donny Arden's Sing Out!!

To The Press:

Thank you for your wonderful reception!

Donn Arden

And thanks to a wonderful cast of singers, dancers and comedians:

PEGGY TAYLOR	PEGGY SANDS	KIKI PAIGE	GINA GENARDI	TERI ROBINSON
JEANNINE ADAIR	BOB TREVIS	TOM ALLISON	HOWARD CHRISTIAN	GORDON CORNISH
JERRY MADISON	BARRY MASTERS	STEPHEN PRESTON	KEN REMO	RICHARD SUMMERS

and including BARBARA HELLER

Special Assistant to Mr. Arden:  
BONNIE HUNT

Musical Interpretation and Direction:  
ROCKY COLE and IVAN LANE

Now At: FRANK SENNES

Ciro's

SUNSET STRIP, HOLLYWOOD

## N.Y. International To Accent Names & Minsky's Show

The International, N.Y., is fortifying itself with a name lineup starting in January. Whether it will put names in on top of the Harold Minsky show, which starts there in October, or whether it will disband the burley-type layout in favor of straight names, is still to be determined. Boniface Jack Silverman, has signed Tony Martin for the month of February at a reported \$15,000 salary. He previously signed Billy Daniels to go in early January for four weeks, and has also pacted Alan Gale for a four-weeker in March. More names are set to take the cafe into the prom season which ends the latter part of June.

The International, this year, is on completely new policies. It has changed bookers from Bill Robbins to Berger, Ross & Steinman, and has started lining up new items for New York, including its start with a Minsky cafe show. Minsky, is now producer at the New Frontier, Las Vegas, and previously produced the shows at the Dunes, Las Vegas. The length of his stay in New York hasn't been determined, and may even extend into the period when names are being used.

Daniels had originally been booked to open the season at the International. However, with the Minsky production decided upon, Daniels' engagement was postponed until January inasmuch as it was felt best to permit the Minsky layout to lure its own initially without the stimulus of names.

## AGVA Stenotapes

Continued from page 1

Sen. McClellan's stand when he resumes hearings on AGVA, which are presently slated to take place when he winds up hearings on the Billy Sol Estes case. There is also corroboration in the tapes that Bright worked for the election of Joey Adams as president in the campaign against Penny Singleton. Coast regional director Irwin Mazzei testified that he gave \$50 to the Adams campaign fund. Hart also testified that he gave \$200 to that fund. However, Bright denied the latter. Adams, at the meeting, denied knowledge of the solicitations and claimed that the campaign cost him \$1,800.

It's anticipated that the committee will transcribe the notes for study prior to calling new witnesses and recalling others.

As a result of the McClellan Committee disclosures, Adams is writing various law enforcement agencies asking what the union can do about cleaning up the conditions described at the hearings.

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The Only Real Monthly  
PROFESSIONAL GAG SERVICE  
THE LATEST, THE GREATEST —  
THE MOST UP-TO-DATE

Now in its 142nd issue, containing  
stories, one-liners, poemettes, song  
titles, heckles, audience stuff, monologs, parodies, double gags, bits  
ideas, intros, impressions and im-  
personations, political interruptions,  
Thoughts of the Day, Humorous Views  
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SINGING PROTEGE  
12—GOING ON STARDOM!

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## EMMETT KELLY

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LEONARD GREEN  
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PL 2-1764



## New Nitory Building in Catskills Revives Resident Live-It-Up Staffs

Catskill Mountain hotels are taking a step nearer to the resident entertainment staffs of the old days. The new generation of performers at the mountain inns are a far cry from the old "toomers," the waiters who doubled as entertainers or writers, directors and escorts for ladies. Now they comprise those who have achieved some degree of prominence and have taken on the stationary assignment so that they can get a season in the sun for themselves and their families.

The new resident staffs are the result of change in entertainment patterns in the mountains. Now that there is a greater tendency to hold the major shows in the niteries instead of playhouses, the nightclub and adjoining lounges have become major bases. The operation of the lounge which runs shows until the early a.m., has been the major cause of the resident staff revival. They need the bullpen to make sure that there is a quota of performers around.

Grossingers, Ferndale, N. Y., is among the new inns operating with residents who are in addition to the regular shows in the Playhouse and in the nitory, as well as guest performers who sometime stop in the hotel. The Grossinger reserve roster comprises balladeer Steve DePass, comedienne Ann Benson, (Continued on page 54)

## Seattle Fair Gate Hits 4,537,160 at Halfway; Profit Now Guaranteed

Seattle, July 31: Total attendance at the Seattle World's Fair is running a bit ahead of predictions. At halfway mark, July 21, 4,537,160 payees had been clocked through gates. Daily attendance since July 1, however, is down from predictions.

Biz has been remarkably steady, with daily attendance running from 45,000 to 65,000 most days. Tremendous crowds expected on weekends have not materialized, but weekday biz has been good. Fair is definitely in the black. Unless some unforeseen conditions clobber attendance it looks as though the Fair will wind up with a profit, first U.S. World's Fair to do so in one year.

## Ringling 62G, Denver

Denver, July 31. The Ringling Bros. and Barnum & Bailey Circus in a four-day date at the Coliseum here hit a fine \$62,320 in eight performances.

Show played under the Hugh Hocks Enterprises promotion banner.

## Tony Bennett Grosses 29G At Forest Hills

Tony Bennett scored \$29,000 at the Forest Hills Tennis Club Stadium, Forest Hills, N. Y., Saturday (28). Attendance was pegged at about 6,800, half the spot's capacity.

Bennett did a one-man concert which virtually reprised his Carnegie Hall, N. Y., shindig earlier this year. Johnny Mathis is due in Saturday (4) at this outdoor.

## Maisonette, N.Y., Pitching For Hoity-Toity Hoofers With Peter Duchin Orch

The St. Regis' Maisonette, New York, when it reopens Sept. 27 with Peter Duchin's orchestra, will take a chapter out of Le Club, in the Sutton Place sector of Manhattan, which is a glorified discotheque, patterned after the Parisian "membership" gimmick of soft lights and canned music danceteria. Le Club, under the membership pattern, has been able to get around American Federation of Musicians regulations but it did prove that an "exclusive" joint, can get the dancing crowd. The Maisonette will angle for the same snob set by purveying live music.

Son of the late famed Eddy Duchin is a protégé of MCA founder Jules C. Stein, who personally set the St. Regis' booking with Cesar Balsa, owner of the 5th Ave. hostelry, even though of course MCA is no longer in the agency business. Young Duchin, accompanied the Steins (Doris and J.C.) on their recent Far East trip. As with Guy Lombardo, Eddy Duchin was one of the kingly name bands in the formative years of MCA.

Duchin, a Decca diskster, will have a 10-piece orchestra plus a vocalist. Jac Lessman is redoing the Maisonette for the event. A Sept. 26 preview, for benefit of the International Rescue Committee, at \$50 a head, will inaugurate the room.

## Lower-Case Talent From MCA Roster Face Tough Times in New Affiliations

### Lillian Reis' Arrest In A.C. to Test Whether Actors Are Transients

Atlantic City, July 31. Under a present civilian registration ordinance which requires all transient workers to register with the city, are theatrical performers included in this category.

This question is scheduled to be settled this Friday when Lillian Reis, Philadelphia nightclub owner, ex-chorine, and presently facing charges of masterminding a big robbery at the home of Pottsville, Pa., coal baron John B. Rich, again appears in Municipal Court here.

Miss Reis was picked up by police here last week on charges of failing to register within 48 hours after taking employment here. She had contracted to put on a "Twist" show for a local motel. Plans after her apprehension were cancelled. Miss Reis declared that police were trying to force her to leave the resort. Her attorney, Edward I. Feinberg, told Judge Stephen A. Damico that he did not believe the 1953 ordinance applied to theatrical performers.

The judge said that there was some merit to this conclusion, and (Continued on page 52)

The major tragedy in the dissolution of MCA talent agency will be the small and moderately salaried acts who are suddenly left without an affiliation. For some of the acts, it's like being let loose with virtually nowhere to go.

The major acts appear to be in no hurry. They will either go to the agents who have been handling them during their tenure at MCA, or are being besieged by offers. They will be negotiating out of strength and will be able to take their pick of agents. Some may even hold off affiliating until the present commitments made for them by MCA are concluded. Some expect their managers to take care of dates in the immediate future.

However the smaller salaried performers for whom there is only a moderate demand, anticipate trouble. The agencies realize that once they ink these names, they must apply themselves assiduously on their behalf. Most are not acts in which the mere mention of their names start a bidding stampede. The agencies have long complained that these performers cost them money to maintain. Agencies have long complained that these acts demand more of an agent's time than even the names. They frequently have to have special conditions attending their (Continued on page 52)

**The Drum Dancers of Tahiti**  
**PEARLS OF THE PACIFIC**  
a dynamic attraction with universal appeal  
**AUTHENTIC!—CAPTIVATING!—CLIMACTIC!**  
"World's foremost South Seas Attraction"  
Management  
**AL DVORIN AGENCY, INC.**  
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## POMPOFF THEDY FAMILY "Spain's Royal Family of Comedy"



Aug. 11, Detroit  
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Proudly Guided by  
**HARRY BREYN**  
Management  
20 East Huron Street  
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come  
shed a  
nostalgic  
tear

Since 1868  
**HENRICI's**  
on Randolph

Continuing the tradition at  
Oakbrook Center and O'Hare Inn

You are invited with extreme cordiality, good fellowship and in prospect of good cheer... to a party, the last fling down memory lane, of HENRICI's on Randolph which will be torn down to make way for a new public building.

Therefore, please join us whilst we shed a nostalgic tear, imbibe with us in flowing refreshments and bounteous food (with orchestral din) and in the waning light, we'll blink out the incandescents, one by one, leaving to the shadows the distant voices of the Barrymores, Bernhards, et al. who frequented this establishment in earlier times.

A memento is reserved for you.  
Festivities begin daily at 8:00 A.M.  
From Thursday, August 9 thru August 15.

Anyone visiting in authentic 1868 era costume during final week will receive lunch or dinner free.

## Audrey Wood's Dramatist Who's Who Probably Following Her Into A-S

Audrey Wood, one of the more important literary agents in the country who had been associated for some years with MCA, joined many of her colleagues of the former MCA talent agency at the Ashley-Stelner office. Deal was completed yesterday (Tues.). Miss Wood had been reportedly dickering with the William Morris Agency.

Miss Wood for many years has represented some of the most important literary properties in the theatrical field as well as the domain of letters. It's expected that most of her clients will follow her from MCA to A-S. Among them are Tennessee Williams, Robert Anderson, Truman Capote, William Inge, Arthur Kopit, Jerome Chodorov, William Archibald, Michael Gazzo, A. E. Hotchner, Liam O'Brien, James Purdy, Charles K. Peck Jr., Maurice Valency, Gloria Vanderbilt, Arnold Weinstein, Michael Redgrave, the estate of Dorothy & DuBose Heyward, Peter Hall, Martin Ritt and others.

In previous deals with MCA lit-

erary dept. personnel, A-S brought over Kay Brown, Phyllis Jackson and Jay Sanford, each of whom are expected to bring with them other valuable writing properties.

It's expected that Miss Wood's move to A-S will make the literary dept. of this office the largest in the talent agency field.

### Viner to Goldstone-Tobias

Hollywood, July 31. Ashley-Stelner agency wound negotiations whereby Richard Connel and Chuck Koren, who was a veepee in tv dept. of the dissolved agency, join A-S ranks.

Last week Ashley-Stelner signed with the three key MCA literary dept. vets in New York — Kay Brown, Phyllis Jackson and Jay Sanford. These switches were effected by Ted Ashley.

Mort Viner, an MCA veepee in the motion picture division, yesterday joined the Goldstone-Tobias agency, in a partnership arrangement. He will work in all areas of the talent biz. Viner, who was an agent with MCA for 11 years.

## MCA Alumni, Hesseltine Bookman & Seff, Combine Into New N.Y. Talent Agcy.

Another offshoot of MCA alumni is the newly formed Hesseltine, Bookman & Seff agency in New York.

Stark Hesseltine handled legit at MCA; Bookman, pix and tv; Seff, musicals and packages.

Paul Sherman, former Coast legal head of MCA's legit department, will rep the new Gotham 10%ery in Hollywood.

### Hitt Forms Dallas Co.

Dallas, July 31.

Johnny Hitt, a member of the Dallas staff of Music Corp. of America for the last 11 years, is opening up his own agency here to be known as the Hitt Attractions.

MCA has closed its Dallas office as a result of the recent antitrust litigation instigated by Attorney General Robert Kennedy.

## Dave Baumgarten Heads New Agcy. With Ex-MCAers

Dave Baumgarten, head of the personal appearance divisions of the now defunct MCA talent agency, has gotten under his wing a sizable collection of performing selling talent, which he has welded into The Agency of the Performing Arts. Thus far, 17 agents have lined up with Baumgarten. They will be distributed among four offices. Baumgarten has not yet released his list of clients, but stated that he has no less than 28 management contracts already signed, with more coming in. APA is the largest indie offshoot of MCA. It will operate internationally.

In addition, Baumgarten said, he is still negotiating with other former MCA personnel as well as entertainers. In the hope that he can be a major office at the outset, APA, says Baumgarten, will service performers in all fields. He will open offices in Hollywood, Miami Beach, and Chicago as well as New York.

Included on the APA agent roster are Felix Luis Allegria, who headed MCA's Latin American operations and was former buyer for the Caribe-Hilton Hotel, San Juan; Mike Barker, Jerry Golden, John Gonzalez, Charles Guffroy, Robert Klein, Harry Litwin, Roger Vorce, Ron Whitehall, Bill Beutel, Dick Schacht, Bill Richard, Tommy Mallow, Myron Hanley, Howard McElroy and Jim Braley.

Baumgarten is president and veepees are Braley, Richard, Beutel, and McElroy.

## INDUSTRIAL SHOW DIV. CONTINUES WITH MCA

The MCA industrial show division will go with the parent MCA-TV which merged with Universal International. This will be legal because of the fact that it is a production and not a talent agency integer, and therefore can go with the production arm of MCA.

The industrial division is headed by Erv Brabec, who thus far, will continue to be homebased in New York. It is the largest industrial show outfit in the country.

### Lillian Reis

Continued from page 51  
put off the case until this Friday when the city solicitor will be present and defend the ordinance. She was released under \$500 bail.

Since the ordinance was enacted, all performers booked for appearances in hotels, clubs, and saloons and other spots have been appearing at the registration office in Convention hall and filling out forms. Ordinance was passed to keep those with records out of town, or to give police a chance to know they were here, and to watch them.

## Pepe's, Chi., Roster

Chicago, July 31.

Pepe's Supper Club, an eatery in suburban Franklin Park, inaugurates a show policy in its Pom Pom Room Aug. 6 with Billy Daniels as the preem attraction. He will be followed Aug. 20-Sept. 8 by Diana Dors, Sept. 10-20 by the Treniers, and Oct. 3-27 by Allen Gale.

The cafe was known as Andre's Restaurant until a few months ago and is owned by Frank Pantaleo. Negotiations are also underway with Phil Foster, Frankie Laine and Denise Darcel.

## United Talent Another Agency Of MCA Grads

Hollywood, July 31.

United Talent Mgmt. Ltd., new agency set up by the two former live-talent bookers here for MCA, Eddie Greene and Bobby Burns, added four more staffers yesterday. Obviously all were ex-MCA agents, and one from a key post.

Jim Murray, who has been MCA rep in Las Vegas, has joined United and will stay in Vegas. Other recruits are Jerry Perrenchio, former veepee of MCA, Mel Baker and Dan Cleary.

Cleary was shifted here from MCA's Chicago office six months ago. Burns is sending him back there to outpost United in the Windy City. Greene is flying to Europe to set a rep for new outfit in London. United applies to AGVA tomorrow for a franchise. It got a SAG ticket last Friday (27).

Meanwhile, Ira Steiner acknowledged last night that a deal where Ashley-Stelner was to take on Ned Brown, who headed MCA's Coast literary dept., has fallen through.

Marvin Birdt, with MCA's film division in Hollywood and New York, for seven years, on Monday (30) joined Ziegler, Hellman & Ross in an exec post in its motion picture division.

## Wisconsin State Fair Sets Roster of Names

Milwaukee, July 31.

W. M. Masterson, Wisconsin State Fair manager, has the Dick Clark Show booked for Aug. 16-17 at the Fair's coliseum with Clark's second day coinciding with Youth Day, Friday, Aug. 17. Clark show will include Gene Pitney, Brian Hyland, Bobby Vinton and others including Bobb Lewis, the Bachelors and Gary Criss.

Some of the other acts, inked by Masterson include Nelson Eddy & Gale Sherwood; Anita Bryant, vocalist; the Wier Bros., comedy duo; Jerry Mahoney, puppeteer; Paul Winchell, ventriloquist; Mark Wilson's "Magic Land of Alakazam"; the Step Bros., dancers, and the Doran Bros., comedy duo.

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## Lower Case Acts

Continued from page 51

booking, such as billing clauses. The headliners have no such headaches since it's understood that they will top line. But the lesser acts need to have their prominence specified.

The agencies also point out that the acts in the middle and lower brackets normally find themselves in the situation where they have to be working nearly continuously and thus they force an agent to spend more time on their behalf or spend more time in talking to them and comforting them.

This situation was not only germane to the MCA talent division, but is also one of the problems faced by the William Morris Agency and General Artists Corp., among others.

The percenters, whether true or not, frequently maintain that the personal appearance divisions are operated only as a convenience to the acts. Their money making potential in a large office is so minuscule in comparison to films and television, that it really didn't pay. Certainly, they made money with it. However, they point out, that if the same effort and time were expended in either films or teevee, literati, or some of the other departments, the returns would be so much greater.

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and the Starliters

**BILL HALEY**  
and his Comets

**STEVE GIBSON**  
and the Redcaps

**HENNY YOUNGMAN**

**MICKEY SHAUGHNESSY**

**DAGMAR**  
with Dick Hinds

**The 3 CAPRI SISTERS**

**JANET STEWART**

Modern **INK SPOTS**

**ROD MCKUEN**  
and his Keystones

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the **Twisters**

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AQUA THEATRE RECORDS FALL:

# BOB HOPE SOCKO AT SEATTLE



BOB HOPE SANG LAZILY FROM BOAT: Overflow Crowd Took to Lifeboats for Hope Show

**HOPE GROSS HITS \$203,069; ATTENDANCE TOTALS 48,151 IN EIGHT PERFORMANCES**  
*Hope Show tops everything at World's Fair city*

## 1962 ATTRACTIONS at AQUA THEATRE

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AQUA FOLLIES

3-Week Run  
July 26 thru August 15

Gisele MacKenzie in  
"ANNIE GET YOUR GUN"  
July 2-7

BOB HOPE SHOW  
July 9-15

Bert Parks in  
"MUSIC MAN"  
July 17-22

SEATTLE, July 16 (Special).—The Bob Hope Show closed last night at the Aqua Theatre, topping every attraction in attendance and gross playing this World's Fair City. The SRO sign went up Saturday on the review. Final figures showed the variety show played to 48,151 people and hit \$203,069 in the gross handle.

Greater Seattle Incorporated, which brought Hope here for the engagement, was forced to bring in nearly three dozen rowboats from the adjacent Green Lake Boathouse to handle the overflow crowd at Thursday night's performance. Local American Red Cross officials provided two lifeguards to stand by for the unusual situation.



JULIET PROWSE, BOB HOPE, BERT PARKS, "Music Man" star, presented trophy to Hope, as Bob Hope Show smashes all Aqua Theatre attendance records in 8 performances.

## BOB HOPE SHOW PROGRAM

Bob HOPE

Juliet PROWSE

Jimmie RODGERS  
and the Fairmount Singers

Gene DETROY and the MARQUIS FAMILY

Francis BRUNN

JACK GORDON  
Emcee

CHARLES DECKER  
Conducting

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WALTER VAN CAMP, Managing Director

PROMOTION AND PUBLICITY: Jack Gordon Director: Mel Anderson, Miki Sullivan



# CURRENT BILLS

WEEK OF AUGUST 1

## NEW YORK CITY

**MUSIC HALL**—Michael Maule, Colleen Cokke, Lila Gage, Conchita Clarke, Alan Cole, Militaire, Rockwell, Corps de Ballet, Raymond Paige Symphony Or.

## AUSTRALIA

**MELBOURNE** (Tivoli)—Edith Georges, Betty Fasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Raphael & Model, Leo Fred Hess, Dorene Kinner, Alan Randall.

**SYDNEY** (Tivoli)—Sophie Tucker, Goffers, Campo & Maxwell, Dick Luby, Dalbrets, Koa Tiki Quartet.

## BRITAIN

**BLACKPOOL** (Tower)—Charles Carroll & Co., Brotons, Hugh Forgie & Co., Circus Williams' Lions, 2 Carnenas, Circus Knie's Horses, Zebras & Ponies, Doria Sisters, Four Seasons, Doreen Kinner, William Lenz & Chimpantes, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Circusettes.

**WINTER GARDENS PAVILION**—Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Reynolds, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

**OPERA HOUSE**—Ken Dodd, Kaye Sisters, Eddie Calvert & C-Men, Raindrops, John, Three Horses, Barbara Law, Derek Tavernier, Singers, Malcolm Goddard, Dancers, Jimmy Currie's Silver Cascade.

**BRIGHTON** (Hippodrome)—Max Bygraves, "Housewife" Eddie Gray, Ben Hur, Dula & Co., Two Tones, Arthur, John, Dalay & Day, Anthony Bygraves, Cycling Kirks, Lynton Boys, Goldie the Wonder Horse, Brighton Belle & Beaux.

**GLASGOW** (Empire)—Andy Stewart, Ian Powrie Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Sisters, Max Kay, Ernie Burns, Rosemary Manly, Leslie Robert's Silhouettes, Helen McLeod, White Heather Girls.

**LONDON** (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Roswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

**MANCHESTER** (Palace)—Adam Faith, Morton Fraser's Harmonica Rascals, Bill Billy Polceats, Dave Reid, Frank Meade, Joan Hinde, Rondart & Jean, Veronica Martell.

**MORECAMBE** (Winter Gardens)—George Mitchell Minstrels, Stan Stennett, Penny Nicholls, Peter Crawford, Trio, Two Pirates, Al Redding, Jeff Hudson, Eric Whiteley & TV Dancers, Mitchell Maids.

**VICTORIA** (Palace)—George Mitchell Minstrels, Tony Mercer, Dal Francis, John Boulter, Leslie Crowthorn, Marco Henderson, George Chisholm, Jazzy's, Schaller Bros. & TV Toppers, Jackpots, Mitchell Maids.

## Cabaret Bills

## NEW YORK CITY

**AFRICAN ROOM**—Afro-Caribbean, Johnny Barracuda, Trade Winds.

**BLUE ANGEL**—Lewie, Strelnak, Bob Lewis, Phoenix Singers, Peter Daniel 3, BON SOIR—Mel Martin, Three Flames.

**CHATEAU MORRIS**—Roberto & Alicia, Pupi Campo Or.

**COPACABANA**—Buddy Greco, Forbes & Villa, Joseph Mele Or., Frank Marti Or.

**EMBERS**—Jonah Jones, Four, Harold Quinn.

**HAWAIIAN ROOM**—Little Joe Jr., Wallani, Keola Beamer, Joanne, Hula-belles, Ted Auletta Or., Sam Makia Islanders.

**MOTEL ASTOR**—Eddie Lane Or.

**MOTEL NEW YORKER**—Joe Furst.

**MOTEL PIERRE**—Phil Wayne Trio.

**MOTEL PLAZA**—Kitty Kallen, Mill Shaw Or., Mark Monte Continental.

**MOTEL ST. REGIS**—Jean Barleaza Or., Chaucery Gray.

**MOTEL ROOSEVELT**—Gunnar Hansen Or.

**MOTEL SAVOY HILTON**—Louis, Ban, Trio, Ray Hartley.

**LATIN QUARTER**—Jack Durant, L & P Sater, Fredsons, Bob De Voe Dancers, Julie Gibson, Victor, Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonelvis, Jo Lombardi Or., Irving Fields Or.

**LIVING ROOM**—Matt Dennis, Bob Ferro Or.

**NO. 1 FIFTH AVENUE**—Hankinson & DeMaio, Marg London.

**SABRA**—Four Ayalons, Esther Tabb, Leo Fuld, Badco & Sharob, Louis Banne Or.

**SQUARE EAST**—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Lynda Segal, Eugene Trochick.

**UPSTAIRS DOWNSTAIRS**—Sudie Bond, Myra DeGroff, Cy Young, Hal Buckley, Arthur Siegel.

**VILLAGE BARN**—Ralph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Or., Joe Shay Or.

**VILLAGE GATE**—Theonius Monk, Ernie Hawkins.

**VILLAGE VANGUARD**—Shelly Manne, Bill Evans.

## CHICAGO

**BLUE ANGEL**—Christian Lamont Twist-Up Revue, Joe Darr, Carmen Hylton, Lord Montego, Patricia Charlotte Rae, Lord Carlton, Tito Perez Or.

**EDGEWATER BEACH**—Arthur Lyman Or., Don Davis Or.

**GATE OF HORN**—Miriam Makeba, George Carlin, Peter, Paul & Mary.

**LE BISTRO**—Dick Roman, Vic Casaccia Trio.

**LIVING ROOM**—Dakota Trio, Pat Harrington Jr., Joe Partello Trio, Sam DeStefano Trio.

**LONDON HOUSE**—Bobbi Gordon Quintet, Larry Novak Trio, Jose Bethan court Trio.

**SHUTTER KELLY'S**—Bob Newhart, Mari-lynn Lovell, John Trio, Marty Rubenstein Trio.

**PALMER HOUSE**—Pepper Davis & Tony Reese, George Tapps Dancers, Ben Arden Or.

**PLAYBOY**—Larry Storch, Forbes & Will, Jimmy Rushing, Carol Brent, Teri Thornton, Casey Anderson, Celeste Evans, Tony Smith Four, Harold Hervis Trio, Jim Atlas Trio, Joe Franco Trio, Hots Nichols.

**SECOND CITY**—"My Friend Art is Dead," Bill Alton, Del Close, Avery Darden, Mina Kolb, Dick Schaaf, Severs Schreiber.

**SAHARA INN**—Keely Smith, Boylan & Wald, Frank York Or., Joe & The Boys, Danny Loo, Trio.

**SHERMAN HOUSE**—Don Colby, Stu Allen, David Romaline Or.

## SUTHERLAND LOUNGE—Amanda Ambrose, Johnny Young Trio.

## LOS ANGELES

**CIRCO**—Donna, Arden Revue.

**COCOANUT GROVE**—"Can-Can," Fredy Martin Or.

**CRESCENDO**—Lennie Bruce, Anne Rimes, Johnny Desmond, Fran Warren.

**SINO'S**—David Allen, Jack Elton, Steve LaFever.

**INTERLUDE**—Troy Walker & Sisters.

**MOULIN ROUGE**—"West Side Story," SLATE BROS. — Kay Arpen, Ray Hastings, Herb Dell Trio.

**STATLER HOTEL**—"Chip Off the Old Block" Revue, Skinny Ennis Or.

**YE LITTLE CLUB**—Ruth Olaj, Joe Felix Group (4).

## LAS VEGAS

**CALIFORNIA CLUB**—Johnny Paul, DESERT INN—Edna, Arthur, Carl Hines, Arden Dancers, Carlton Hayes re. Lounge, Johnny Paul, Dave Apollon, Les Femmes, Michael Kent.

**MAGNIFICENT**—Chanelle Fowler, The Taylor, Bob Newkirk, Barton Dancers, Bill Reddie Or. Lounge, Lancers, "Vive Les Girls."

**EL CORRAL**—Johnny Paul, Allan Drake, Nat Brandwynne Or. Lounge, Lionel Hampton, Della Reese.

**BREMONT**—Newman Bros., Joe Pasko, Swinging Lads, Ricky & Gents.

**GOLDEN NUGGET**—Leon McAliff, Carl Perkins, Cindy Layne 4, The Three.

**MACINCO**—Bobby Darin, Allan Drake, Nat Brandwynne Or. Lounge, Lionel Hampton, Della Reese.

**NEVADA**—Jay Orlando, King Henry 4, NEW FRONTIER—"Life Begins at 12," SLIPPER—Tommy Hank, Hank Henry, Sparky Kaye, Bobby Clark, Cindy Emery, Danny Jacobs, Red Marshall, Dolores Prizant, Margie Elizabeth, The Three, Geo. Redman Or. Lounge, Chas. Teagarden Or., Jack Prince, Johnny LaMont.

**STARDUST**—"Lido de Paris," Eddie Or. Lounge, Kim Sisters, Kim Toppers, Bourbon St. Six, Nalani Kele, Apollon.

**THUNDERBIRD**—"Flower Drum Song," Jack, So. Arlene Fontana, Garwood Van Or. Lounge, Kirby Stone Four, Gaylords, Dick Stabile, Teddy Randazzo.

**TROPICANA**—"Polka Dots of '62," Ray Sinatra Or. Lounge, Jerry Colonna, Royal Hawaiian Revue, Al De Paulis 4, Du Bonnet 3.

## RENO-TAHOE

**CAL-NEVA** (Tahoe)—Dean Martin, Thebe Cal-Neva Lounge.

**NATTY MAINECK**—Orch. Lounge, Freddie Bell and Belibbons, Donnie Brooks, Linda Leigh & Lads, Willie Restrum.

**LIDO DE PARIS**—Linda Wilson Revue, Novelities, Andri Brothers.

**HAROLD'S**—Rusty Draper, Francis Bunn, Johnny Mann, Singers, Della Quinn, Don Conn Or.

**HARRAM'S** (Reno)—Louis Prima, Jack Ross, Sextet, Tunesmen, Twin Tunes, Big Boy, Little Boy, Nelson Ice Show, Red Kory, Rudy Rodarte.

**HARRAM'S** (Tahoe)—George Burns and Carol, Hanning, Four Preps, Gail Horner, Noble Orch. Lounge, Mary Kaye Trio, John Buzon Trio, Judy Lynn, Burgett & Doreen, Dancers, The Three, Dyson, Dennis, Count Quartet, Four Saints.

**HOLIDAY**—Joe Maize, Four, Coins, Surfers, Charles Gould.

**SAFES**—Jacob, Lobato Dancers, Buddy Lester, Joe Karnes.

**NEVADA LODGE** (Tahoe)—Bet Aires, Cutlers, Bert Jones Quintet, Don Lane & Madness, Inc.

**NEW CHINA CLUB**—Eagle Eye Shields, Patricia Valentine.

**ELITE** (Tahoe)—Murray Arnold, Bobby Page, Gloria Tracy.

**RIVERSIDE**—Harry Ranch, Billy Andre, Fred, Pamela, The Three.

**SPARKS**—Andrews Sisters, Tommy Noonan, Eddie Peabody, More Land Singers & Dancers, Foster Edwards Or.

**WAGON WHEEL** (Tahoe)—Lounge, Red Norvo & Maria River, Frank, Moe, Ginny Greer & Gallions, Modernists, Country Gentlemen, Showmen, Ed Stacy Revue, Don Rose, Pavillion, The Three, Or. Lounge, Lloyd Lindroth, Henri Rose & Bobby Stevenson, Magic Violins of Mexico.

## MIAMI-MIAMI BEACH

**AMERICANA**—Jack Young, George Arnold's "Artists and Models on Ice," Nicky Powers, Joe Day, Phil Richards, Johnny Flanagan, Wilton Clay, Mal Malkin Or.

**BALMORAL**—The Accents, The Voyagers.

**CARILLON**—Lou Walters' "Scandales de Paris," Julius LaRosa, Harry Mimm, PLAYBOY—Joe Conti, Randy Brown, Margie McGilroy, Irene Kral, Zeniths, John Gary, Sir Julian Trio, Chico Rand, Trio, Norm Geller Trio.

**ROSE**—Lido, The Three, Lads.

**THUNDERBIRD**—Frankie Scott, Berj Vaughan, Quartet, Sue Lawton.

## Unit Reviews

### Chip Off The Old Block (STATLER HOTEL, L. A.)

Los Angeles, July 27.

Barry Ashton production featuring Harold Lloyd Jr., Mickey Rooney Jr., Carole Costello, Beverly Hills, Stephanie Foster, Jay Nemeth, Sandra Wirth, Jacquelyn Gregory, Joy Laine, Joyce Nizzari, Patrice Jeffreys, Janice Pennington, Audrey Anderson, Paul DeRolf, Larry Masse, Gary Scharf, David Wilkinson; created and produced by Ashton, and Wolf Kochmann; staged by Ashton, assisted by Larry Maldonado; costumes, Lloyd Lani-bert; special music and lyrics by Donald Kahn; Stanley Style; lighting, Conrad Penrod; musical arrangements, Val Grund; Skinnay Ennis Orch (10); cover, \$2.

Presentation of Second Generation talent takes all forms and largely its effectiveness depends on how it is staged—to extract the ultimate from what, basically is just a novel idea. Such a novelty is fraught with peril as so often has been proved since Junius Brutus Booth carried onstage his swaddling clothed son John Wilkes.

In this instance, and for the purposes of this show, Barry Ashton has subtly made it all very entertaining, sans sweat, sans strain. By bulking lavish production numbers around the brief routines performed by Harold Lloyd Jr., Mickey Rooney Jr., Carole Costello, daughter of the late Lou; Stephanie Foster, Preston's spritely; and Beverly Hills, daughter of the late Joan Davis, there is no great burden on any of them.

The novelty is there, and it is enhanced in that none is intro'd; they are just cogs in a smooth, fast, sleek show. Each works alone briefly only several times, does his or her specialty, and otherwise is framed within full-stage romps.

Most refreshing is Ashton's idea of no nostalgia, no harkbacks to parentage. The advertising and program take care of that aspect. And along with the Second Generation trouper's there's the vet ventriloquist Jay Nemeth to add the comedy touch midway in the 70-minute show.

Beverly Hills already is a real pro. Her tipsy gypsy and "I Dig Wigs" routines are the revue's highlights; actually, "Wigs" is highly topical, lampooning femmes-penchant for such hirsute adornments.

Lloyd and Miss Costello are longer on personality than pipes, but their vocal bits are executed with bounce and they score. Miss Foster, very attractive, scores, too, and probably could more roundly with different songs.

Rooney, taller than six feet, plays guitar with a boyish charm that would sit well with any audience.

There's an extension to the Second Generation bit in that Donald (late Gus' son) Kahn and Stanley Style, son of Jule, wrote most of the songs—with this switch: Kahn did the melodies, Style the lyrics. It's the reverse with the paters. However, most effective two songs in show are by Sid Kuller and Lee Wener—"Dig Wigs" and Rooney's big moment, "The Sweet & Simple Folk Of Hollywood."

Ashton's production routines are sung and danced by Jacquelyn Gregory, Joy Laine, Joyce Nizzari, Patrice Jeffreys, Janice Pennington, Audrey Anderson, Sandra Wirth, Paul DeRolf, Larry Masse, Gary Scharf, David Wilkinson. They are a young, attractive lot who work with verve and provide excellent backstoppping.

Skinnay Ennis house orch (10) upstomps the show with eclat.

It appears a cinch after this show winds its 12-week-run here it will be bought by boites in the Las Vegas-Lake Tahoe-Reno belt. Was

## Mex Vaude Union

Continued from page 50

action against clubs. Club owners are too powerfully entrenched politically cannot be shuttered permanently. And girls support the need of "ficheo" (as mingling and B-girls tactics are known here) for money.

Ciudad Juarez, Matamoros, Reynosa, Tampico, Tijuana, Mexicali, Monterrey and other northern border and internal areas are wide open, and all performers except those in top categories either play ball or no category.

## New Acts

### BARBARA RUSSELL

Songs.

32 Mins.

Living Room, N. Y.

Comely blonde, billed as the United Artists diskier, has the prerequisites to go far. Displaying excellent taste in her garb and coiffure, Barbara Russell clicked solidly in this spot last week. She belts out most of her numbers but plainly points up her fine vocal control by being equally at ease with slower numbers. It's been quite some time since such an attractive miss has come along with such a vibrant, rhythmic voice.

Teasing off with "Could Be Start of Something Big," she plainly tips off that she has the pipes and personality. "Close Your Eyes," a slower tune, indicates Miss Russell's ability to do this type tune smoothly. The fast-moving "Never Be Another You" calls for deft diction and she has it, plenty.

"Misty," probably her top song, is one which she recorded for UA. "He's My Guy" is a sentimental blues piece with a more leisurely gait. Her finale, "Lots of Living To Do," is handled at breakneck pace. Miss Russell was a big favorite here, and should be around for some time to come. Wear.

### SALLY-JANE HEIT

Songs-Comedy

45 Mins.

Rive Gauche, Washington, D.C.

The city of Washington, best known for its politicians, has at times contributed importantly to show biz by producing Helen Hayes, Al Jolson, Kate Smith and others. A new local discovery is a young lady named Sally-Jane Heit, who is one of those rare truly funny comedienne.

She turned professional as an entertainer a year or so ago as one of the cast of four in the highly successful "Uniquicorn" satirical review which, at different times, played upstairs at two posh Georgetown restaurants. It did big business and sketches were used on a recent ABC-TV "Bell & Howell Closeup."

Miss Heit, with all her foolishness and freshness, clicked to the extent she has been given a one-woman show for the summer, up above the classy Rive Gauche eatery. The show merits attention from outside Washington. It is witty, sometime poignant, polished and full of zing. There are lots of laughs.

The blonde and tall Miss Heit could be described as a combination of Carol Channing and Carol Burnett. But the comparison is unfair to her because she has a style of her own and isn't imitating anyone. She plays comedy loud, often in the extreme and with a heavy hand. It works.

Her material, also prepared locally, is topflight. Shirley Grossman did all the music and lyrics, making up most of Miss Heit's performance. Sketches and dialogue were authored by Doris Adler.

Two sketches on Miss Arkansas in the Miss America contest are jewels. ("My talent," allows Miss Arkansas, "is cookin'... I'm gonna prepare a salad. A salad is a pome't 't'ha stummick...")

A big hit with the crowd among the musical numbers was "The Have a Piece of Cake for Your Psyche's Sake Waltz." Miss Heit gets a glorious opportunity to be silly with "I've Always Been SHY!" She shouts and stamps her way through, "I'm a Girl." Another, "I'm a Warm Blooded Dame in a Cold Blooded Game," is engagingly clever.

Her sole performance runs roughly 45 minutes, broken in half by a 15 minute intermission. Miss Grossman plays the piano for her. Carp.

### JUDY CURTIS

Songs.

20 Mins.

Trolley Hol, Los Angeles

At the moment a conventional, pretty and vocally unpolished singer, Judy Curtis occasionally comes out with a belting tone that shows she is capable of more and it could come with experience. Singer is still shaky and needs considerable security to overcome wavering voice and a few wobbly notes.

Miss Curtis' greatest asset is

her own appearance. She is much like a little girl with big, bright eyes, a nice, winning smile and a personality that lifts. She has freshness that will aid her when the act is more set. At the moment, her shining numbers are specialty material topped by an audition song that gives her a chance for comedy and a Hollywood special about an extra. Both have nice patter bits. Straight, she ballads well on "In Other Words," mixing the little girl voice with the sporadic power that will be a boon later. Better arrangements and a more definite style will be helpful. Date.

### BOYLAN & WALD

Comedy

27 Mins.

Sahara Inn, Chicago

Former singer Buddy Boylan and comic Danny Wald have been partnered for a year, but escaped New Act perusal as a pair to date. The duo's approach is essentially that of Martin & Lewis, with Boylan starting to sing only to be harassed by Wald's manic interjections. In the few bars of "All Or Nothing At All," Boylan shows a more than adequate set of pipes, further usage of which would give their turn an added dimension.

Wald's facile mugging and Boylan's well-timed straight lines are generally superior to the material with which they work, although they frequently rise above the lack of content through enthusiastic animal high spirits. Wald has a few sharp impressions, and this area too, deserves expansion in their outing.

Centrepiece is a fractured, fairy tale, which Boylan reads and Wald acts out. It's not a heavyweight piece of material, and in less energetic hands would have tough going. Wald often rescues this routine with his zany side excursions.

Pair show top potential for almost any nifty situation given stronger material to work with. Mor.

## Labor Dept. Ruling

Continued from page 50

being made for the ruling by others, including Dick Jones, who says that it makes the seizure of the Philly executive board illegal, and it will force the local to elect its own officers and take actions which can be independent of the national office. Under present AGVA procedure, each branch now a local elects its executive board, which may make recommendations to the national office for adoption. Opponents now claim ruling gives each local a degree of local autonomy, and it may approve of its own national board members. Under present procedure, some board members haven't been in the cities they represent for many years. Jay Lester, for example, representing Denver, maintains a permanent home in Brooklyn. Al Tucker, representing Detroit, no longer lives there.

Fase stated that he will go to Philadelphia, call a meeting of the local, and discuss differences with the membership.

## New Nitory Bid'g

Continued from page 51

comic Larry Alpert and Emil Cohen, raconteur. The performers in resident status are at liberty to take shows elsewhere, but must be on hand four nights weekly for the G guests.

The new type stock company is likely to spread to all the hill country hostels with the increase in nitory building. All the hotels are getting away as much as possible from presenting shows in playhouses. There's a chance for liquor sales when the displays are oriented to the cafes and lounges. There has to be a semblance of activity at virtually all time in the evening. Some hotels encourage performers to come in make an appearance, others have tried to make their lounges the centre for acts to congregate. However, it's become policy at Grossinger's to maintain a resident staff for the nitory and lounge. Other hotels are following suit in this respect.

**Desert Inn, Las Vegas**

Las Vegas, July 24.

Eddie Fisher, Phil Ford & Mimi Hines, Bill Carey, Donn Arden Dancers (12); Carlton Hayes Orch (23); presented by Wilbur Clark; produced by Frank Senne; choreography by Donn Arden; \$4 minimum.

Eddie Fisher's "comeback" moved up another solid notch as first-nighters here eagerly applauded his extremely pleasant song-session. In for a two-week gig, Fisher has another strong act—Phil Ford & Mimi Hines—on the bill which assures SRO biz.

Fisher seems to have new authority in his voice, and he kids the recent events in which he's been involved—without naming names. "I was here about a year ago at the DI," he says. "Nothing much has happened since then. Well, a few things." Then he talks about the astronauts, and the I.A. Angels. When he sings "Never On Sunday" in Greek, he dedicates it to Spyros Skouras. "...who has had a lot of trouble with Marilyn Monroe and Cleopatra." They started that "Cleopatra" picture so long ago they could have used the original cast—and I wish they had!

It may be coincidence, but some of the songs Fisher sings have titles which could apply to his domestic situation ("Don't Let It Get You Down," "Stay In Your Own Backyard," "It Could Happen to You," "This Nearly Was Mine"). He gets most applause for his Jolson medley and the reprise of his platter clicks. He looks tan, rested, and happy, and winds the turn with his "new favorite," "The Sweetest Sounds." Eddy Samuels smoothly guides at the 88, and Colin Romoff helmed the Carlton Hayes orch '23 at the prem.

Opening show was overlong, so both Fisher and Ford & Hines obviously will have to do some editing. The comedy team presents a generous supply of new material in this outing, and it comes across as fresh, original, and very funny. Miss Hines, the shapely, buck-toothed pixie, is a delight. Her voice is excellent, and her antics blend ideally with musician-straightman Ford.

A Donn Arden production number, effective in its simplicity, parades the dozen beautiful chorines while handsome, virile vocalist Bill Carey does his usual fine job. Anna Maria Alberghetti opens here Aug. 7.

Duke.

**Shoreham, Washington**

Washington, July 24.

Roger Williams, Bob Cross Orch (14); Gao Quintet; \$3 cover.

In his first nitery date in six years, Roger Williams is a strong attraction on the Shoreham Hotel's posh Terrace, where he is giving a shortened form of his concerts.

A carefully placed network of mikes save the quality of his music from less in the open air. From the standpoint of sound, there is little noticeable difference between his current engagement and his other Washington evenings in Constitution Hall, with all its acoustical embellishments.

He has an expertly devised "history" of popular piano. It allows him to mimic a number of the greats of the keys, Duchin, Cavalero, etc.

Coincidence of his return to clubs is that his last nitery booking was in 1956 in Dallas where showbacking was provided by the Bob Cross Orch. Cross has been at the Shoreham for several years, and with Williams' own musical director, John Morgando, on drums, again lent the able music support.

The Cross group is also fine for dancing, alternating with the snappy rhythms of the Gao Quintet.

Carp.

**Mister Kelly's, Chi.**

Chicago, July 23.

Bob Newhart, Marilyn Lovell, John Frigo Trio; \$2.50 cover.

Back at his home stand, Mister Kelly's, Bob Newhart has them standing in line for his white collar humor. Despite his rating defeat in the video vane and his avowed dislike for niteries, he is working with greater assurance and seeming enjoyment of his work than ever before. It appears that Oscar and George Marienthal have another winner in their recent

succession of powerhouse bills for by routines, is delivered with a first. Newhart's patter and ad libs are both astute and relaxed and his storytelling, even on his stand-by routines, is delivered with a first time enthusiasm. He has a great ear for the incongruous in everyday life and the thespian ability to reconstruct them. In a new routine, he does a carbon of inarticulate explorer narrating a film of his adventures on teevee. The idea is simple, but Newhart builds it for big yucks. He also scores with a takeoff on a meeting of chariot salesmen in ancient Rome.

His regular stories remain sure-fire. He acts out an anecdote of a fearful guest in a house with large dog to top comic effect, indulges in some mild irony as he portrays a company retirement party replete with stuffy executives and a g. of h. that gets drunk and creates a scene, and finishes with his nonpareil characterization of a polite driving instructor with an inept student. It would appear from his easy manner that Newhart has softened in his attitude toward nitery audiences. At any rate, it's apparent that they like him.

Show-opener Marilyn Lovell is a tall and slender redhead with a pixieish seductive way with a song. Abetted by wide blue eyes set in an expressive face and a solid set of pipes, she quickly overcame the Newhart-anticipating restlessness and went on to solid auditer reception.

Mor.

**Maguire's, Fire Is., N. Y.**

Marty Cavanaugh, Charles Williams Trio; no cover or minimum.

There's a happy piano at Maguire's bayfront bar. Marty Cavanaugh, who rules over the saloon. Steinway doesn't believe in furbelows or frills. In his book it's the beat that counts and it's to be delivered without any unnecessary keyboard dressing.

Result is a throwback to the honkytonk piano styling that serves to keep everyone in a frolicsome mood. Cavanaugh, a vet. Long Island performer, has little patience with today's intricate showtune offerings. He prefers melody and he finds it mostly in the frisky repertoire of the Dixieland school.

"Alabama Bound," "Waiting For The Robert E. Lee" and "Roll On Mississippi Roll On" are samples of the kind of music he goes in for, and for audiences who've been conditioned the past couple of years on Mitch Miller's simple "Sing Along" technique, it's just right. Cavanaugh occasionally refers to his style as "sing music"—it's a workable description for there's plenty of join in vocalizing during the course of a set and there's even a bongo and some brushes available for non-pro buffs who want to help out with a rhythm accomp.

Cavanaugh does his work in Maguire's elongated outside taproom throughout the week. In the inside dining room, which has a substantial teeping area, the Charles Williams Trio comes in for a weekend stand. Williams' piano, Frank Lunzer's drums and William Woods' bass knock out a serviceable dance tempo with a repertoire of familiar that's quite pleasing.

Gros.

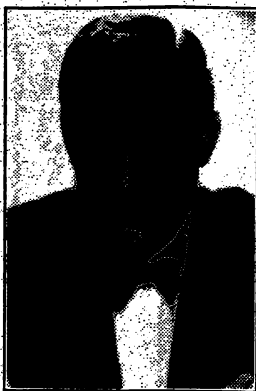
**Tidelands, Houston**

The Cables' 4, Elaine McKenna, Don Cannon Orch; 6; no cover or minimum.

The Cables are four personable young men from San Francisco (Don McCarthy, Jim Britt, Chris Cundall and Larry Dolgin) who join the ranks of personable young singers now making the rounds. However, this group has a little more going for it. The boys have lively arrangements and usually their humor is fresh.

Voices blend well, but pursuing the humor phase, no matter who started the style Don McCarthy perhaps would do well to drop his exact carbon of Tom Smothers of the Smothers Bros. as the brothers have had more national exposure and this seg of the Cables' humor makes them more copy cats than hep cats.

Elaine McKenna is the first two-week holdover in the history of this club. Cannon's combo is always at best when backing lively groups, such as Cables, or tune stylists, such as Miss McKenna. Show plays two frames. Skip.

**ALAN KING**

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**Hotel Plaza, N. Y.**

Kitty Kallen (with John French), Milt Shaw Orch, Mark Monte's Continentals; \$250 cover.

Some years ago, Kitty Kallen was slated to open the regular season at the Persian Room, when she became ill. This engagement is not the payoff for that cancelled date, but the bow of a new Miss Kallen, slightly more matured and certainly more assured than the performer previously scheduled. Miss Kallen hails from an era of singers and came up the same way as some of the best remembered thrushes. She was the vocalist with the Jack Teagarden, Jimmy Dorsey and Harry James bands, after which she went into business for herself. Aided by click disks, she was an important entity until illness took over.

In her current Persian Room comeback, the Plaza has a performer of merit and charm who can brighten up the summer festival aspect of New York. Miss Kallen displays confidence and ability to communicate with her audience with no lost time. She shows the knack of letting her hair down before the covert payers, in a manner that would make an assemblage appear churlish if they didn't respond in kind. Miss Kallen gets the audience involved in several antics including singalongs, dance-with-me's and also distributes coins as part of "This Little Penny." At one point, she got her arranger, Milton DeLugg, on the floor and had him sing with her. She gives the spot a fiesta atmosphere.

Miss Kallen's voice is in top shape. It has style and mellowness as well as pliability. Her tunes have been tastefully selected, roaming the range from some of the tunes with which she has been associated in to evergreens from musicals she's been in. There are also novelties as well. Her repertoire has a sense of roundness and she makes very much of her floorstunt. The mechanics of the number in which she gets patrons to terp with her still need much work; but otherwise, Miss Kallen has an admirable floorturn. Sardonically, she measures up well in a Katherine Kuhn gown. John French conducts the Milt Shaw band for her at the piano.

Milt Shaw provides the dance incentive, and Mark Monte continues more of same.

Jose.

**Dunes, Las Vegas**

Las Vegas, July 26.

Eleanor Powell, Rip Taylor, Bob Newkirk, Arturo Romero and His Magic Violins (13); Bill Reddie Orch (16); presented by Major Riddle; stage direction Eddie Lynch; \$4 minimum.

Eleanor Powell's third trip of the Arabian Room is the best showcase for her talents—she got rid of her dancing boy teammates and presents a classy one-woman show integrated with the fine music of the Arturo Romero string group and the Bill Reddie orch. Result makes the act a strong candidate for repetition as a tv spec.

Adding to the strength of the overall bill are two highly talented newcomers to Vegas—Rip Taylor and Bob Newkirk—and a holdover production number.

Miss Powell tosses in just the right amount of nostalgia into her

turn, via patter, color slides, and film clips. Charm and genuine warmth comes across the footlights; it's obvious she's doing what she likes to do—in fact she tells about the good time she's having as she sings a clever bit of special material. Tony Charmoli's excellent staging weaves the Romero violinists into the act with top drawer effect. Singer Newkirk is a handsome young man with outstanding personality, vocal range and control. He preceded Miss Powell with a stint of his own "Bye Bye Baby." "Let There Be Love," "Maria," "Hava Negila" then returns for the finale to sing a medley of hits from her shows.

Rip Taylor is a freshman to these parts, but he retains some of the best qualities of the seniors. He has a magnificent comedy face which he uses to best effect in a crying jag while tossing out some very funny dialog. His impressions (Pearl Bailey, Louis Armstrong, Billy Daniels) seems to spoof the impressionists, which make them doubly yockable. Taylor's success in this show is certain to make him a Vegas regular.

Miss Powell and Co. will be here until Aug. 30, when Tony Bennett, Dan Rowan & Dick Martin return.

Duke.

**Living Room, N.Y.**

Matt Dennis, Barbara Russell, Pat Cooper, Bob Ferro Trio; \$1.50 minimum.

The Living Room has a slick lineup with this new bill. Only Matt Dennis, who has the top spot, is widely known here and along the Atlantic seaboard—and deservedly so. He really makes the current layout jell via his piano and vocalizing, but it's his former efforts that brings the heaviest milking.

Barbara Russell, who's done recordings (New Acts), is another singer on this show. She is known as an aud-pleaser and a worthy addition to the long line of femme warblers who have appeared here. Comedian Pat Cooper, who has the tough task of opening without anything except the announcement that he's the comedian, was liked by this crowd. Standup type of comic, Cooper seems to be searching for a suitable routine. He has the talent to make it once he straightens this out. His best is the imitation of the Spanish-language radio station announcer and comic.

Dennis, who's been around for some time, has "So Relax, Take It Easy" for his starter, and he has the aud nibbling from his talented fingers from then on. "Manhattan" affords him a chance to rattle the ivories. His singing of "Violets For Your Furs" had double meaning when his auditors realize he had composed it. Another ballad which he wrote, "It's Over, It's Over," is put across in easy fashion. For contrast he does "Dancing Cheek To Cheek" which gives Dennis an opportunity for more piano gymnastics.

Per usual, the Bob Ferro Trio plays the show.

Wear.

**Le Cabaret, Toronto**

Toronto, July 26.

Jennifer Marshall, Jake Turner Trio; \$1.75 cover.

On her return engagement within the year at this posh free-spending spa, Jennifer Marshall stayed on for an unprecedented 50 minutes on opening night. Fresh from her six-weeks tour of South America, she made her entrance from the back of the room wearing a Chinese red silk evening gown, singing "Make Someone Happy."

All her arrangements are by Ben Bennett but she writes her own special material. Miss Marshall has a low, throaty voice, which she uses efficiently, in alternate belt-out or ballad or sotto voice styling. Segues into a bouncy "Gee, It's Good to Be Here" and then settles down to her twice-nightly chores.

She mixes her pops with balladizing and made-up-on-the-spot calypso. She is a big click judding from the jam-packed room who had turned out for her return.

Her table-hopping in improvised calypsos proved a hit with the customers, plus her "Daddy, Surprise Me" and "Yellow Bird" latter a capella. Outstanding arrangements include a swing style of "Bill Bailey," a blues arrangement of "In Other Words" and a bouncy "Daddy, Surprise Me."

For change of pace, there's a Ted Lewis medley and a rousing "Saint" finale.

McSlay.

**Sahara, Las Vegas**

Las Vegas, July 24.

Pat Boone, Bobby Ranssen, Morland Dancers (16); Louis Basil Orch (23); produced by Stan Irwin, choreography by George Munn; \$4 minimum.

Pat Boone, in his Las Vegas debut, scores as a personable, easy-going performer who should have been here long ago. Bill balancer is standup comedian Bobby Ranssen, one of the better tossers of levity.

Boone's familiar recording voice offers such numbers as "Am I That A Shame?" "Tutti Frutti," "Friendly Persuasion," "Bye Bye Blackbird," "Speedy Gonzales," "Smoke Gets In Your Eyes," "That Old Feeling," "Tenderly," and "Exodus." He has a winning boyish charm, and punctuates his songs with pleasant patter. Highlight of the turn is a bit of special material about his four daughters—and the still optimistic outlook for a son.

Ranssen, except for the hilarious—if lengthy—explanation of how he's going to take over the world with his Diner's Card, brings in all fresh material. It's topical, and brings up such subjects as Tristar, new tv gags, and of course, the Kennedys.

The Louis Basil orch back the show and there's a colorful Morlandis curtain-raiser featuring 16-girl line.

Date.

**Living Room, Chi.**

Chicago, July 23.

Dakota Staton, Pat Harrington Jr.; \$2.50 cover.

Dakota Staton did 60 minutes for her opening night show at the Living Room, and made it extremely difficult for Pat Harrington Jr. to recapture the song-sated audience with his low-key humor. Considering the moderate size of the room and Miss Staton's aggressive singing style, it might have been wiser for Danny Segal to have Harrington open the show.

Miss Staton has a powerful delivery and a distinctive style, combining a respect for the melody with the freedom to toy with it. She's somewhat less flexible in her tempo, and oftentimes applies the same hard beat to her ballads that she does to jazz tunes. It's this latter lack of variance in rhythm that makes an hour of her songery in a medium-sized room, a long session.

She gets most of her change of pace from some fine arrangements and some potent vocal dramatics, clicking with such numbers as "What Do You See In Her?" "Give Me The Simple Life," "I Need Your Love" and a well-turned "Cherokee." Miss Staton blunted her turn considerably with some non-stop plugging of her records, in one case a back-to-back record plug for her preceeding and upcoming numbers. It's a practice that should lose more friends than it does sell records.

Harrington is a facile anecdotalist with some well-conceived and fresh stories. He achieved his best yocks with a long tale of a golfer who brings a gorilla to a country club as his partner, and hilarious story and impression of Lawrence Welk at a jazz festival.

Mor.

**Showcase, Portland**

Portland, Ore., July 24.

Al Hibbler with Roland Hanna, Herkie Styles, Darrell Kaufman Orch (15); no minimum or no cover; \$1.50 Sat.

Bossman Walter Kremmel has completely remodeled his Bali Hai Supper Club into a modern, class spot with enlarged elevated stage and new name. Two act policy continues. New layout is strong fare and should keep the house filled for the next 10 days despite the terrific heat and transient outdoor attractions.

Al Hibbler is making his Northwest debut and is in command all the way. Singer pleases the trade with his songolog of pop ballads and blues tunes. Jazz pianist Roland Hanna batons the house crowd from the 88 and leads Hibbler, who is blind, off-stage after 30 minutes with applause still filling the room.

Comic Herkie Styles is new in this territory. In the tough opening spot, he gets the entertainment seekers off their mitts early with his one-liners. Fresh, clean material combine with fast delivery to make his tune outstanding. He terps and chirps "The Old Jokes" and begs off nicely after 35 minutes with "I Hope That You Like Me."

Feve.



## Shows Abroad

## Plays for England

English Stage Co. presentation of two one-act plays by John Osborne, "The Blood of the Bambergs," staged by John Dexter; filmed sequence, Dexter, Desmond Davies and Tony Gibbs, and "The Plain Cover," staged by Jonathan Miller; decor for both, Alan Tagg; music, John Addison. Opened July 19, '62, at the Royal Court Theatre, London: \$2.50 top.

**THE BLOOD OF THE BAMBERGS**  
Wimple James, James Cossins  
Cameraman John Maynard  
Lemon Billy Russell  
Floor Assistant Barbara Keogh  
Brown Glyn Owen  
Taft Graham Crowden  
Withers Anton Rodgers  
Guards Tony Caunter  
Jimmy Gardner  
Footmen John Maynard  
Woman Avril Elgar  
Archbishop Alan Bennett  
Reporters Robin Chapman, Barbara Keogh, Tony Caunter, Constance Lorne, Jimmy Gardner

**UNDER PLAIN COVER**  
Postman Billy Russell  
Tim Anton Rodgers  
Fenny Ann Beach  
Stanley Glyn Owen  
Reporters Robert Eastgate, Donald Froeden, Rolly Chapman, Tony Caunter  
Bridegroom's Mother Constance Lorne  
Bride's Mother James Cossins  
Bridegroom's Father James Cossins  
Bridegroom John Maynard  
Bride's Brother Norman Allen  
Bride's Father Jimmy Gardner  
Walter Charles Lewsen  
Guests Barbara Keogh, Pauline Taylor

In these two one-act plays, John Osborne takes successive swipes at the Establishment and at the press, but he is far off his target. The satire for which he strives in the opener is lost in the padding, and the effect in the second piece doesn't make the intended impact. There seems little likelihood that Osborne's "Plays for England," as he calls them, will prove acceptable to English audiences or, for that matter, to audiences elsewhere.

The first part of the double bill, "The Blood of the Bambergs," runs almost an hour-and-a-half, with a great deal of extraneous material. It is intended as a cynical study of royalty and the Establishment, and though there are occasional flashes of wit, the labored satire is not of the standard for a writer of Osborne's calibre. Filmed sequences have little more than gimmick value, and the incident they depict could as well have been portrayed on the stage.

"Bambergs" opens in a cathedral as a television commentator is describing the setting for the next day's royal wedding. Then comes the news (withheld from the public) that the bridegroom has been killed in a car accident. By coincidence, however, a press photographer found sleeping in the cathedral bears a striking resemblance to the dead prince (it transpires that he's the king's illegitimate son), and he is persuaded to be the substitute groom.

These coincidences are followed by farcical situations in the palace, when the substitute groom is being rehearsed for the ceremony. There is a pointless incident involving a loyal woman who kills herself after the pseudo prince has kissed her hand, and another involving a footman who turns out to be a photographer in disguise and is shot by one of the court officials.

John Dexter seems on unsure ground as director, and there is little evidence of his authoritative skill. The acting also is uneven, though John Meillon gives a persuasive portrayal as the groom, and Vivian Pickles a sharp and incisive study as the princess. James Cossins as a tv commentator, Glyn Owen as a Socialist minister, and Graham Crowden as the man from the Palace, offer useful support.

"Under Plain Cover" is totally different in style and form, and though not overlong, is also unsatisfactory. Anton Rodgers and Ann Beach play a young husband and wife with a fetish for dressing up, he as a doctor, a lord and a boxer, she as a housemaid and a girl guide.

Every day the postman brings large parcels (in plain covers) of women's knickers, which they discuss at length in almost lyrical prose. They appear to be happy until a newspaper discovers they are really brother and sister. That's the basis of Osborne's misdirected sleds-hammer attack against press intrusion.

Jonathan Miller, one of the talented "Beyond the Fringe" team, has made his first directorial effort with the play, and has done reasonably well. Under his guidance, Rodgers and Miss Beach turn in

smooth performances, but none of the other characters (apart from one of the newspapermen) is clearly defined. That, however, is probably due to the construction of the play. Alan Tagg's sets are fine.

Myro.

## Trauminsel

(Dream Island)

Bregenz, Austria, July 21. Bregenz Festival production of musical in two acts (19 scenes). Book by Robert Gilbert and Per Schwenzen; music by Robert Stolz. Stars Hedy Klug, Claudio Nicolai, Jean Cox; with Franz Hoebbling, Stephan Skodler, Dagmar Hermann, Lydia Weiss, Hilde Konetzni and Fritz Hoppe. Directed by Adolf Rott. Setting: Walter Hoesslin; costumes, Grete Volters; choreography, Victor Gsovsky; musical direction, Robert Stolz. Vienna State Opera ballet orchestra (65). Bregenz Festival chorus (40) directed by Rudolf Schramek and Gerhard Allinger. Six radio stations throughout Europe broadcasted the opening. Premiere at Bregenz, Austria, July 21, '62: \$3.30 top.

With a superb production of Robert Stolz's latest musical "Trauminsel" ("Dream Island"), the Bregenz Festival in its 16th year sets a milestone. It has discarded the tradition of presenting classical works only. The enthusiastic reception of this world premiere, as well as the immense international interest, are sufficient proof that Bregenz will profit financially and artistically.

As the title indicates, it is especially fitted for the floating stage on Lake Constance. In fact, the city fathers of Bregenz for years sought something for that purpose. The libretto by Robert Gilbert and Per Schwenzen sets "Dream Island" off the Isthmus of Yucatan, with its Inca lore.

The two leads, Hedy Klug and Claudio Nicolai, are matched evenly, their voices flawless and acting excellent. Jean Cox is good as the Canadian, adding a lot of humor to his tenor. Dagmar Hermann as the man-hunting widow is ditto; her rendition of "Men, Men, Men" is a gem.

Hilde Konetzni makes a great deal out of her feature role, garnering one of the best solo numbers: "I Look Around and Remain Silent." Franz Hoebbling impresses as the cantina owner, as do Lydia Weiss, Stephan Skodler and Fritz Hoppe.

The perfect blending of Robert Stolz's fetching melodies with paprika Mexican rhythms give this show an impact and exciting atmosphere. The score contains an unusual assortment of ballet and chorus numbers. Stolz proves, once more, that he is the master in Europe of composing music for ballet. His intuition, combined with tremendous experience and technique acquired in a lifetime, account for the highest standard of the melodious score in this particular field. The broad theme of "Far Away in Yucatan" is interwoven as counterpoint, suddenly and unexpectedly turning into a modern valse vivo, a jubilee chorus of today's Mexico.

Jean Cox's follow up with a Spanish-bloss ("Quasi Blues") and "O Donna Rosa," in maritimo, go over big. "There is a Marriage in the Village Today" and the "Corrida," with stringband accentuation, puts stress on pantomime. Cox also registers nicely with "Hasta Manana." For the big love scene between Hedy Klug and Nicolai, the composer contributed a moderato blues, "I Fell in Love a Thousand Times—Always With the Same Girl," an exciting lyric. A Mexican folk-dance in chachabague rhythm follows. Jean Cox and Lydia Weiss's "Two Are in Love But Are Not Aware of It" impresses. "When the Sunshine Smiles" is the second showstopper. It is the top number for ballet and chorus of the entire production and the first act finale.

All the elements of this gigantic production have been fused masterly by Adolf Rott, whose direction is superb. He makes startling use of the big floating stage.

The Victor Gsovsky choreography is modern and imaginative. He handles the talents of the Vienna State Opera Ballet effectively. The settings by Walter Hoesslin are commanding and the gimmicks work perfectly. Costumes

by Grete Volters are colorful. The lighting effects deserve praise. Stolz conducts his score admirably. The Vienna-Symphony was enlarged by three special percussion musicians playing South American instruments. Maas.

## Brush With A Body

London, July 23.

Anna-Deane Wiman & City Stage Productions Ltd. presentation of a three-act comedy drama by Maurice McLoughlin. Staged by Richard Dale. Scenery, John Barrie. Stars Mary Merrill, Jack Watling, Patrick McAlinney, Gladys Henson; features Bernadette Milnes, J. Grant Anderson. Opened July 19, '62, at St. Martin's Theatre, London: \$2.95 top.

"Brush With A Body" is an artless comedy thriller, which provides no thrills and precious little comedy. Evidently a successor at this theatre will be required pretty soon.

The author has hit on a grisly little idea which he has not developed. Instead he trips up himself, his cast and his audience with a mass of reiteration, frenzied by-play and padding; inadequacies by author, director and some of the cast all contribute to a tedious evening.

The storyline concerns the efforts of a family to dispose of a corpse discovered up their chimney by a cheerful, tipping, blackmailing Irish sweep. First the young psychiatrist and his two sisters want to dispose of the body to avoid unwelcome publicity.

Matters grow worse as they believe that there may be family reasons for its presence. Mother comes home from a holiday, takes charge of the situation and, in most incredible fashion, satisfies as boneheaded a police inspector as even the world of legit farce has seen.

These proceedings are decked out by frantic coming and going but with a minimum of wit. Mary Merrill, who in such affairs as "Arsenic Old Lace," "Ladies in Retirement" and "Shop at Sly Corner" has become used to run-goings on, flutters into the picture half-way as the slightly scatty mum with a secret. She infuses a welcome air of professionalism. Patrick McAlinney is also good as the sweep.

Gladys Henson plays a typically grouchy, illiterate housekeeper, and Jack Watling as the psychiatrist only to make an excuse for a couple of jokes about coughs barely survives his unequal task. Understudy Pat Gilbert substituted at the opening performance for Pat Marshall, stricken with appendicitis.

Richard Dale's direction needs greater discipline and sense of timing. John Barrie's single set is okay.

## Say Cheese!

Amsterdam, July 10.

Jack and Jill Lardis presentation of a Playhouse International production of revue with music by Peter Kok. Dub Dubola. Staged by Denys Palmer; settings, Wim Buijster; costumes, Ren Roeterink. Features James Irwin, Ricardo Sarroga, Gary Cummings, Robin Fitzgerald, Hedy d'Ancona, Natasha Emanuel, Jan van der Meer. At the Brakke Grond, Amsterdam: \$2.50 top.

This is the fourth intimate, English language revue given a summer presentation in Amsterdam by the American couple, Jack and Jill Lardis. It has become custom that title has some double entendre, and it must become extremely difficult to find one that is not offensive to the Dutch.

After "Going Dutch," "Going Madly Dutch," and "We're in Dutch Again," this season's program is aptly titled "Say Cheese!" With its funny songs, sketches and dances, the public probably will laugh.

The show, suffering from a shortage of good sketches, is not too original, with its antiquated cruelty jokes and Feiffer-type monologues. The songs are all right; however, and have good lyrics.

"Say Cheese" has a bright cast headed by English comedian James Irwin who, tongue in cheek, animates the humor. Outstanding is singer-dancer Ricardo Sarroga, who also appears in the sketches. He is especially good in such numbers as "Under the Water" and "Wonderful Barstools."

Robin Fitzgerald is the leading lady, seconded by Dutch actresses (Continued on page 58)

## Asides and Ad Libs

Scuttlebutt from Dallas is that the projected touring production of "How to Succeed in Business Without Really Trying" will be the State Fair booking for 1963. The hope also is that a road edition of "A Funny Thing Happened on the Way to the Forum," will have its break-in as an offering of the 1963 summer musical season at the State Fair Music Hall.

In Stratford, Ont., they're betting that next year's Shakespearean Festival productions will be "Antony and Cleopatra," "Timon of Athens" and "Cymbeline," plus a non-Bard play... Brooks Atkinson, bi-weekly columnist of the N.Y. Times, reportedly was largely instrumental in getting the Shelley Players, of suburban Albany, to take over the old Vanderbilt Theatre in Greenville, N.Y., as a strawhat, renaming it the Greenville Playhouse. The former critic is a resident of nearby Durham, N.Y.

John Chapman, drama critic of the N.Y. Daily News; Helen Bonfils, the newspaper publisher and Broadway producer; Mary Chase, the playwright, and Virgil Thomson, the composer and former music critic, and Robert Downing, a Broadway stage manager and author, were guests last week at the home of Dr. Campton Bell, head of the drama department of Denver Univ., which was producing Downing's play, "The Limbo Kid"... Walter Spindler, treasurer and co-founder of the Bergen Players, of Bergen County, N.J., underwent minor surgery last week at the Riverdale Hospital, Oradell, N.J.

The Barnard-Columbia Summer Theatre is presenting a revival of "The Boys from Syracuse" opening last night (Tues.) and continuing through Aug. 11, at the Minor Latham Playhouse, N.Y., on the Columbia campus. The musical is being played by professional leads, students of the two colleges as singers and dancers.

The N.Y. Herald Tribune review of the American Stratford Festival production of "Shakespeare Revisited," by Judith Crist, the sheet's drama editor, was a knockout, in quality as well as critical impact. The show, starring Helen Hayes and Maurice Evans, is being offered in repertory with "King Richard II" and "Henry IV, Part One," at Stratford, Conn.

Harry Kalchauer, of the William Morris Agency in New York, planned to Toronto last week toicker for rights to a selection of songs and sketches from 15 seasons of Mayor Moore's annual revue "Spring Thaw." The idea is to do a "best of" production, probably off-Broadway. The show closed last Saturday (28) at the Crest Theatre, Toronto.

## Stock Reviews

## There Must Be a Pony

Coonamessett, Mass., July 24.

Alan Pakula & Joel Schenker, in association with Eleanor Biesinger, presentation of three acts in three acts by G. Wood. Staged by John Stix; setting, Jim Ryan; lighting, Roger Johnson Jr. Stars Myrna Loy, features Donald Woods, Peter Nichols. Opened July 23, '62, at the Falmouth Playhouse, Coonamessett, Mass.: \$3.95 top.

Sally Knapp... Alan Miner... Edwin Saltzman... Peter Helm... Josh Cydney... Myrna Loy... Rita Cydney... Sam Greene... Roy Clymer... Donald Woods... Ben Nichols... Ted Tesse... Jay Savage... Barbara Mostel... Marge Graham... Barbara Mostel... Sid Traylor... Edward Terry... Mrs. Nichols... Mary Patton... Ardeth Long... Adelaide Klein... Ed Hannah... Harlan Tuckman

Tentatively scheduled for a Sept. 27 opening in New York, Jim Kirkwood's "There Must Be a Pony" in its test run at Sidney Gordon's Falmouth Playhouse, does not display enough quality to make its future prospects very bright.

A son of James Kirkwood and Lila Lee, screen stars of Hollywood's early days, the author presumably draws on his own experience for the substance of his play. What he attempts is to observe the actions of a has-been screen star, played by Myrna Loy, through the eyes of her sensitive 16-year-old son who is disgusted by her habit of alternating between parasite lovers and the bottle in her efforts to evade reality.

There is a temporary truce between mother and son when a virile stock broker from the East, played by Donald Woods, arrives on the scene and, unlike the mother's former lovers, treats the boy with affection and understanding. As a result, the boy is drawn from his shell of loneliness and introspection.

But the broker's suicide disillusion the boy and drives the mother to insanity. Only by a contrived twist of plot at the end does any hope appear on the horizon, at least, hope for the adolescent.

Kirkwood has taken what might have been potentially absorbing theatre fare and marred it by inept dramaturgy. The scenes are fragmented and lack clear continuity. In addition, characterization and motivation are never clear. In fact, most of the action does not seem to grow out of character, but rather the participants in the play seem to be moved like puppets in contrived sequences that appear to be the result only of the playwright's whim.

As the doomed and uncertain actress, Miss Loy is not able to overcome the deficiencies of the script. To begin with, she plays too placidly, and, except in one or two emotional scenes, she does not

succeed in creating a realistic and understandable character.

In his brief appearance as the charming lover, Donald Woods brings an air of normality to the proceedings, but the reasons for his suicide are never adequately explained. Peter Helm works valiantly in the part of the bewildered adolescent. At times, his performance is a mere parody of those crazy, mixed-up teenagers of TV, although in one or two sequences, notably an amusing one in which he attempts unsuccessfully to seduce an adolescent charmer, partly played by Barbara Mostel, he is both convincing and sympathetic.

Most of the minor roles suffer by seeming to have little to do with the plot or thematic fabric of the play. Among these bits, G. Wood delivers the only witty lines in the work as the loyal friend of Miss Loy, while Alan Miner, as another of Miss Loy's hangers-on, is satisfactory within the limitations of a not lucidly delineated part. Adelaide Klein is on hand briefly and fairly impressively as a predatory Hollywood gossip columnist who feeds on scandal.

John Stix's direction seems bothered by the inadequacies of the script. He has difficulty building much conviction into the too-contrived scenes. Jim Ryan's two-level setting is good.

## Winterkill

Philadelphia, July 24.

Ethelyn R. Thrasher presentation of drama, three acts (five scenes), by Arthur T. Hadley. Staged by George Keithley; settings and lighting, Charles Evans; production, associate, Paul E. Stoudt. Stars Richard Carlson, Larry Gates; features Adam Kennedy, Alan Nixon, Irene Dalley, Alan Frank, Hank Hadden, James E. Broadhead. Opened July 23, '62, at the John B. Kelly Playhouse in the Park, West Fairmount Park, Philadelphia.

Col Peter Chelf Larabee, Richard Carlson Agent Theodore P. Fletcher, III. Agent "Tax" Freyberg... Adam Kennedy... Clara Lawrence... Irene Dalley... Maj. Gen. Christopher Miller... Larry Gates... Brig. Gen. Frank Downey... Alan Frank... Soviet Officers... James E. Broadhead... Hank Hadden

"Winterkill," the trout at the John B. Kelly Playhouse in the Park, is the first drama about the CIA and the Cold War. It is by Arthur T. Hadley, former assistant to the executive editor of the N.Y. Herald Tribune and author of the book "The Nation's Safety and Arms Control."

The plot is based on an incident of fact. It concerns a top secret tunnel built by American espionage under the Wall into East Berlin. An elaborate underground electronics setup enables the U.S. agents to tap the wires from the Kremlin into military headquarters. A Russian-East German plan to move its GHQ may make the (Continued on page 58)



## Equity Will Restudy Alien Actor Problem as Factor of Employment

Actors Equity, which considers the increased casting of alien performers on Broadway a serious threat to the employment of its members, plans giving the matter an in-depth study. The union will send questionnaires to its members asking them to detail their experiences in portraying foreign characters.

The purpose of the poll is to gather information for the formulation of any changes in the union's present alien policy, established last year following the termination of a four-year agreement with the League of N.Y. Theatres. The pact covered the employment of alien players on Broadway and the road. The two organizations have not entered into a new agreement on the casting of foreign talent.

Under the old formula, 30% of a cast could be imported, up to a maximum of 10 in a company, and the union could not oppose the entry into the U.S. of those who fell within the limitation. The entry of aliens into the U.S. for temporary employment is controlled by the Immigration Dept. on the basis of "distinguished merit and ability."

Equity, no longer obligated to a 30% quota, has been free to fight the admission of foreign performers for temporary legit employment.

## Rockport Poobahs End Stage Pre-Censorship; (It's Unconstitutional)

Rockport, Mass., July 31. The local town fathers have decided not to censor any play beforehand and the Rockport Playhouse opened its four-week season last night Monday (30) with "Look Back in Anger." As it happens, pre-censorship of entertainment is unconstitutional in Massachusetts.

Starting Aug. 10 the Cereghetti Productions, of New York, will present two one-act plays, "The Zoo Story" and "Rosemary," through Aug. 17. The third production has not been announced.

Rockport Selectmen had previously banned "Call Me by My Rightful Name" and "Zoo Story" with the explanation, "they are quite sexy." After giving the producers a blanket license for the season, the town fathers cautioned, however, that any play "not in good taste" might be subject to cancellation.

The producers are Audrey Davis, Peter Dan Levin, David Wheeler and Peter Cereghetti.

## Paul Scofield to Rest; Defer Stratford 'Lear'

London, July 31. Because Paul Scofield has been advised to take an extended rest, the opening of the scheduled Stratford-on-Avon production of "King Lear" has been postponed from Sept. 11 to Nov. 6. A new edition of "Comedy of Errors" will be substituted.

Scofield is to portray Lear, his first appearance in the role, and there are reportedly 30,000 seats already sold for the show. Customers will be given refunds, if desired.

The star recently withdrew from the Broadway production of "A Man for All Seasons" after 31 weeks in the Robert Bolt play, receiving rave reviews and several citations, including the best-actor-of-the-season selection in VARIETY's annual poll of the New York drama critics. That stint followed an appearance last summer in repertory at the Stratford (Ont.) Shakespearean Festival, preceded by a long run in London in "Seasons."

## Mankato Studes to Tour 'Guys' to Pacific Bases

Mankato, Minn., July 31. A production of "Guys and Dolls" by Mankato State college, with a cast entirely of students, will play a seven-week tour of service installations in the Pacific starting next Feb. 8.

The group will be one of 29 musical and dramatic companies from American colleges and universities taking part in USO-sponsored tours.

## Another 'Mary' Company To Bow in Central City

Denver, July 31. Patricia Smith, John Lasell, Lee Bowman, Clinton Sundberg and Ellen Weston will appear in the third company of "Mary, Mary," opening Saturday (4) at the Opera House, Central City, Col. The company, rehearsing in New York, is due here tomorrow (Wed.).

The original Broadway production of the Jean Kerr comedy is currently in its 74th week at the Helen Hayes Theatre, N.Y., and the second company is in its seventh week at the Biltmore, Los Angeles. Roger L. Stevens is the producer.

## Equity to Start Pension Outlays; Argue Tax Share

Actors Equity, which two years ago won its battle to have a pension plan incorporated in its contract with the League of N.Y. Theatres, may soon start doling out small payments to qualifying members. That's the feeling of Angus Duncan, the association's executive secretary. Although there's a dispute between Equity and the League over the amount the producers are to contribute to the union's pension fund, over \$250,000 was accumulated for pension purposes from Equity benefits between 1950-54.

Equity and the League are haggling over the union's contention that it's entitled to 60% of the coin diverted to an industry-wide pension fund from the repealed 5% N.Y. City admission tax on legit tickets. The basic agreement between Equity and the League stipulates such an apportionment, but the League claims it didn't mean to agree to 60%, but rather to a "proportionate" share to Equity, balanced against a "proportionate" share to the other unions. Because of the dispute, the League and individual theatre owners members of the League have been holding the accrued coin in escrow.

The matter has been submitted to arbitration. However, Equity, meanwhile, is deducting 2% of the actors' payroll from bonds returned to producers when shows close. Equity is basing that move on the agreement with the League which provided for producers to contribute a percentage of the actors' payroll on a sliding scale to the pension fund with a subsequent switch, when the city tax was repealed, to 60% of that remittance. The League's position has been their members should not pay the 2% payroll contribution until the tax coin issue is settled.

## Plan Bi-Lingual Cast Of Off-B'way 'Harlot's House'

Robert Lessin intends presenting his upcoming off-Broadway production of Emil Belasco's "The Harlot's House" in separate English and Spanish versions. A cast capable of handling both languages is being recruited for the offering, scheduled to open in October at the 41st Street Theatre, N.Y.

The producer's plan is to augment the regular English performances of the play with several shows a week in Spanish. Both language versions of the drama, which deals with Puerto Ricans in New York's East Harlem area, were written by Belasco. The production is to be directed by Mike Rutenberg.

## Can He Act the Part?

Sacandaga, N.Y., July 31. Al Poland has switched from performer to pressagent at the Summer Garden Theatre here. He began the season at the spot as an actor, but took over as p. a. to fill a vacancy.

Ivar Anderson is business manager for the theatre.

## Marilyn Maxwell Ailing; Fay de Witt Into 'Bells'

Marilyn Maxwell was unable to go on as scheduled last night (Tues.) in "Bells Are Ringing" at the Westbury (L. I.) Music Fair, because of an injured leg. Fay De Witt has taken over for Miss Maxwell, who had appeared in the musical the previous two weeks at the Painters Mill Music Fair, Owings Mills, Md., and the Shady Grove Music Fair, Gaithersburg, Md.

Miss Maxwell ruptured blood vessels in her leg while performing in Gaithersburg.

## Hermione Vice Molly in 'Honey'

British comedienne Hermione Gingold will probably succeed Molly Picon in the Broadway production of "Milk and Honey." The role, in which Miss Picon costars with Robert Weede and Mimi Benzell, is that of a lively Jewish widow visiting Israel in search of a husband. Miss Picon, a vet of the Yiddish stage, is making her initial Broadway musical appearance in the show.

She's withdrawing from the show soon to portray Frank Sinatra's mother in the film version of "Come Blow Your Horn" due to begin shooting early in September.

## Coast Equity Keeps New Scale for Local Groups; Producer-Actors Beef

Hollywood, July 31. After an often explosive special meeting of more than four hours, Coast members of Actors Equity voted last week to uphold the union's new, rigorous Hollywood Area Theatre Contract. The meeting had been called following protests by members that not enough time had been allowed at the union's regular meeting in June for discussion of the pact.

The contract, which standardizes salaries and rules for all little theatre operations in this area, represents a tougher stand by Equity in that it requires that actors must be paid if any money is taken in through admissions or contributions by the production in which they're appearing. Prior to the stiffening of the contract, it had been charged that many producers, who were getting casts free for "invitational" shows, were soliciting contributions and keeping the entire proceeds.

As there are many Equity members who also double as producers of little theatre offerings, the terms of the new Equity contract provided fuel for a heated debate at last week's meeting. Many of the actor-producers offered proposals to change the new regulations, but all were voted down. The contract was eventually supported by all but six of the approximately 300 Equity members present.

Hard hit by the new contract are those theatres, which operate on weekends only. The minimum salary formerly required for Equity actors appearing in weekend presentations was \$25. It's now \$40 with the producers free to use the performers for a full week. However, the argument of most such producers is that they have no need for the actors on a full-week basis as their operations don't draw during the week.

The new regulations also call for a raise in rehearsal pay from \$25 to \$30 weekly at theatres with a potential weekly gross of under \$3,000 and from \$40 to \$45 per week in theatres with a potential gross of over \$3,000 weekly. The

(Continued on page 58)

## Gene Diskey to Peru

Dallas, July 31. Gene Diskey, Dallas Theatre Center's technical director and production manager, has gone to Lima, Peru, to teach technical theatre and lighting design for six months on a Fulbright Lecture ship.

Ken Latimer will be production manager and David Gibson technical director during Diskey's absence.

## Equity Will Crack Down on Racial Discrimination in Theatre Casting; Union Ducks Prior O.O. of Scripts

By JESSE GROSS

### Minnesota Mining Town Offers 2 Summer Shows

Chisholm, Minn., July 31. For this year's local summer recreation program, which grew out of the community's celebration of the state's centennial four years ago, the town's Community Theatre is presenting two productions.

The first, offered last week was "Bagdad Was Never Like This," with a cast of more than 200. The second, not yet selected, is scheduled for Aug. 16-18.

The shows are staged in the Minnesota Mining Co.'s Amphitheatre. Chisholm is on the Minnesota Iron Range, where the company is active.

## TG-ATS Expands Boston Season; Open With 'Molly'

Boston, July 31. Boston's legit season starts the earliest in years with "The Unsinkable Molly Brown" opening Aug. 7 at the Shubert for a limited engagement, with Tammy Grimes starred. "Mr. President" premieres Aug. 27 at the Colonial, with Robert Ryan and Nanette Fabray starred. "The Affair" opens Sept. 6 at the Wilbur.

The Hub has had only three legit houses for the past two seasons, but Ben Sack, who operates the Music Hall, formerly the Metropolitan Theatre, says the 3,886-seat house will be available for legit musicals, ballet and opera. Booked thus far are the Bolshoi Ballet for Nov. 29-24 and the Metropolitan Opera for a week next spring.

The outlook for legit in Boston this season is further heightened by the increase of the subscription series of the Theatre Guild-American Theatre Society, from 10 to 12 productions. So far, the Guild has "Mr. President," "Unsinkable Molly Brown," "A Man for All Seasons," "Seidman and Son," "Beyond the Fringe," "A Shot in the Dark" and "School for Scandal." Added possibilities are "How Much?" a new drama by Lillian Hellman; a musical version of "Tovarich" and prospect ve tryouts titled "The King's Mare" and "Andorra."

## Manitoba Thea're Group Had \$7,863 Loss on Year

Winnipeg, July 31. The Manitoba Theatre Centre, at its annual meeting last week, reported a deficit of \$7,863 in its fourth year of operation. Combined with a carryover deficit from previous seasons, that brought the total deficit to \$11,042. Revenue for the year was \$201,403, of which \$77,428 came from various grants and the balance from ticket sales.

Expenditures were \$209,266, compared with \$125,672 the previous season. The increase was attributed primarily to an ambitious production schedule and use of more professional imported talent. Production costs increased by \$44,851 to \$108,766.

MTC gave 242 performances as against 63 performances in 1958, which was the theatre's first year of operation under the present management. Total annual attendance has increased from 32,000 to 112,000 over the four-year period. Desmond Smith was elected president, succeeding Don Campbell.

## Anti-Fem'nism

"Take Her Mine," the Broadway comedy centering on a family with two daughters, will undergo a title change when it's presented in Germany and Austria next fall. The German-language adaptation by Mary L. Bus-Fekete will be labelled "One Should Have Sons."

Actors Equity, having succeeded in ringing down the curtain on performances by its members in racially segregated theatres in the U. S., is now putting muscle into another phase of its campaign for Negro equality in the theatre. Alleged cases of discrimination by producers in the hiring of Negro performers has spurred a re-evaluation by the union of a 10-year-old anti-discrimination clause in its contract with the League of N. Y. Theatres.

The charges of discriminatory hiring practices resulted in the Equity council adopting new measures for presentation to representatives of the League at a meeting of the two organizations last month. In addition, the ruling body passed a resolution requiring that the union's official publication (Equity), carry in its current August issue the following message to the general membership:

"... It is of the utmost importance that any case of discrimination be brought to the attention of Equity's executives as soon as possible, so that an immediate investigation may be instituted and the matter brought to Council's attention for a determination as to whether to bring such case to arbitration pursuant to the arbitration procedures set forth in Equity's Rules Governing Employment."

In the contract between Equity and the League, a clause agreed upon in 1952, states, "The manager (Continued on page 61)"

## Carla Alberghetti Gets Touring 'Carnival' Lead; Anna Maria to Vegas

Carla Alberghetti has succeeded her sister, Anna Maria Alberghetti, as star of the touring edition of "Carnival." Anna Maria switched from the Broadway production of the musical to the road, facsimile last April for 14 weeks of Civic Light Opera Assn. bookings in San Francisco and Los Angeles.

The Coast engagement ended in L.A. last Saturday (28) with the production moving to the Auditorium, Denver, for a five-day stand opening last night Tues. Anna Maria is slated to put in some performing time on her own in Las Vegas prior to rejoining the Broadway production next Sept. 24.

The role she originated in the Main Stem production, now in its 69th week at the Imperial Theatre, is being played by Susan Watson who shifted to the New York presentation from the road production in an exchange of assignments with Anna Maria. A similar situation involved James Mitchell of the Broadway cast and Jonathan Lucas of the touring company. Mitchell, who was with the musical for its 14-week Coast stand while Lucas performed in New York, rejoined the Broadway presentation last Monday night (30). Lucas is now back with the touring troupe. In taking over for her sister in "Carnival," Carla relinquished the lead femme role in the "West Side Story" production at the Moulin Rouge in L.A. She's been succeeded in "Story" by Stephanie Winters.

## Coffee 'Pad' to Support Neighbor Stock Troupe

Jacksonville, N. C., July 31. Three theatre lovers with widely divergent backgrounds have started a "non-beatnik" coffee house here in order to subsidize a permanent stock company. The spot, called Plato's Pad, opened last Friday (27) through the efforts of Vince Marty, an announcer at station WJNC; Shirley Skinner, an employee of Cooperative Savings & Loan; and Fred Marsh, an Egyptian-Arabic translator in the Marine Corps.

Two nights a week there will be "directed" entertainment, such as folk music, jazz and one-act plays or poetry readings. The remainder of the week is devoted to "open" entertainment. Profits from the establishment will support the theatre group in the other wing of the building.

# Chayefsky's Announced B'way Exit An Echo of Williams and Wilder

Paddy Chayefsky, who's presumably built up a healthy bank account from his author royalties on such Broadway clicks as "Middle of the Night" and "The Tenth Man," has apparently become blasé about, or at least disillusioned with, Main Stem success. He plans offering his next play, dealing with the Russian revolution, to the Lincoln Center Repertory Co., which is scheduled to launch its initial season in New York around the fall of 1963.

His explanation of his intention to give the play to the Center was outlined in the N. Y. Times last week. He wrote, "It would mean considerably less money for me than if it were done on Broadway, but frankly I'm sick of hits on Broadway. There's a feeling of doom about Broadway, a constant of futility. I think we have to go into repertory."

To some extent, Chayefsky is following the example of Tennessee Williams and Thornton Wilder in quitting Broadway with public expressions of disillusionment. Just before the opening of his current and most recent New York play, "Night of the Iguana," Williams made it known that it would be his last work for Broadway.

He explained that the necessity of having to come up with a bigger "blockbuster" with each script was no longer worth the emotional stress. His announcement was regarded in legit circles as providing an advance alibi in case "Iguana" was not well received, particularly since it drew generally unfavorable notices during its tryout tour. It remains to be seen whether Williams will stick to his pronouncement.

## 'Plays for Bleeker Street'

Wilder, who after winning Pulitzer Prizes for "Our Town" and "The Skin of Our Teeth" and having had at least one other Broadway success, turned to off-Broadway last winter for the presentation of "Plays for Bleeker Street," the first three in a cycle of 14 projected one-acters under the general title of "The Seven Ages of Man" and "The Seven Deadly Sins." In that case, however, there was some question whether the scripts were of Broadway calibre.

Various other playwrights have sworn off-Broadway from time to time, notably Paul Green, Elmer Rice and the late Maxwell Anderson. In most cases, though, they returned to Main Stem competition when they had scripts they figured good enough to make the grade.

Elia Kazan, who as artistic director of the Lincoln Center legit project will supervise the production of and possibly stage Chayefsky's new play, has also abandoned Broadway, with the intention of dividing his time hereafter to films and the repertory operation.

Although Tyrone Guthrie has frequently condemned the economic pressures of Broadway and has turned repeatedly to less commercial ventures such as the Stratford (Ont.) Shakespearean Festival and the forthcoming Minneapolis repertory theatre to be named in his honor, he has continued to take Broadway assignments from time to time.

## Donald Flamm to London For Legit Productions

London, July 31.

In from New York is Donald Flamm, associated in Oscar Lewenstein Plays Ltd., whose new season schedule includes "Fiorello," jointly with Donald Albery, with Val May as stager. It will be done, initially at the Bristol Old Vic and later in London.

Lewenstein-Flamm, in association with Michael Codron will incept a late-night, intimate revue policy at the Arts Theatre, pointing for a 10:30 p.m. curtain, with another earlier performance at 7:30.

Another joint production with Albery will be "Semi-Detached" by David Turner, currently at Belgrade Theatre, Coventry, but aimed for London this fall. Also on the Lewenstein-Flamm schedule is "All Things Bright and Beautiful," by Willis Hall and Keith Waterhouse.

## Festival Review

(STRATFORD, CONN.)

### Shakespeare Revisited

Stratford, Conn., July 20. American Shakespeare Festival presentation of excerpts from 10 plays by William Shakespeare, arranged in two acts, by Jerome Alden. Staged by Warren Petersen. Sets and costumes, Don Shirley Jr.; lighting, Charles Elson. Stars Helen Hayes, Maurice Evans. Opened July 17, '62, at the American Shakespeare Festival Theatre, Stratford, Conn.; \$6.25 top.

The costarring of Helen Hayes and Maurice Evans in "Shakespeare Revisited—A Program for Two Players" as the third of the 1962 season's offerings will undoubtedly help the American Shakespeare Festival Theatre economically. The stars reportedly are performing for \$300 a week each, and the production cost is minimal.

But what this presentation does to enhance the stature of the Connecticut Shakespeare project is something else again. The Hayes-Evans succession of scenes, most of them familiar, from a dozen and a half of the Bard's plays is hardly what the great beautifully-equipped ASFT center was made for. Indeed, a post-season tour will bring the program to stages that in some cases will be more aptly suited.

On its own, the 90-minute package should satisfy most of the many visitors who will be attracted by the stellar names. The opening audience reception clearly indicated that. The programming is faulty, especially in the second act. Yet as audience-pleasers they do not come better than Miss Hayes, even if she is not by experience or accomplishment the Shakespeare player Evans is.

The stars, together and individually, work against three simple small screens with a few pieces of furniture and the vast length and levels of the big stage. Most of the scenes are established, but without any continuity or pattern. At the beginning of the second act the step out of character in an unimpressive appraisal of the author.

The episodes come fast, frequently challenging the attenders before they are established. Most effective of the collaborative offerings are the scene of Anne and Richard from "Richard III," Rosalind and Orlando from "As You Like It," and Hamlet and his mother Gertrude. The choice of the Katherine-Petruchio give-and-take from "The Taming of the Shrew" to tag the program falls short.

Singly, Miss Hayes is at her best as the mourning mother Constance in "King John" and in her first scene from "Portia." Evans is outstanding in his tour de force of the clowns in "A Midsummer Night's Dream," his "Henry V" rally and in the Hamlet material which he long ago made his forte.

There is no costumery—a gown in green and one in black for Miss Hayes in each act, dinner jacket for Evans. The Charles Elson lighting contributes effectively to the episodic switches. *Eileen.*

### Neil Hutchison to Exit

Australian Legit Group

Melbourne, July 31. The Australian Elizabethan Theatre Trust is to get a new executive director at the end of this year, according to chairman Dr. H.C. Cogbin. The new appointee will succeed Neil Hutchison, who was "loaned" to the Trust by the Australian Broadcasting Commission in 1960 on the retirement after five years of Hugh Hunt.

Hutchison's appointment was only temporary and on two occasions the ABC extended his leave of absence. He will now return to the network at the end of the year. A successor has not been chosen.

It was only a few months ago that assistant executive director Elsie Beyer retired. No official reason was given except that Miss Beyer wanted to make way for a younger person. She had been connected with the Trust since its inception, coming to Australia with the Old Vic Tour of 1948, and previously being connected with H.M. Tennent theatrical firm in London. She was succeeded by Bruce Scott, a banker.

## \$62,500 YUKON GRANT REPRIEVES LAHR 'FOXY'

"Foxy," the legit production of the first Dawson City Gold Rush Festival in the Yukon, was saved from closing last Saturday night (28) by a grant of \$62,500 from the Yukon Territorial Council. The money is to cover weekly operating losses on the musical, which is now scheduled to continue at the restored 501-seat Palace Grand Theatre through Aug. 18, when it will have played seven weeks.

The show, in which Bert Lahr, Larry Blyden and Bill Hayes are costarred, has to play to sellout business in order to cover its weekly operating nut of about \$16,000. Only a couple of performances have gone clean thus far. "Foxy," adapted from Ben Johnson's "Volpone" by Ring Lardner Jr. and Ian Hunter with lyrics by Johnny Mercer and music by Robert E. Dolan, was produced by Robert Whitehead and Stanley Gilkey, both active in Broadway production. The producers intend presenting the musical on the Main Stem next season.

"Foxy" opened July 2 in Dawson City which has a population of 700. The nearest town, 350 miles away and with a population of 11,000, is Whitehorse, the Yukon Territory's capital.

## Stock Reviews

Continued from page 56

### Winterkill

tunnel valueless and the action hinges on halting construction on this new building with a sabotage blast.

In skeleton form, it seems natural fare for films, and has ample cloak-and-dagger excitement. But to give the story stage validity Hadley has worked in a moral issue. In regular warfare, casualties are counted in terms of the greatest good to the greatest number. In the Cold War, however, Hadley's protagonists ask, "Is this slaughter necessary?"

Richard Carlson plays the dominant part, and works hard. Larry Gates lends as much shading as possible to the part of the understanding, but nonetheless inexorable man in command, Alan Frank plays the foolish General in charge of U.S. forces in West Berlin in a style which tends toward the idiotic. Adam Kennedy tallies in the part of an uncomplicated Texan for whom espionage is a dangerous as well as a ruthless job. Irene Dailey provides worked-in romantics with her type-cast portrait of a network reporter.

The playwright is more literary than stage-wise and too concerned with the moral conflicts to round out characters or create sufficient incident for the CIA headquarters. Atmosphere is largely achieved with electronic gadgets. Stretches of dialog in earlier sections of play give the effect of a debate, which director George Keathley hasn't helped, and the plot finally resolves itself through melodrama.

The essential storyline is straightforward, but as a Broadway possibility the play doesn't seem to have enough twists. *Gagli.*

## Zsa's 10G Barn Dates

Continued from page 1

seater with a weekly gross capacity of about \$20,000.

GAC's attitude on the booking is that the deal was negotiated in good faith with Mites as the representative of Cumnor Lane. According to a rep. of the agency, other deals with Mites had worked out and therefore a check of the Equity bond did not seem necessary.

It's also claimed by the agency official that Mites was reminded of the spot's weekly gross potential in relation to the hefty salary to be paid Miss Gabor. Mites' asserted claim awareness of the financial facts, but wanted Miss Gabor on the theory that her appearance would aid in establishing the theatre in its initial season.

The dispute has been turned over by the agency to its legal department. The booking, as negotiated with Mites, is for Miss Gabor to appear Sept. 4-16 at the O'Hare in "Blithe Spirit." A factor in the agency's reluctance to ignore the contract is its contention that at this comparatively late date it would be difficult to fill the open time for Miss Gabor.

## Shows Abroad

Continued from page 56

### Say Cheese!

Natasha Emanuels and Hedy d'Anconia. Gary Collins appears in both sketches and songs. Also in the program is teenage star Jan van de Werf, but his style seems unsuitable for a revue.

The sets by Wim Bijmoer and costumes by Nen Roeterling are assets, and the staging of Denys Palmer achieves cohesion without sacrificing individual personalities. *Saal.*

### The Voice of Shem

London, July 25.

Michael White, presenting a comedy-drama in two parts (six scenes) adapted by Mary Manning from James Joyce's "Finnegan's Wake," staged by Louis Lentini; decor, Rowal; Friers; music, Dr. A. J. Potter; choreography, Helen Lewis. Features Robert Somerset, Patrick Bedford, Arthur O'Sullivan. Opened July 24, '62, at Theatre Royal, Stratford, East London; \$2.15 top.

Anna Livia Plurabelle, Robert Somerset, Shaun, Patrick Bedford, R. C. Earwicker-Finnegan, Anou O'Sullivan, Flonuala, O'Shanon, Second Washerwoman, May Cluskey, Chorus, Barbara McCaughey, Robert, M. Mhuirich, Maire, Rine, Sheila Donald, Dermott McDowell, Kevin McHugh, Dermot Tuohy.

As this production is only in for a limited run of 12 performances, and as there could not be the slightest prospect of it ever moving into the West End, this review is basically for the record. Mary Manning's adaptation of "Finnegan's Wake" comes across as a piece of incomprehensible gibberish, with only the songs and dances to offer diversion.

Either because of the rich brogue or indifferent diction, large chunks of the dialog, particularly in the first part, are lost. Though there is something of a lyrical quality to that part which can be followed, it appears to have no meaning. Joyce was in love with words and puns and mispronunciations but those are inadequate ingredients to sustain an evening's entertainment, even though they provide occasional moments for merriment.

This production was originally staged at last year's Dublin Theatre festival, and subsequently represented Eire at the Theatre des Nations in Paris. It has a distinguished Irish cast. *Myro.*

### The Ballad of Angel's Alley

Melbourne, July 10.

The Union Theatre Repertory Co., in association with the Australian Elizabethan Theatre Trust, presentation of an Australian musical in three acts with book and lyrics by Jeff Underhill and music by Bruce George. Staged by John Underhill. Features: Mary Hardy, Kevin Colson, Charles Haggith. Opened July 9, '62, at the Russell Street Theatre, Melbourne.

This homegrown musical, originally staged at a small theatre in Melbourne in 1958, has now been given its first full-scale production, and it emerges as a representative Australian work, comparable in importance to the indigenous drama, "The Summer of the 17th Doll."

The show has been described as an Aussie combination "Three-penny Opera" and "West Side Story." The locale is Melbourne in the 1890s and the story involves rival gangs and how the romance between the respective son and daughter of the gang leaders unites the opponents.

The plot is slight, but the characters are strong for a musical. The construction follows no conventional line for musical comedy. The heroine doesn't enter till near the end of the first act, the juve lead's entrance is delayed to midway in the third. Part of the effectiveness of the first appearance

of each is that there has been no build-up.

Many of the lines and lyrics are original and witty, frequently with a clever twist, and sometimes laced with a slight bawdiness. Australianisms are not too apparent.

Music for the most part is charmingly tuneful, and "The Millionaire's Song," "Bourke Street on a Saturday Night" and "Perhaps Waltz" are apparently winners.

John Young's staging is vivacious, and the company has gusto and good humor, though some of the casting could be stronger. The femmes aren't quite up to it, with Mary Hardy lacking the real glamour and personality necessary to lift the femme lead to musical comedy heights. William Hodge also lacks performance stature and fails to evoke sympathy for the rogue.

Charles Haggith, the only member of the original company, brings out humor and pathos in the role of a colorful gangster. Kevin Colson scores a personal hit, particularly with the number, "Sam's Shanty." Others who register are Dennis Miller, Reginald Livermore and Robert Hornery. The setting is adequate but uninspiring.

There are signs that "Angel's Alley" will make a big impact in Aussie theatre circles. With a certain amount of rewriting and better casting, it could be of interest to an off-Broadway management seeking something a little different, particularly since its musically acceptable. *Stan.*

## 'Carmen'-in-the-Square

A Hit With Madridinos

Madrid, July 31.

Madrid has an 'operatic hit' on its hands. Sponsored by the mayor and town council, Jose Tamayo has staged a colorful Italian version of Bizet's "Carmen" in a specially constructed bullring-like outdoor amphitheatre in the city's oldest and biggest square, Plaza Mayor.

Using the plaza buildings and arcades to background this French opera, Tamayo and his municipal sponsors have been receiving capacity support from tourists and natives. As a result, the original two-week schedule has now been extended to three.

## Coast Equity Scale

Continued from page 57

minimum weekly salary, extended to weekend operations as mentioned above, continues at \$40 where the potential weekly gross is under \$3,000.

At theatres with a potential gross weekly salary holds at \$50. Where the boxoffice take exceeds \$4,500, the actors divide 20% of the gross up to the \$115 Standard Equity Contract minimum.

In the past, producers were required to submit weekly boxoffice statements to Equity, but apparently were lax in doing so. The union now intends fining producers who fail to submit the statements on time \$10 for each week a boxoffice audit is missing.

Blue Cross and Group Health Insurance coverage for at least three months of Equity performers has been extended to producers of weekend presentations. All little theatre producers now have to submit written proof to Equity when their shows close that all obligations, including state and federal payroll taxes, have been met before bonds are returned by the union.

In the area of residuals, Equity actors working at "substandard salaries" in the showcasing of a play, subsequently sold to films, are to share equally in 50% of the producer's cut of the picture income. Also, members of the union will not be permitted, as has happened, to appear without pay in showcase productions of new plays. And, in other cases where producers want to use actors without paying them they have to prove there's no money whatsoever being taken in by the production.

Other conditions of actor employment are also included in the new formula.

## Stock: 'Around World' 75G (7), K.C.; Shakespeare Fest \$65,732, Toronto

Business was big at several of the stock operations covered below. The "Carol Burnett Show" topped itself with another record in the second week of its fortnight stand at the State Fair Music Hall, Dallas. "Around the World in 80 Days," starring Cyril Ritchard, was strong in Kansas City, as was "Can-Can," co-starring Genevieve and Norwood Smith, in Pittsburgh. The Shakespeare festival in Stratford, Ont., climbed again to within about \$1,500 of capacity.

Notable among the weaker shows was the tryout of "Winterkill," which registered another miserable take in the second stanza of its two-week outing in Philadelphia.

### Estimates for Last Week

Parenthetical designations for stock refer, respectively, to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

### DALLAS

State Fair Music Hall (\$4-\$5; 4,120; \$84,000). Carol Burnett Show (2d wk); \$95,638 for seven performances, topping the previous week's record for the spot with highly use of extra chairs pushing the take above the normal capacity. Previous week, \$89,321 for seven performances.

Current, Gypsy (Kaye Ballard, Jack Cassidy).

### KANSAS CITY

Starlight Theatre (\$3.50; 7,000; \$105,000). Around the World in 80 Days (Cyril Ritchard) (1st wk); about \$75,000 for seven performances.

Previous week, Mexican Holiday (Bill Dana), around \$73,000 for seven performances.

Current, second week of "World."

### PHILADELPHIA

John B. Kelly Playhouse in the Park (\$3-\$3.50; 1,437; \$27,044). Winterkill (Richard Carlson, Larry Gates (2d wk), \$6,222.

Previous week, \$9,849.

Current, Anna Christie (Luther Adler, Ralph Meeker).

### PITTSBURGH

Auditorium (\$4.95; 6,629; \$125,000). Can-Can (Genevieve, Norwood Smith), nearly \$62,000 for seven performances under Civic Light Opera Assn. banner.

Previous week, Flower Drum Song (Tim Herbert), \$56,432 for seven performances.

Current, Fanny (Walter Slezak, Giorgio Tozzi).

### STRATFORD, CONN.

Shakespeare Festival (\$6.25; 1,449; \$56,700). Shakespeare Revisited (Helen Hayes, Maurice Evans)—King Richard II (Richard Basehart, Hal Holbrook)—Henry IV, Part I (Hal Holbrook, Eric Berry) (6th wk), \$45,993 for three performances each of "Revisited" and "Henry" and two of "Richard."

Previous week, \$40,784 for three performances each of "Revisited" and "Richard" and two of "Henry."

Current, same repertory.

### STRATFORD, ONT.

Avon Theatre (\$4; 1,123; \$24,325). Gondoliers (4th wk), \$20,348 for seven performances.

Previous week, \$19,854 for seven performances.

Current, same show.

Shakespeare Festival (\$5; 2,258; \$67,176). Macbeth: The Taming of the Shrew: The Tempest (6th wk), \$65,732 for three performances each of "Macbeth" and "Tempest" and two of "Shrew."

Previous week, \$61,205 for three performances each of "Shrew," "Tempest" and "Macbeth."

Current, same three productions, plus Cyrano de Bergerac, which joined the repertory last Monday night (30).

### TORONTO

O'Keefe Centre (\$3.75; 3,211; \$66,102). Most Happy Fella (2d wk), \$25,193.

Previous week, \$25,496.

Current, Vic Damone and Henny Youngman.

### WALLINGFORD

Oakdale Musical Theatre (\$5; 2,800; \$53,000). Bells Are Ringing

(Gordon and Sheila MacRae), about \$38,300 for seven performances.

Previous week, Pal Joey (Steve Lawrence), around \$29,200 for six performances.

Current, Donald O'Connor's Revue.

## Hilly Elkins, Al Goldin

### To Offer Kanin's 'Strong'

Garson Kanin's "Come On Strong," which both David Merrick and the firm of Roger L. Stevens and Frederick Brisson had planned producing on Broadway, is now scheduled for Main Street presentation by Hillard Elkins and Elias Goldin. The venture will mark the entry into the production ranks of both Elkins and Goldin, the former a personal manager and the latter a legit general manager. The play, with Kanin directing, will costar Van Johnson and Carroll Baker.

Rehearsals are scheduled for Aug. 15 for an Oct. 4 opening at an undesignated Broadway theatre. The venue, capitalized at \$15,000, will play a tryout Sept. 8-15 at the Shubert Theatre, New Haven, and Sept. 17-29 at the Wilbur Theatre, Boston.

## Touring Shows

(Figures denote opening dates)  
Carnival (2d wk)—Auditorium, Denver (2d wk); Music Hall, Omaha (6-11).  
Come Blow Your Horn (2d wk)—National, Wash. (3-11).  
Mary, Mary (2d wk)—Geary, S.F. (3-11).  
My Fair Lady (2d wk)—Auditorium, Portland, Ore. (3-11).  
Oliver (tryout)—Philharmonic, L.A. (6-11).  
Song of Norway—Curran, S.F. (3-11).  
Sound of Music (2d wk)—Shubert, Chi. (3-11).  
Unsinkable Molly Brown—Fisher, Del. (3-11).  
Shubert, Boston (7-11).

## Australian Shows

(Figures denote opening dates)  
BRISBANE  
Opera Rep. Her Majesty's (7-6-62).  
MELBOURNE  
All Summer Long (7-5-62).  
Ballad Angel's Alliance, Russell (7-6-62).  
Bolshoi Ballet, St. Kilda (7-27-62).  
Lionel, Emerald Hill (7-27-62).  
Man of the Century (7-11-62).  
My Fair Lady, Her Majesty's (4-21-62).  
Sound of Music, Princess (10-20-61).  
SYDNEY  
Billy Liar, Ensemble (7-10-62).  
Gilded, Independent (6-13-62).  
Hamlet, Palace (7-14-62).  
Mikado, Her Majesty's (7-24-62).  
Miracle Worker, Elizabethan (7-25-62).  
Sentimental Journey (6-20-62).  
What's New, Phillip (7-6-62).

## Scheduled B'way Preems

La Belle (11-10-62).  
Affair, Miller (9-20-62).  
There Must Be a Penny, Cort (6-27-62).  
Stop the World, Broadway (10-3-62).  
Some on Strong, Morosco (10-4-62).  
Wander, Music Box (10-8-62).  
Virginia, Wolfe (10-13-62).  
Seidman and Son, Belasco (10-15-62).  
Step in a Crack, Barrymore (10-17-62).  
Mid President, St. James (10-20-62).  
Night Life, Atkinson (10-21-62).  
Fun Couple, Lyceum (10-22-62).  
Rope, Broadway (10-27-62).  
Calculated Risk, Ambra (10-31-62).  
Nowhere to Go, Wintergard (11-10-62).  
O'Day's, Center (11-13-62).  
Little Seaside, Golden (11-15-62).  
Lord Penso, Royale (11-19-62).  
Harold, Longacre (11-29-62).  
Counting House, Baltimore (12-12-62).  
School Schedules, Majestic (12-14-62).

## LONDON SHOWS

(Figures denote opening dates)  
Affair Strand (9-21-61).  
Beyond Fringe, Fortune (5-10-62).  
Beryl, Adelphi (5-8-62).  
Slow Motion, Prince Wales (2-27-62).  
Boeing-Boeing, Apollo (2-20-62).  
Brush With Beauty, St. Mart. (7-19-62).  
Chips With, Vaudeville (4-27-62).  
Repertory, Aldwych (7-31-62).  
Every Night, Palladium (6-1-62).  
Fit to Print, Duke of York's (7-25-62).  
Rock Dancers, Shaftesbury (5-17-62).  
Transfers Aug. 16 to Her Majesty's.  
Ministrals, Vic. Palace (5-25-62).  
Mousetrap, Shaftesbury (11-25-62).  
Mrs. Puffin, Duchess (7-18-61).  
Music Midnight, Westminster (4-4-62).  
My Fair Lady, Drury Lane (4-30-58).  
Oliver, St. James (7-1-62).  
One For the Pot, Whitehall (8-2-61).  
Period Adjustment, Wynd. (6-13-62).  
Plays for Scandal, Haymarket (4-17-62).  
Plays for England, Royal Ct. (7-19-62).  
Premiere, Comedy (7-26-62).  
Private, Public, Globe (5-10-62).  
Repertory, Aldwych (12-15-60).  
Sail Away, Savoy (6-21-62).  
Simpson, Cambridge (2-2-62).  
School for Scandal, Haymarket (4-6-62).  
Sound of Music, Palace (3-18-61).  
Stop the World, Globe (7-20-61).  
Two Stars, Garrick (4-22-62).  
War & Peace, Phoenix (7-27-62).  
Voice Shem, Royal Strat. E. (7-24-62).  
Write Me a Murder, Lyric (3-28-62).  
Women, Beware Women, Arts (7-4-62).  
closed last Saturday (28) after 28 performances.

## SCHEDULED OPENINGS

Marcel Marceau, Piccadilly (6-13-62).  
Say Nothing, Royal E. (6-14-62).  
Purple Dust, Arts (8-15-62).  
Red Roses for Mr. McDaniel (9-4-62).  
New Man, Strand (9-5-62).  
Plough & Stars, Mermaid (9-25-62).

## Dailey Paskman to L.A.

On Tune Show Casting  
Dailey Paskman heads for the Coast this week to star-cast the legit musical he and Guy Bolton wrote, based jointly on W. Somerset Maugham's novel, "Theatre," and a straight play by Bolton. The score is by the late Victor Young, who also orchestrated and taped several of the numbers. Paskman wrote the lyrics and Chappell will publish.

Paskman, besides huddling with Coast agent Mitchell Hamburg on cast potentials, will assemble the Young song manuscripts and orchestrations. While in Hollywood, he will also powwow with Metro studio head Robert M. Weisman on several scripts he wrote for MGM.

## Legit Followup

### Period of Adjustment (WYNDHAM'S THEATRE, LONDON)

London, July 11.  
Tennessee Williams' only comedy, "Period of Adjustment," earned its transfer July 10 from the Royal Court to Wyndham's Theatre in the West End, and promises to settle in for a healthy commercial run.

The present theatre has a larger stage than the Royal Court, but there is still a sense of intimacy necessary for this Williams work. Standout response to Roger Graef's nimble direction comes from Bernard Braden, the Canadian actor who, though a hit on tv, radio and films, has not previously rated prominently in London legit. He gives a sure, deft comedy performance and helps knit together the whole production.

Collin Wilcock as the virginal bride, Betty MacDowall, Tucker and Neil McCallum also help the play to survive the weaker moments of the second act, and Bill Mitchell offers a notable cameo as a cop. The mood of the show tends to get more serious towards its end, but there's a rewarding curtain and, for once, Williams' preoccupation with sex and its variations isn't so sick.

Peter Bridge, who is presenting the play in association with the English Stage introduced an effective gimmick whereby first-night latecomers were herded into a bar to watch the performance on closed circuit tv until a convenient moment for them to be admitted to the auditorium. Among the 20 or 30 blushing latecomers was U.S. actress Jane Fonda, who plays the leading role in the pic version of "Period."

Rich.

## Road: 'Lady' \$53,140 in Vancouver, 'Mary' \$37,662, S.F.; 'Horn' \$14,240, D.C.

Business on the road ran the gamut again last week. Increases were registered by all shows except "Come Blow Your Horn," which continued slow in the second week of its Washington engagement.

The road will get a new addition next Monday (6) when "Oliver" begins its pre-Broadway tour in Los Angeles.

### Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

### CHICAGO

Sound of Music, Shubert (MD-RS) (37th wk); \$5.95-\$6.50; 2,100; \$72,000 (Barbara, Meister, John Myers). Previous week, \$47,380.

Last week, \$48,083.

### DETROIT

Unsinkable Molly Brown, Fisher (MC-RS) (2d wk); \$6.50-\$6.95; 2,081; \$65,000. Previous week, \$41,823 for seven performances.

Last week, \$56,269.

## B'way Slump Easing; 'Horn' \$22,183; 'Carnival' \$29,448, 'Iguana' \$23,649, 'Sound' \$52,364, 'Thousand' \$25,445

Business continued to climb last week for most Broadway shows. Of the 16 entries on tap, nine registered increases and seven took drops. The worst of the summer slump is now figured to be over, with August traditionally signalling a revitalization of business.

Particularly notable this summer in comparison to recent years is the sizable list of surviving productions. Moving into the sellout category last week with "How to Succeed in Business Without Really Trying" was "A Funny Thing Happened on the Way to the Forum," which had been edging the capacity mark the past two weeks.

Incidentally, "A Shot in the Dark" is not among the shows with discount tickets in circulation. The comedy was to have gone on (waivers last week, but that failed to materialize because of a mixup in the ticket order. The play's management now feels the presentation can get by without the bargain offer.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repeated City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Camelot, Majestic (MC) (86th wk; 689 p; \$9.40; 1,626; \$84,000) (William Squire, Janet Pavek, Robert Goulet). Previous week, \$46,751 with understudy Robert Peterson subbing for Goulet who returned to the cast July 23 after a week of tv taping in London.

Last week, \$42,269.

Carnival, Imperial (MC) (68th

wk; 540 p) (\$8.60; 1,428; \$69,200). Previous week, \$25,517.

Last week, \$29,448.

"Come Blow Your Horn. Affairson (C) (75th wk; 597 p; \$6.90-\$7.50; 1,090; \$42,522). Previous week, \$17,014.

Last week, \$22,183.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (12th wk; 95 p) \$8.60-\$9.40; 1,334; \$65,096 (Zero Mostel). Previous week, \$64,884.

Last week, \$65,126.

How to Succeed in Business Without Really Trying, 46th St. (MC) (42d wk; 329 p) (\$6.80; 1,342; \$66,615). Previous week, \$67,496.

Last week, \$67,517.

"I Can Get It For You Wholesale, Shubert (MC) (19th wk; 148 p) (\$8.60; 1,461; \$60,000) (Lillian Roth). Previous week, \$37,191.

Last week, \$37,003.

Man for All Seasons, ANTA (D) (36th wk; 285 p) (\$6.90-\$7.50; 1,214; \$49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, \$29,188.

Last week, \$28,744.

Mary, Mary, Hayes (C) (73d wk; 580 p) (\$6.90-\$7.50; 1,139; \$43,280) (Barry Nelson, Julia Meade, Edward Mulhare). Previous week, \$29,513 with Barbara Bel Geddes in the costarring role taken over July 23 for the three weeks she'll be on vacation by Miss Meade.

Last week, \$26,607.

Milk and Honey, Beck (MC) (52d wk; 335 p) (\$8.60-\$9.60; 1,170; \$62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, \$40,578.

Last week, \$40,101.

"My Fair Lady, Broadway (MC) (332d wk; 2,641 p) (\$8.05; 1,900; \$72,311) (Michael Allinoff, M. J. Moser). Previous week, \$35,267.

Last week, \$36,805.

"Night of the Iguana, Royale (D) (31st wk; 244 p) (\$6.90-\$7.50; 999; \$42,000) (Margaret Leighton, Shelley Winters). Previous week, \$22,779.

Alan Webb, who withdrew July 21 from his costarring assignment, has been succeeded by Leo Lucker.

Last week, \$23,649.

No Strings, 54th St. (MC) (20th wk; 156 p) (\$9.20; 1,434; \$66,700). Previous week, \$58,994.

Last week, \$58,751.

Shot in the Dark, Booth (C) (41st wk; 325 p) (\$6.90-\$7.50; 807; \$52,400) (Julie Harris). Previous week, \$17,252.

Last week, \$18,181.

"Sound of Music, Lunt-Fontanne (MD) (135th wk; 1,076 p; \$9.70; 1,407; \$75,000) (Jeannie Carroll). Previous week, \$47,915.

Last week, \$52,364.

Take Her, She's Mine, Biltmore (C) (32d wk; 252 p) (\$6.90-\$7.50; \$36; \$40,180) (Art Carney, Phyllis Thaxter). Previous week, \$19,761.

Last week, \$16,255 with starchy John Beal subbing for Carney who returned to the cast last Monday night (30) following a week's vacation. Monday also marked the takeover by Audrey Lindley of the role relinquished last Saturday (28) by Miss Thaxter.

Thousand Clowns, O'Neill (C) (17th wk; 132 p) (\$6.90-\$7.50; 1,076; \$44,730) (Jason Robards, Jr.). Previous week, \$24,541.

Last week, \$25,446.

## Off-Broadway Shows

(Figures denote opening dates)  
Anything Goes, Phoenix (5-15-62).  
Black, St. Marks (5-4-61).  
Brecht on Brecht, De Ly (1-3-62).  
Fantasticks, Sullivan St. (5-20-61).  
Hushabye, Hushabye (5-12-61).  
Little Mary, Phoenix (11-18-61).  
On Dad, Peer De, Phoenix (2-21-62).  
Portrait-Monks, Marquee (5-29-62).  
Premiere, Phoenix (11-22-61).  
Wilder Plays, Hushabye (5-11-62).

### SCHEDULED OPENINGS

Clarence, Lunt-Fontanne (5-24-62).  
Gilbert & Sullivan, Arts (7-24-62).  
Streets Confusion, Royale (5-24-62).  
Man Is Man, Living Theatre (5-22-62).  
Debutante, Hushabye (5-22-62).  
F. F. Fansther, Marquee (5-17-62).  
Man Is Man, Marquee (5-18-62).  
Harris's House, 41st St. (5-30-62).  
Debutante, Hushabye (5-11-62).  
Ten Nights in Barroom, News (10-1-62).  
We're Civilized, Jan Hus (11-8-62).



## CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parentetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

### Legit

#### BROADWAY

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y.; TN 7-3434). Available part for understudy to Dudley Moore, 5' 8" or under, age 22-27, plays piano, member of Local 802, or eligible to join, natural British accent. Phone casting director at the above number for audition.

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

"Hot Spot" (MC). Producers, Robert Fryer & Lawrence Carr with John Herman; production associate Robert Linden (400 E. 59th St., N.Y. 22, N.Y.; Apt. 9-D). Available parts: leading man, middle 30's ruggedly handsome, cynical with dry sense of humor and comedy, must sing; man late 20's,

native houseboy, sing-dance, Caucasian features, boasting but likeable; comedian; femme, middle 20's, native with Caucasian features, attractive, intelligent, bossy, sing-dance; man, small, shy, sympathetic, sings; man comic Russian diplomat, large, blustering, sing-dance; man, middle 20's, intellectual, Boy Scout leader type, worrier, sing-dance; Congressman, middle aged, pompous, Mass. accent, broad comedy role; man, leading TV commentator; man, middle 40's, distinguished; man, middle aged, "take charge" type, comedy actor. Preliminary casting at present, mail photos and resumes to producers, c/o production associate, at above address; do not phone or visit.

"Nowhere To Go But Up" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Open call for male dancers who sing next Monday (6) at 11 a.m. Winter Garden, N.Y.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 5'4" tall or shorter. Mail photos and resumes or call Linda Otto at above address and number.

"Tchin, Tchin" (C). Producer, David Merrick; director, Warner Leroy (157 E. 64th St., N.Y.; TR 9-4130). Available part for actor, 20, six foot four inches tall. Mail photos and resumes to Mary Jordan c/o director. Also seeking understudies to Anthony Quinn and Margaret Leighton. Apply through agents only.

#### OFF-BROADWAY

"Concert on Ice" (R). Producer, Jason York (c/o Classical Skaters Company; 76 Irving Place, N.Y.; YU 2-7911). Available parts for ballet oriented dancer-skaters who can do character work and mime. No comedy, adagio or novelty performers need apply. Applicants mail photos and resumes to Maia Rodman c/o the above address. Applicants who are currently working out of town should list availabilities for the last two weeks in August and the first two in September.

"Lady Killer" (MC). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; OR 6-2623). Available parts: corpulent, lusty, actor-singer, move well; femme; a serving wench, cockney; actress to play six different femmes, must be proficient in dialects; court fool, dancer-actor, tenor; actor to play several different men, proficient in dialects. Mail photos and resumes to producer at above address. Do not phone.

"Sitting Ducks" (MC). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; OR 6-2623). Available parts for three actors and three actresses, age 25-35, must sing-act-dance, have good timing, good sense of comedy and broad farce. Mail photos and resume to pro-

## Publishing Stocks

(As of July 31, closing)

Allyn & Bacon (OC)	24	+1 1/2
American Book (AS)	45 1/2	+ 1/4
American Heritage (OC)	83 1/2	+ 1/4
Book of Month (N.Y.)	23	+ 1/2
Condé Nast (N.Y.)	10 1/4	+ 1/2
Crowell Collier (N.Y.)	22 1/2	+ 1/2
Curtis Pub. (N.Y.)	7 1/4	+ 1/2
Ginn & Co. (N.Y.)	21 1/2	+ 1/2
Grosset (OC)	28 1/2	+ 1/2
Grosset & Dunlap (OC)	9 1/2	+ 1/2
Harcourt Brace (N.Y.)	22 1/2	+ 1/2
Hayden Pub. (OC)	5 1/4	+ 1/2
Hearst (OC)	26	+ 1/2
Holt, R & W (N.Y.)	23 1/4	+ 1/2
L.A. Times Mirror (OC)	28	+ 1/2
Macfadden Bartell (AS)	2	+ 1/2
McCall (N.Y.)	18 1/4	+ 1/2
McGraw-Hill (N.Y.)	22 1/4	+ 1/2
Natl Per. Pub. (OC)	9 1/4	+ 1/2
New Yorker (OC)	7 1/4	+ 1/2
Pocket Books (OC)	8 1/4	+ 1/2
Prentice Hall (AS)	30	+ 1/2
Ran House (N.Y.)	13	+ 1/2
Scott Foresman (OC)	17 1/4	+ 1/2
H. W. Sams (OC)	30	+ 1/2
Time Inc. (OC)	60	+ 1/2
Western Pub. (OC)	27	+ 1/2

OC—Over the Counter.  
NY—N.Y. Stock Exchange.  
AS—American Stock Exchange.  
(Supplied by Bache & Co.)

ducer at above address; do not phone.

"South of Heaven" (MD). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; OR 6-2623). All Negro cast. Available parts: leading lady, 40's, Ethel Waters type, strong legit voice; leading man, early 20's, young Belafonte or Poulter type; femme, comedy lead, 30's, Butterfly McQueen type; man, 40's, likeable villain; boy, 12-16, wild precocious; ingenue, soprano, pretty. Mail photos and resumes to producer at above address. Do not phone.

"This Was Burlesque" (R). Producer, Michael P. Lannucci (c/o Casino East Theatre; 12th St. & 2d Ave., N.Y.; YU 2-6611). Auditions Wednesdays for experienced female dancers: 5 p.m. for jazz, ballet and tap dancers; 5:30 p.m. for tall, pretty showgirls with sexy figures; 6 p.m. for strippers, also well-proportioned. All applicants bring bathing suit and contact Ann Corio at the theatre.

"We're Civilized" (MC). Producers, Rendell Productions (1545 Broadway, N.Y.; CI 6-7140). Available part for actor, 20-30, an amateur magician who sings. Mail photos and resume to Martin B. Cohen at above address.

#### TOURING

"Carnival" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Bus and Truck tour to open in October. All parts available. Auditions August 6 & 7 thru agents only at the 54th St. Theatre (152 W. 54th St., N.Y.).

"Musical Theatre—USA" (MC). Producer-director Jack O. Brooks (Musical Theatre—USA, c/o National Publicity Associates, 1545 Broadway, N.Y.; 36, N.Y.; Equity and AGVA). Seeking performers who can double on musical instruments, including piano. Available parts: male and female dancers; tenor and mezzo-soprano with strong chest voice. Producer is accepting photos and resumes at room 409 c/o above address, do not phone.

Overseas Tour. Producer, Harry Hirsch, for American National Theatre & Academy (1545 Broadway, N.Y. 36, N.Y.). Available part for pop singer, preferably femme, must speak and sing French fluently, to perform and M.C. a musical show to tour Africa under State Dept. sponsorship. Contact producer at above address.

"Thousand Clowns" (C). Producers, Fred Coe & Arthur Cantor. Stage manager, George Thorn (Eugene O'Neill Theatre, 230 W. 49th St., N.Y.; OX 5-9262). Available part for boy, 10-12, to play the nephew in a touring company. Contact the stage manager at above number or write him c/o the theatre for an appointment.

## Television

TV Commercial. Producers, Kastor, Hilton, Chesley, Clifford & Atherton (575 Lexington Ave., N.Y.; PL 1-1400). Available part for a Negro femme, preferably a registered nurse. Contact Nancy Yost at above number for interviews.

## Literati

### Pyramid's Nizer Rights

Pyramid outbid Fawcett by \$20,000 for the paperback rights to Louis Nizer's Doubleday best-seller, "My Life in Court," by guaranteeing \$160,000. Macfadden distributes Pyramid.

Book can't go paperback until the hardcover edition falls under 1,000 copies per week for six weeks running. It's sold 168,000 copies to date at \$5.95, besides the Book of the Month Club.

Current (August) Reader's Digest has a second condensation from the book, this time the first chapter, having to do with the Quentin Reynolds versus Westbrook Pegler libel award, which is titled "Reputation" in the monthly, and subtitled "a historic libel trial." First RD reprint was Nizer's own introduction to the book. Unusual also for RD is the use of illustrative matter to go with this unusually lengthy excerpt.

### Hearst Buys 'Sentinel'

The Milwaukee Sentinel (not published and closed since a strike was called by Milwaukee Newspaper Guild May 27) has been purchased by The Journal Co., publishers of the Milwaukee Journal (Hearst). The Sentinel was a morning newspaper, the Journal is an afternoon sheet.

Publication of a new Sentinel started Monday (23) on a six-day schedule, no Sundays and printed at the Milwaukee Journal building.

The Journal Co. uses 1,500 full-time workers, including 200 at WTMJ-TV and WTMJ. The Sentinel had 650 employed fulltime.

Last year, the Sentinel's reported circulation was 192,167 daily, with 218,749 Sunday. The Journal's circulation last year was reported 372,276 daily with 513,696 Sunday.

Severance pay will be given to Hearst employees of the Sentinel to the 350 editorial, advertising, business and circulation department employees represented by Milwaukee Newspaper Guild.

Operations of Hearst-owned WISN-TV and WISN are not affected by the Sentinel's sale.

### N.Y. Times Profits Up

The N.Y. Times Co. reports a consolidated net income of \$1,386,000 for the six months ended June 30, 1962, compared with \$838,000 for the first half of 1961. This was equivalent to \$13.63 per share of common stock in 1962, as compared to \$6.92 per share in 1961. The 1961 result included a net gain on the sale of Times Tower of \$377,000, or \$4.63 per share.

Net income from operations in the first half of 1962 was \$743,000 compared to \$41,000 in the same period in 1961. The principal factors leading to the better results were increased advertising volume, higher advertising rates and circulation prices, and continued improvements in operating efficiency.

### Mac Hyman's Tutoring

Mac Hyman, author of "No Time for Sergeants," will join the faculty of East Carolina College in September, as a member of the Department of English. He will be associated with Prof. Ovid W. Pierce in the creative writing program at the college and will also initiate a course in writing for tv.

A native of Cordale, Ga., where he now lives, Hyman is a graduate of Duke University, and has done graduate work at Columbia University.

### Shades of O'Neill

Whodunit novelist and tv scripter, John Roeburt has an apartment in Provincetown, Mass., long famous with writers and

artists as "Garbage Gables." He occupies the same one in which Eugene O'Neill wrote "Moon Over the Caribbees" and "The Long Voyage Home." Shane O'Neill was born to the playwright and Agnes Boulton, his first wife, in this apartment.

Beams on the ceiling of the bedroom, writes Roeburt, "have O'Neill's own printing: Portuguese maxims such as 'Before the voice can speak it must have lost the power to wound'."

### Books On Pix

"The Western (From Silents to Cinerama)" is a kingsize \$12.50 book by George N. Fenin and William K. Everson which Orion will publish in October.

Same firm is also issuing "Screenplays by Michelangelo Antonini," including his "L'Avventura" plus "The Outcry" (Il Grido), "The Night" (La Notte), "Eclipse" (L'Eclisse). Both are illustrated.

### CHATTER

Henrietta Jelm, in charge of Coast public relations for Doubleday, will return to Hollywood soon from a trip to the Orient. Part of her time was devoted to promoting Doubleday books in Hawaii and elsewhere. She established new contacts there with newspapers, radio and tv programs.

Literary panel Aug. 5 on Sidney Linden (Lindy) tv show will debate subject, "What moral responsibility does the author have to readers?" on KCOP, Los Angeles. Panel consists of Dora Albert, Helen Itria, Sid W. Meyers, and Stuart Palmer.

Freelancer and former Glamour copy editor Eve Merriam gets a rare true mag femme byline in the forthcoming September issue with "Fashion, Fraud and Your Paycheck," a blast at women's fashions. True is plugging the piece in the August issue as "From Wife to Witch Via Your Wallet." Miss Merriam authored a book (J. B. Lippincott) on fashions last year, "Business of Being in Fashion," an expose of fashions and cosmetics.



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# Equity Casting Crackdown

Continued from page 57

shall not practice discrimination against any member of Equity because of race, creed or color." The clause, as worded, has been described by a member of Equity's legal department as "the broadest possible rule anyone could have in connection with discrimination."

That rule was the basis for the meeting last month between the Equity and League representatives. Proposals made by the union which the management committee agreed to recommend to its full membership of Broadway producers and theatre owners include the following:

1. "Word casting notices in such a way as not to discourage minority group members from inquiring."
2. "Give equal consideration to all Equity members in the filing of actors' names, pictures, resumes, etc., and in the calling of actors for interview and audition, without regard to race, color or creed."
3. "Select applicants for audition or interview and employ actors on the basis of talent and suitability without regard to race, color or creed."
4. "Make every effort to see that qualified minority group actors are included in productions, cast in all types of roles, not simply those especially written for or calling for minority group actors."

The League reps were informed at the meeting that Equity intends taking cases of discrimination to arbitration and that in such cases money damages will be sought. It was agreed that the League would meet with Equity and the Dramatists Guild to prepare an "appropriate" statement on the subject of discrimination in the theatre.

In 1952, Equity, the League and the Guild issued a joint statement for integration and employment of Negro performers. That statement, according to Angus Duncan, executive secretary of Equity, has been brought to the attention of every producer and agent almost every year since its inception. A reminder sent last February by the League to its members included a reaffirmation by the three organizations of the 1952 document.

Another measure adopted by the council as a matter to be resolved in its next contract negotiations with the League is that all Equity members be given "equal opportunity for interview, audition and casting regardless of representation or non-representation by agents or other actors' representatives." The practice, whereby producers will sometimes only see performers recommended by agents is considered by the council to be discriminatory against all Equity members, not just those of an ethnic minority.

A resolution affecting agents was also passed by the council for presentation to the Theatrical Artists Representatives Assn. It states that all casting agents and actors' representatives be instructed "to refer actors without regard to race, color or creed."

## Membership Resolution

The charges alleging discriminatory hiring practices were brought before the Equity council several months ago and were subsequently discussed at a meeting of the Equity membership prior to the union's get-together last month with the League. An extensive resolution calling for stern anti-discrimination measures by Equity and the institution of arbitration of the alleged cases of discrimination was introduced at the membership meeting by Charles Gordone. It was supported almost unanimously by those present.

Not all of the points in Gordone's resolution were incorporated in the council's proposals to the League. A membership resolution constitutes a recommendation to the union's governing body which, in turn, acts upon the resolution either by accepting it in full, altering or rejecting it entirely. Gordone, incidentally, is co-chairman with another actor, Godfrey Cambridge, of the Committee for the Employment of Negro Performers, an independent, non-profit organization.

CENP was formed last January for the purpose of (1) broadening employment opportunities for Negro performers by eliminating discriminatory casting practices and (2) bringing about the portrayal of the Negro in the theatre, television radio and motion pictures with both contemporary and historical authenticity.

CENP was active in the picket-

ing of the Broadway productions of "How to Succeed in Business Without Really Trying" and "Subways Are for Sleeping" because of the alleged exclusion of Negroes from the casts of those two musicals. CENP, with the Congress of Racial Equality, has also drafted articles for the fair employment of Negro performers and technical personnel.

The provisions of the agreement were agreed to by Jean Dalrymple during her recent season of musical revivals at the N. Y. City Center. The cast for "Fiorello," one of the Center productions, included 10 Negroes. The show was originally done on Broadway with an all white cast.

## Equity Council

The Equity council disagreed with those in the membership who sought immediate arbitration of the alleged cases of discrimination because of legal and diplomatic reasons. It was felt by the governing group that more could be gained in reaching a solution to the problem by discussing it with the League on a committee basis rather than across an arbitration table. Equity's legal department was also of the opinion that most of the complaints would not stand up in arbitration.

Among the proposals in Gordone's resolution not passed on by the Equity council to the League was one regarded as particularly explosive. It stated: "The manager agrees to give Equity the right of prior review of his script before

casting each production in order that the union may knowledgeably and effectively supervise the casting procedure to ensure that discrimination does not occur."

It was 15 years ago that Equity first started pushing for the outlawing of performances by its members in segregated theatres. The union's efforts were initially concentrated on Washington and in 1948 an agreement was reached with the League on the banning of performing in all segregated theatres in the Capitol.

Progress thereafter was slow, but last year Equity and the League reached another agreement covering segregation on a national level. Under the terms of the new accord, which became effective June 1 with the start of the current season, professional actors are barred from performing in all segregated theatres in the U. S.

Now, 10 years after the initial introduction of an anti-discrimination clause in its contract with the League, the union is taking steps to enforce the rule. At the union's last membership meeting, Angus Duncan stated that the recent complaints of discrimination were the first that had been submitted to the council. Gordone's reply was that it was up to Equity to "have inspected and investigated" every show that went into production.

What is regarded as a valid point in connection with the anti-discrimination measures sought by Equity is the possibility of resultant complaints from actors using the discrimination angle as an excuse for not getting a part.

Jane Kean is pinching hitting for Kaye Ballard in the Broadway production of "Carnival."

# Legit Bits

Gunther Lawrence, formerly active off-Broadway as a publicist and producer and now director of public information of the Union of American Hebrew Congregations, lectured last night (Tues.) at Earl Hall, Columbia Univ., on the subject, "Are There Special Jewish Contributions to the Modern Theatre?"

Michael Shurtleff, casting director for Broadway producer David Merrick, is back in New York after two weeks on the Coast, where he attended the opening of his play, "Call Me By My Rightful Name" at the Coronet Theatre, Los Angeles.

Robert Schnitzer, executive director of the Univ. of Michigan's new Professional Theatre Program, is spending the summer with his director-wife, Marcella Cisney, at their Westport (Conn.) cottage.

Eileen Rodgers, having recovered from minor surgery, returned last week to the cast of the off-Broadway revival of "Anything Goes" after an absence of three weeks. Sheila Smith subbed for her.

"The Beach People," by Lewis John Carlino, is being tried out this week at the Rabbit Run Theatre, North Madison, O.

Harold Prince, who co-produced "Fiorello" on Broadway, is in London to supervise Donald Albery's British production of the musical, which goes into rehearsal Aug. 13 under the direction of Val May for an October opening in the West End. While in London,

Prince will negotiate for a West End production of his current Broadway click, "A Funny Thing Happened on the Way to the Forum."

Dorothy Raedler's American Savoyards will present a four-week repertory of Gilbert & Sullivan's "Iolanthe," "H.M.S. Pinafore" and "The Mikado," under the production auspices of Jeff Britton, at the Actors Playhouse, N.Y., beginning next Tuesday (7). Ronald Bush is musical director and Gordon Micunis and Louise Guthman designers, respectively, of the sets and lighting.

Jim Paul Eilers, who owns and operates the Showplace in Greenwich Village, has taken over as general manager of the off-Broadway production of "The Hostage," in which Diana Webster has succeeded Beulah Garrick.

Actress Jeanne Bolan, who operates the Peninsula Playhouse, Fish Creek, Wis., with her husband, James B. McKenzie, is also coproducer of the Westport (Conn.) Country Playhouse. It is scheduled to make her Broadway debut as the lead femme opposite Sean Garrison in Fred Jarvis' "The Twelve Days of Christmas," to be produced by Lee Moulton with Hugh Miller as director. It is scheduled for a January opening at an undesignated Main Stem theatre. "Good Morning, Miss Dove," adapted by William McCleery from Frances Gray Patton's novel, is being premed this week by the Peterborough (N.H.) Players.



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## Broadway

Stuart Levin, major domo of the Four Seasons, off to join his family in Switzerland.

Bandleader-magico Dick Himber, recovered from recent illness, has slimmed down by 35 lbs.

Philly radio station owner Benedict Gimbel Jr. and his wife fly to Europe Aug. 20, returning Oct. 5 on the SS Queen Elizabeth.

Marlene Dietrich, SOS'd Burt Bacharach, her special conductor at a Riviera gala, to bring over the Varsity book review of her current "ABC's."

Gaston Bell, veering to 85, will have his usual art fresco birthday rally at his cottage in Woodstock, N.Y., third Sunday in September. It's an annual event in the community.

MCA president's full tag is Lew Robert Wasserman, according to the formal announcements heralding the marriage of his and Edie's daughter, Lynne Kay, to former MCA agent Ronald Barry Leif in Palm Springs.

Irwin Goldress, of Albany, is described as first student of NYU to receive a "graduate degree." In motion picture production. He made a 16m sound film, 20 minutes long, depicting the preparation for and ritual of Jewish Sabbath services.

When Col. Barney Oldfield ex-Variety in Lincoln, Neb., retires as Chief Information Officer of the North American Air Defense Command in October, he and his wife, Vada, go on an extended South American tour—"about the only territory we haven't seen," says he. Col. Oldfield thus rounds out a complete global background which he expects to put to good use in some civilian p.r. post after Jan. 1.

Madison Square Garden Center, new sports complex atop the Pennsylvania station, has filed its plans via Charles Luckman Associates, calling for two, 35-story office buildings, a sports arena seating 23,000, 60-lane bowling alley, ice-skating rink and other sports facilities. The \$90,000,000 project will be atop the Penn and Long Island RR stations (which own the ground) and will not interfere with transportation systems.

Rodrigo Calderon is the new general manager of the Hotel St. Regis, personally representing owner Cesar Balsa (the Mexican hotelier), having picked up where Pierre Bultinck left off when latter exited the St. Regis. Bultinck is now new bossman of Loew's Regency House, ultra residential hotel on Park Ave., due to open after the Tisch feres (Loews) premiere their N.Y. Americana Hotel in September. Louis Pages has been upped to banquet manager of the St. Regis.

Mrs. Geraldine S. DePuy has discovered among personal effects of her late aunt, Gilda Glyder, British actress of the 1920s and '30s, two silver cigarette cases. These were given as testimonials and so inscribed to her deceased husband, Harry Weldon, also an English actor. Mrs. DePuy states these have no sentimental value to her but Weldon's daughter, by a previous marriage, might like them and could contact Mrs. Robert W. DePuy at 2402 East West Highway, Silver Spring, Md.

After his operation of a week ago for gallstones, RCA board chairman Gen. David Sarnoff is "recovering very well indeed," says his office. He had a sudden attack last Wednesday (25) and was taken to Roosevelt Hospital cross town from his Manhattan home where Dr. Howard A. Patterson operated. Dr. Cornelius H. Traeger, Sarnoff's personal physician, was on hand too. Another RCA exec, Frank M. Folsom, was discharged from St. Luke's Hospital Monday (30) following prostate operation.

## Desiville

By W. WINCHELL  
(Formerly of Lindy's)

Desi Arnaz, co-mindlord of Del Mar Racetrack "Where the Turf Meets The Surf" lost money when his horse King Ara stole the show from the 6th Race Star. He bet on the favorite, "Real Pie," (8-40-5) which romped in at midnight.

Mr. & Mrs. James Durante and daughter are only neighbors of Desi's chief (last house on this Pacific retreat) "around-the-corner" from the \$2 windows. The laughs are loud.

Victor Mature and bride are other pets of the autographers. He appears very youthful. Admits

using "Old Bixby" on his jet black hair.

Orrin Tucker, whose rhythms made showbiz history when radio was young, oughta-be-in-the-moon-pitches. Handsome, debonair and all-that-jazz. Also has that money-in-the-bank-look.

Jimmy Ritz (wearing a Zanuck-type Swiss lid), touted VARIETY's Man-About-Town Mar-La Jolla-San Diego, off 2d half of Daily Double. It paid \$109. DD was marked on our program by Ernie Mason of the L.A. Her-Examiner. He gave 7 winners out of 9. Eight if Ritz only had a heart-attack or something, before giving us an inaccurate skewp.

Zanuck's return to 20th Century-Fox throne Topic A among showfolks at track. But if Harry Brand (recently pinkslipped because he refused to fire vet publicity staffers) isn't rehired, they can take back our office, Clark Gable's former dressingroom.

Desilu plans full-length pic (for film houses) satirizing "Untouchables." Cy Howard of staff dreamed it up. Hilarious on paper already. Jimmy Durante to play Eliot Ness; Phil Silvers, Jackie Gleason, Sammy Davis Jr., Danny Thomas and "Dizzy" Arnaz as Feds; Gangsters to be Don Loper (Hollywood dressmaker) Pat Boone, Perry Como, Steve Allen and Christine Jorgenson as mobbia moll.

Ex-Mocambo oriole, Frankie Sands in the Paddock Bar (at La Jolla's Del Charro Hotel) slipped his spinal disc taking bows. No gag.

G-Men J. E. Hoover and Clyde Tolson are a week overdue here. For top Feds' annual Scripps Clinic checkup. The track's 25th ann'y opening matinee made the pair conspire by their absence. They were terribly, terribly missed by the lads behind the \$2 windows. The top Federal sleuths were stalled in NYC where their agents rounded up 15 of the Bache Wall St. brokerage burglars—11 of whom were fingered by one of the ring, who spilled it all to VARIETY's cub-mugg, acting as Goat-Between for "Mr. Smith" (the tipster) who told us he wanted vengeance for a "cross."

Reader's Dige ads for condensation of L. Nizer's "My Life In Court," shout: "Syndicated personal newspaper columns are like cannon. They can, and have, destroyed a man's reputation with one shot—which is exactly what Westbrook Pegler tried to do to war correspondent Quentin Reynolds." Peg, shrug it off. We Gent's room Journalists gotta stick together.

Cong. Bob Wilson (San Diego area) inserted in Cong. Record opening blast at syndicate chopping WW col'm's anti-commu comments. Several Demos on Repub Wilson's team in fight for press freedom, etc. King Features notified by our lawyer Paul Caruso to furnish accounting of all syndicate monies since June 10, 1929 when we started with Hearst. King, according to Mirror publisher no longer deletes or censors, etc. But syndicate won't permit Girl Friday to see proofs sent clients.

## Philadelphia

By Jerry Gaghan  
(319 N. 18th St., Locust 4-4849)

Richard Dwyer, out of the Army next month, will be back in '63 edition of the "Ice Follies."

Eura Bailey and her brother Bill, the dancing former clergyman, held, over at Tally-Ho Motel.

Arcadia Theatre owner Merton Shapiro bringing in Israeli actress Dahlia Lavi to plug pic, "Two Weeks in Another Town."

Harold, Fair, comedian-emcee and former owner of the Smart Spot, in New Jersey took over Johnny's Steak House, Westmont, N.J.

Variety Club (Tent 13) and Philadelphia Inquirer again will cosponsor Old Newsboy's Day to benefit handicapped children Sept. 14.

Giuseppe Bamboschek, dean of operatic conductors and former maestro of several Philadelphia companies, will direct two performances for the Philadelphia Lyric Opera next season.

Eddie Callahan of the Nob Hill left for Washington, D.C. as a special guest at the unveiling of a Korean War addition to the Second Division's monument here. He was captain in the division, and also served in the first World War.

## London

(HYDE PARK 4561/2/3)

Ed Sullivan in last week on the Queen Mary, accompanied by his wife.

Frankie Vaughan started a cabaret season at the Talk of the Town last Monday (30).

Edmund Purdom and Linda Christian in town for his parents' golden wedding anniversary.

American burley artist Eve Eden signed to star in the Casino de Paris show, opening Aug. 13.

Norman Potts, foreign manager of Europa Films of Stockholm, here to gander latest British product.

James Stewart in from his Nairobi safari, and will be going to Ireland where he has business interests.

Film Industry Publicity Circle opened its annual meeting last Monday (30) at the trade press for first time.

Harold Myers, head of VARIETY's London bureau, again undergoing surgery at Central-Middlesex Hospital, London, N.W.

Jackson E. Dube, executive vice-president of Bon Ami, Film Distributing Corp., here for confabs with Tony Morris of Program Exchange.

The Variety Club planning a celebration dinner at the Dorchester on Sept. 19 to mark the raising of the first 1,000,000 pounds.

Frank Weinrop, for the last 15 years with the Rank Organization, joined Walt Disney Productions as assistant to publicity director Arthur Allighan.

"Adventures of a Young Man" (20th) to be shown at the Edinburgh Festival on Aug. 19, four days ahead of its European premiere at Carlton, Haymarket.

## Chicago

(DELAWARE 7-4984)

Phyllis Diller at Melody Top in "Wonderful Town" until Aug. 12.

Barbara Belle, Keely Smith's manager, in for thrush's opening at the Sahara Inn.

Bette Lieb, former "Miss Chicago," currently playing one of the leads in "Critic's Choice" at Shady Lane Playhouse.

Nancy Sinatra and Reprise Records promotion director Ernie Farrell sky in Friday (3) to make the press and deejay rounds.

Benny Goodman plays concerts at the al fresco Ravina Park Aug. 1-2 as one of the pop diversions in longhair summer series.

Michael Todd Jr. in town to look over his Todd and Cinestage theatres. "Judgment At Nuremberg" departs the Cinestage Sunday (5).

Chicago Concerts Inc. snared soprano Joan Sutherland for a Jan. 29 concert at the Opera House, her only Chi appearance for the 1962-'63 season.

Chi chirp Marilyn Brown subbed for Marilyn Lovell last week at Mister Kelly's when Miss Lovell showed to Gotham for a "Tonight" wing guest shot.

Young film thesp Michael Callan making the press, radio and tv circuit for "The Interns" under wing of John Thompson, Columbia's Chi ad-pub head.

Ozzie & Harriet Nelson opened in "Marriage-Go-Round" at Tent-house Theatre (31), and Dorothy Dandridge is set for Music Theatre Aug. 14 in "West Side Story."

Tom Gorman newest addition to the Balaban & Katz publicity staff, B&K promo chief Ed Seguin also reports he has received word from Barry Freed that he will rejoin B&K after his army stint ends Aug. 13.

## Paris

By Gene Moskowitz  
(68 Ave. Breteuil, SUF 5920)

Elvis Presley pic, "Follow That Dream," being released only in its dubbed version.

Shorts producer Carlos Vilar-debo pepping his first feature pic, "Veronique ou L'Adolescence."

Czech pic "Lenka" copping the top kudo at recent International Fest of Children's Films in Cannes.

Herman Wouk in lookseeking French edition of his latest book, "Youngblood Hawke," to be published this fall.

Wolfe Kaufman, Sol Hurok's man in Paris, finally taking an apartment after years of living in a local hotel.

Jean Renoir Co. announcing that the rights to Renoir's pre-war French pic, "La Marseillaise," now belong entirely to him.

Olympia Music Hall going in for films for summer after the

foldo of its revue try with "Chestertolles." First pic is "Black Orpheus."

William Holden was out of currently shooting "Paris When It Sizzles" (Par) for a few days because of some eye trouble. He's okay now.

A filmed ballet "The Does," was called off tele airing because of objections by the publishers of Francois Poulenc's music. But Juan Corelli's audacious love scene choreography also was felt to be another reason.

Recurring tv technician strikes, due to unclear worker status and promised raises, expected to continue unless steps are taken soon. State-run video setup may be classified a nationalized industry to allow freer pay raises.

Frederic Rossif compiling a documentary pic on the Spanish Civil War, interlaced with pre-war footage and stuff shot recently, to show the debacle in its perspective. It will be called "Mourir A Madrid" (Die in Madrid).

## Hollywood

Steve Sekely back from England. Sue Lyons returned from Germany.

Broderick Crawford returned from Spanish stay.

Nancy Sinatra on tour to bally her Reprise recordings.

Hal Tucker, formerly with GAC, joined Briskin-Levee agency.

Variety Club, Tent 25, stages its annual golf tournament Aug. 17.

Allan Herself reelected publications director of The Masquers.

George Pal on eight-city trek to bally "Wonderful World of Bros. Grimm."

Eric Steinberg, Metro's German managing director, here for studio confabs.

Soupy Sales will headline "Toys for Tots Jamboree" in Detroit come September.

Owen McLean's pact as 20th-Fox exec casting director hoisted for another year.

Herman D. Hoyer and Jack Fisher hopped to Honolulu to film two segs of their teleseries.

## MCA Commissions

Continued from page 2

by MCA to pay no more commissions after July 23—date of the agency's dissolution. An AFTRA spokesman said this move was backed up by union regulations regarding termination of contracts.

### SAG's Advice

Screen Actors Guild, on the other hand, was advising its members once repped by MCA that as long as the Government in its antitrust action is asking to have declared null and void all MCA contracts, no one can say what will happen until the suit is resolved. Members are told they can pay commissions ahead if they wish to, on deals made in the past and now in operation.

When SAG and MCA agreed last October on terms for termination of MCA's agency franchise, it was also spelled out that MCA would get 10% commission on deals where actors had finished pic and where principal photography involving an actor had already begun on date of termination of the agency pact; it also provided that where an actor had not begun principal photography in a tv series or under a multiple-pic pact, MCA would get 5% commission. However, the U. S. action caused SAG to take a second look, and subsequently it advised members to wait and see.

American Federation of Musicians' Local 47 late last night had not heard from union's top attorney, Henry Kaiser, stationed in Washington. Union has told tooters who had been repped by dissolved agency that commissions through last week were to be paid, but beyond that point to wait for ruling from Kaiser regarding dates, firming before MCA stopped handling talent, but which have not been paid.

American Guild of Variety Artists' stand is that talent need not pay the defunct agency after July 23, date on which MCA surrendered its franchise to AGVA. In so advising its members, AGVA cites article 33 of its constitution which notes that once a booking "franchise is surrendered" and a booker no longer "can service" talent the performers are "not obligated" to pay the 10% on bookings even though they were contracted before the agency gave up the franchises.

## Rome

By Robert F. Hawkins  
(Stampa Estera; Tel. 675908)

Rita Gam off to London.

Annette Andre into "Panlo Button" (Seven Arts-WB).

Cesare Danova back to Coast after winding his "Cleopatra" role.

Walter Chiari skied in from Madrid after winding pic stint there.

Lee Strasberg through Eternal City on way to Spoleto Festival where he will o.o. an actor's seminar.

Charlie Beal not returning to Rome for while; his piano stint has been extended at Excelsior in Lido Venice.

Frederic March and Maximilian Schell in Rome briefly in between "Altona," stints at Leghorn's Tirrenia Studios.

Clarge Reynolds, Yank writer, gifted with Lancia convertible by Royal Films topper Guido Giambartolomei for his extensive script revisions on "Venus Imperial." Gina Lollobrigida—Stephen Boyd starter.

## MARRIAGES

Willodon Holp to Robert Conlan, Mexico, July 23. Groom is exec producer of Cameo Productions.

Mary Zwillman and Harry Wismer, N.Y., it was announced last week, with no details revealed. Bride is the widow of Abner (Long) Zwillman, reputed to be an underworld figure; he's president and owner of the N.Y. Titans of the American Football League, and former radio announcer.

Ueshi Janetko to Will Fabst, at Greta, Scotland, July 16. She's singer; he's German songwriter.

Mrs. Sammie B. Pickens to George S. Johnson, Albuquerque, July 14. He's general manager of KOB radio-tv in that city.

Victoria Marie Poulos to Harry Moskos, Albuquerque, July 15. He's state editor of Associated Press office in that city.

Phil Mayer to Lone Erting, July 15, Chicago. He's assistant teevee manager on WGN-TV.

Susan Kohn to Raoul R. Ronson, New York, July 22. He's treasurer of Daron Enterprises, Inc., and a film producer.

Judith Teichmann to Roger Stecker, July 22. N. Y. C. Bride is the daughter of playwright Howard M. Teichmann; groom is an executive in the media department of the Young & Rubicam ad agency.

Lynne Kay Wasserman to Ronald Barry Leif, July 5, Palm Springs. Bride is the daughter of Edie and Lew R. Wasserman, MCA president; groom was an MCA agent before the spinoff, and has since shifted to another Hollywood agency.

Ester Tohbi to Mort Schuman, New York, July 26. Bride is an Israeli singer; groom is a songwriter.

## BIRTHS

Mr. and Mrs. Freddie Bell, son, Hollywood, July 24. Mother, is singer Roberta Linn; father heads a musical combo.

Mr. and Mrs. Jay Lasker, son, Hollywood, July 22. Father is general sales manager of Reprise Records.

Mr. and Mrs. Richard Lyon, daughter, London, July 21. Father is ex-actor son of Ben Lyon and Bebe Daniels; mother is an ex-dancer.

Mr. and Mrs. Larry Moore, son, Hollywood, July 22. Mother is actress Maria Coffield; father's a tv actor.

Mr. and Mrs. Andrew Duggan, daughter, Hollywood, July 22. Father's an actor.

Mr. and Mrs. John Fenwick, son, Toronto, July 15. Father is a musical arranger-conductor; mother is actress Anne Collins.

Mr. and Mrs. Anthony Hinds, daughter, Aylesbury, Eng., July 25. Father is a film producer.

Mr. and Mrs. Sid Hecht, daughter, Hollywood, July 27. Father is vice-president of BLH Productions.

Mr. and Mrs. Felix Kubik, daughter, July 6 in Chicago. Father is a newsreel cameraman on WGN-TV.

Mr. and Mrs. Bill Hitchcock, son, July 19 in Chicago. Father is sales traffic supervisor at WGN-TV.

Mr. and Mrs. David Murdock, daughter, July 26, Philadelphia. Father is WIP copy director, and son of Inquirer legit critic, Henry T. Murdock.

Mr. and Mrs. James T. Victory, daughter, New York, July 19. Father is general sales manager of CBS Films.



# OBITUARIES

## MYRON MCCORMICK

Myron McCormick, 54, whose career as a stage, film and tv actor spanned 32 years, died of cancer July 30 at Harkness Pavilion, New York. He was admitted there July 13, interrupting a summerstock date at Hyannis in "No Time for Sergeants." His most recent film was a 30-minute short, "The Haircut," based on the classic Ring Lardner short story, and completed shortly before his hospitalization.

Actor's last feature film was "The Hustler," 20th-Fox release. His top stage role was as Luther Billis in the original production of "South Pacific," one of 32 legit roles he portrayed from the time of his Broadway debut in '32 in "Carrie Nation."

Born, Feb. 8, 1908 in Albany, Ind., he made his professional

twice, her first husband was William Jefferson, son of actor Joseph Jefferson. She later married businessman Henry Lloyd Gillespie, who left her comfortably fixed.

A daughter, Christie Gillespie Fenton, survives.

Funeral services were held in Westport's Congregational Church.

## REGINALD MASON

Reginald Mason, 80, legit-film actor, died July 10 in Hermosa Beach, Calif. His career spanned more than 50 years and included Broadway appearances in "Journey's End," "The Fall of Eve" and "You Can't Take It With You."

His Broadway credits also include a revival of "Pygmalion" in 1926, and in 1907 his debut at the Garrick Theatre in "Caught in the Rain." His last Broadway appearance was in 1953 in Peter Ustinov's "Love of Four Colonels."

## EDNA COURTLEIGH

Edna Courtleigh, 77, vet Broadway actress, died in Hollywood July 25. She was the widow of Broadway star William Courtleigh, with whom she costarred in "A Fool There Was" in N.Y. and on the road.

Following a long career on stage she went to Hollywood six years ago and appeared frequently in tv. Her last legit appearance was at the Dennis Theatre, Cape Cod, in 1958. Among theatrical managers she worked with were Henry Dixie, Wilton Lackaye and Robert Hilliard.

Surviving are three sons, Stephen and Robert, actors, and John, writer.

## RAQUEL MELLER

Raquel Meller, 74, who climbed over the wall of a Catalan convent to become a singer, film star and the toast of Spain, died July 26 in Barcelona.

Born in Madrid of parents who were strolling players, she won international fame 40 years ago with such songs as "El Relicario" and "La Violetera." Although she enjoyed most of her fame in Europe, she did visit the U.S. during the 1920's to sing and appear in films. She also starred in numerous early French and Spanish films, including "The Promised Land," "The Imperial Violet" and "The White Gypsy."

Her husband, son and daughter survive.

## BRUNO MAINE

Bruno Maine, 65, scenic designer and former art director of the Radio City Music Hall, died July 30 in New York, after a long illness. Born in Finland, he came to the U.S. when he was 13 years old. He studied scenic design while working for a studio. After his apprenticeship, he began to design scenery for John Murray Anderson. In 1933 he joined the Music Hall and remained as the theatre's art director for 18 years.

He was best known for his stage designs at the Music Hall, including the Christmas and Easter pageants there. He also worked at the Romy Theatre, did the ice shows at the Center Theatre for Sonja Henie and helped stage President Dwight D. Eisenhower's inaugural balls in 1953 and 1957. His wife survives.

## SAMUEL INSELBUCH

Samuel Inselbuch, 67, operator of the Inselbuch Press and former president of the old Jewish Publicity Bureau, died in New York, July 29. He represented the Yiddish press in obtaining amusement advertising that had previously gone exclusively to the English language press.

At various times, Inselbuch headed the Prudential Advertising Bureau and the Foreign Language Market, agencies which specialized in foreign language publications. He had been a Jacob Schiff scholar at the University of California and had studied at the Jewish Theological Seminary.

Survived by wife, two daughters, two sisters and five grandchildren.

## PIERRE ANDRE

Pierre Andre, 62, a radio announcer for nearly 40 years, died July 21 in Evanston, Ill. Andre was the announcer for many Chicago-originated network radio shows in the 30's, including "Little Orphan Annie," "Helen Trent,"

"Betty and Bob" and "Backstage Wife."

He is credited with originating one of the first remote dance band broadcasts—"The Midnight Flyer" from the Blackhawk Restaurant in Chicago. He had been with WGN, Chicago, for the past 32 years.

Surviving are his wife, a son, brother and sister.

## 'AUNT JENNIE' WILSON

Mrs. Jennie Wilson, 90, who danced for King Kalakaua and appeared in a hula troupe at the Chicago World's Fair in 1893, died July 24 in Honolulu. During her tours, she danced before the Czar of Russia, the King of Saxony and Kaiser Wilhelm of Prussia.

"Aunt Jennie," who had become a Royal Court dancer at the age of 14, had the Hawaiian name Ana Kiki Kapahuhuaokamamalu and was known to King Kalakaua as "Lady Jane."

Her late husband, John J. Wilson, was elected mayor of Honolulu in 1923 and served six years.

Survived by a half-brother, John Keolaa.

## ANDRE ROOSEVELT

Andre Roosevelt, 83, manager of the Ibo Lele Hotel, Pettenville, Haiti, and world famous explorer and photographer, died last week in Port-au-Prince. Born in Paris, he served with the old Vitaphone Studios after he finally settled in the U.S. His picture of the then little known island of Bali made that spot world famous in the late '20s. He also succeeded in taking pictures of the Andean volcanoes, which contributed to his fame in that era.

Survived by widow and daughter, Mrs. Leila Denis, also a renowned explorer.

## ESSEX DANE

Essex Dane, 96, a retired actress and author of more than 30 short plays, died July 18 in New London, Conn. She was last seen on Broadway in the 1949 John van Druten play, "Make Way for Lucia."

She had portrayed many of Shakespeare's heroines, including Portia, Ophelia, Desdemona and Viola. During the first World War she wrote short plays to be staged for servicemen, and also appeared in many of them. She was married to the late actor Arthur Lewis.

## LILY MAY HYLAND

Lily May Hyland, 77, pianist, composer, piano teacher and musicologist, died July 16 in New York.

She composed the music for several of the "Grand Street Follies," which were presented at the Neighborhood Playhouse in N.Y. In 1928, she was one of the three composers of a production of the "Grand Street Follies" at the Booth Theatre. From 1937 until her retirement in 1958, she did musical research in N.Y. for Metro-Goldwyn-Mayer Pictures.

## ELEANORA N. SCHINDLER

Eleanor Nikisch Schindler, 64, former actress and daughter of conductor Arthur Nikisch, died July 25 in Red Bank, N.J. She was the widow of Ewald Schindler, who was the brother of Kurt Schindler, founder of the Schola Cantorum, N.Y. She appeared in Leipzig and Hamburg theatres and radio for many years before migrating to the U.S. in 1941.

Survived by a daughter, sister, brother and three grandchildren.

## LES DAMON

Les Damon, 53, actor who during the 1940's played the leading roles in the "The Thin Man," "The Falcon" and "Lone Journey" radio series, died July 20 in Hollywood.

He also appeared in numerous daytime tv series, including "Search for Tomorrow," "Kitty Foyle" as well as the filmed tv series, "Window on Main Street" and "The Detectives."

His wife, daughter and sister survive.

## CHARLES F. BUQUO

Charles F. Buquo, 69, longtime Cincinnati film operator, died July 13. He worked at downtown theatres for many years, starting in 1909, and was at Twin Drive-In and suburban houses prior to his retirement.

Survived by his wife, a sister and brother.

## PAUL HAHN

Paul Hahn, 87, former Toronto Symphony cellist and manufac-

turer of Hahn pianos, died July 21 in that city.

Coming to Toronto from Stuttgart, Germany, he formed his own manufacturing company and was Steinway agent from 1928 to 1943, when concert artists either designated a Steinway or Hahn at their Massey Hall engagements here. He retired in 1955.

Survived by wife, son, daughter.

## PETER SCOTT

Peter Scott, 32, impresario, died July 12 in London. He had been associated with production at the Royal, Leicester and had been general manager at the Leicester Opera House.

Prior to that he produced at New Brighton Tivoli and was responsible for bookings and productions at the Palace, Plymouth. He had just set Tommy Trinder for pantomime at the Palace next Christmas when he died.

## MRS. MARJORIE WOLPIN

Mrs. Marjorie Wolpin, 55, wife of Edward A. Wolpin, general manager of Famous-Paramount Music (Paramount Pictures music publishing arm), died as a result of a fall from the 16th floor of New York's Gotham Hotel July 24. Police called the death a suicide.

Mrs. Wolpin had previously been married to film director Jack Cummings. Also surviving are two daughters by her first marriage.

## KEN CHRISTY

Ken Christy, 67, vet actor who entered showbusiness in 1912 in vaudeville, died in Hollywood July 23. He was, successively, in legit and radio in Chicago in the early 1930's when he was a regular on many soap opera programs. Going to Hollywood in 1940, he appeared on many radio and tv programs, including lengthy run in "Great Gildersleeve."

Widow survives.

## BASIL DAVIS

Basil Davis, 70, onetime show biz engineer, died of a stroke July 12 at Torquay, Eng. A brother of ex-Cinema Exhibitors Association president Alfred Davis, he was also the son of Minnie Davis who ran a family chain of cinemas some years. Davis was consulting engineer for Gaumont-British and later for other equipment firms.

Survived by his wife and one son.

## EDDIE COSTA

Eddie Costa, 31, jazz pianist and vibraphonist, was killed July 29 in New York, when his car overturned. He appeared at the Newport Jazz Festival in 1957 and won the new star award in a national poll that year as well. He recorded "A Jazz Mission to Moscow" for Colpix a few days before his death. Survived by wife and three children.

## EILEEN HAIRE MCCANN

Eileen Haire McCann, 48, wife of Justin McCann of the Premium Books division of Doubleday, and sister-in-law of Alfred W. McCann ("The McCanns) of WOR, N.Y., died of cancer, in Freeport, N.Y., July 26. She was of the Haire Publishing Co. family.

Survived by husband and five children.

## JULES NOVIT

Jules Novit, 63, leader of an orchestra that played in Chicago night clubs in the '20s, died July 23 in that city. His was the first orchestra to play over station WLW in Cincinnati.

He is survived by his wife, three sons, a daughter, two sisters and two brothers.

Mrs. Bessie Thomashefsky, 88, an actress who helped popularize the Yiddish Theatre in America early in the century, died July 6 in Hollywood. She was the widow of Boris Thomashefsky, who founded the People's Theatre, one of the first Yiddish Theatres in the U.S. Two sons and a daughter survive.

Anne Goldsmith Coffey, 83, former pianist with the D'Oyly Carte Co. when it toured the U.S. and Canada during the first decade of the century, died July 19 in Toronto. She was organist at St. Michael's Cathedral in that city for 26 years until her retirement. Survived by two daughters.

Melville Smith, 64, organist who retired in June as director of the Longy School of Music in Cambridge, Mass., died July 16 in Cambridge. He had been director of the school since 1941. His wife,

son, three brothers and two sisters survive.

Wayne A. Shoemaker, 61, newspaper reporter and radio-tv script writer, died July 19 in Naack, N.Y. For 18 years he wrote shows for radio station WHAN in Rochester. He was also a publicity director for the Eastman School of Music.

Wife, 37, of Jack London of the law firm of Becker & London, attorneys for the American Federation of Television & Radio Artists, as well as other theatrical clients, died July 26 in New York of cancer.

Willie James, 87, ex-vaudeur, died recently in London. He was a member of the Brothers James, well known in British vaude halls in the '20s, as well as on the Continent and in the States.

Henry Ringling Jr., 23, grandson of one of the founders of the Ringling Bros.-Barnum & Bailey Circus, was killed early July 28 when his sports car went out of control near Baraboo, Wis.

Philip C. Gossett, of Wilmington, N.C., died July 22 at Kinston, N.C. He was president of Tar Heel Theatres of Charlotte, N.C., which operated a string of cinemas across the state.

Mother, 76, of actor Ronald Reagan, died of cerebral hemorrhage in Hollywood July 25. Surviving also is another son, J. Neil Reagan, vicepres of McCann-Erickson ad agency.

Louis Sapper, 65, president of King Displays, Inc., a theatrical display concern, died July 22 in New York. His wife, two sons, mother, brother and two sisters survive.

Charles Fishman, 52, onetime band booker, died July 26 in Passaic, New Jersey. Surviving are his wife, three sons, three sisters and a brother, Bill Foster.

Raymond Duane, 52, film sound technician for past 25 years, died of a pancreas infection in Hollywood July 22. Daughter, brother and sister survive.

Simon Zelle, 49, owner and operator of the West Philly Club Zelmars, died (21) in a Philadelphia hospital. His widow and three sons survive.

Edward Bloodworth, radio-tv writer and composer, died July 25 in Hollywood. Leaves widow and son, Jim Bloodworth, tv writer.

Peter Juzza, first Polish orchestra leader and organizer of Polish folk singing in Manchester, N.H., died in that city July 17.

Hugo Rovetti, 49, staffer at Technicolor lab, died of cancer in Hollywood July 17. Widow and son survive.

## Negro Pressure

Continued from page 2

cent to the Durham City Hall, the suit said.

It also stated the private corporation pays the municipal corporation a monthly rental fee of \$1,600 in addition to making certain improvements to the property under a lease agreement which is now "in full force."

## Negro Motorists Seek Drive-In Entrance

Winston-Salem, N.C., July 31.

A group of Winston-Salem Negroes have resumed their attempts to desegregate drive-in theatres. A nine-car caravan went first to the Skyview Drive-In. The Negroes were refused admission there and moved on to the Robin Hood Drive-In, where they also were refused admission. The ended their night activities at the Winston-Salem Drive-In.

A spokesman for a recently formed group which is holding demonstrations, the Citizens Betterment Society, said law officers arrived at each theatre shortly after the caravan and told the Negroes to move on.

No arrests were made and no violence occurred.

In Remembrance  
**BARRETT H. CLARK**  
August 5, 1953  
His Staff of  
Dramatists Play Service

how in 1930 at West Falmouth, Mass., with the University Players in a production of "Murray Hill." Joshua Logan, James Stewart, Henry Fonda, the late Margaret Sullivan were in same group. Other Broadway appearances of McCormick's were in "Goodbye Again," "I Was Waiting for You," "Yellow Jack," "Small Miracle," "Paths of Glory," "Winterset," "Wingless Victory" and "State of the Union." In 1955 at the City Center, N.Y., he played Nick in a revival of "Time of Your Life" and later that year returned to

In Loving Memory of  
**Maud Marion Bishop**  
EDNA E. ESMERALDA

Broadway in "No Time for Sergeants."

Over the years of radio drama production in Manhattan, McCormick was in constant demand; always at well above scale. His radio credits would run to the proverbial arm's length.

The present Mrs. Cleveland Amory (Martha Hodge, daughter of longtime legit star William Hodge) was the first Mrs. McCormick. Barbara McKenzie, his second wife, a son and daughter survive.

Funeral services this morning (Wed.) at 11 at Campbell's N.Y.

First Anniversary in Memory of  
My Loving Husband  
**Thomas J. Phillips**  
Aug. 4, 1961  
Susan Phillips

Family requests no flowers, alternately, contributions to Actors Fund of America.

## CHRISTIE MACDONALD

Christie MacDonald, 87, a beguiling musical comedy star of the early years of the century, for whom Victor Herbert wrote "Sweethearts," died in Westport, Conn. July 25 after a long illness. Until a few years ago, Miss MacDonald was the active doyenne of the Westport theatrical colony, a frequent patroness of theatrical events and a favorite guest at all the parties.

Miss MacDonald appeared in Broadway musicals for 30 years, from the time she appeared with Francis Wilson in "Erminie" in 1892 until her farewell in a revival of "Floradora" in 1920. "The Spring Maid" was one of her biggest hits. (Mizzi came from Europe for the Chicago company but Sylvia in "Sweethearts" was her favorite role. Other vehicles included "Champagne Charlie," "Mexicana," "Princess Chic," "The Sho-Gun," and numerous productions of "The Mikado."

Miss MacDonald had a trained lyric voice that delighted the composers who wrote for her. She was diminutive, sprightly, and had sparkling blue eyes. Married

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## THE 'SILENT POWERS' BEHIND TV

### Chide Chi Cop Censors for Banning New Guinea Fashion (Nude Males)

Ephraim S. London, as attorney for Embassy Pictures, has directed an appeal to Chicago Mayor Richard Daley to remove the city's police censorship ban on "The Sky Above—The Mud Below." The police judged the anthropological documentary "obscene" because some sequences show natives of New Guinea unclothed.

London, in a letter to Daley, frankly stated that unless the ban is lifted his client, Embassy president Joseph E. Levine, will institute a court action "and there can be little doubt that we will succeed."

The lawyer said in no case will Embassy agree to any cuts. "A casual view of the private parts of an aborigine in a serious anthropological study is not likely to arouse lust in the normal citizen of Chicago," he added.

London further stated the censor board's rejection of the film, if permitted to stand, will become a subject of derision in view of the general acceptance and approval of "Sky Above." It's a matter of public record that numerous civic and religious groups, as well as many critics have endorsed the picture.

### Wanger's 'Cleopatra' Diary; Views On Pix Biz's Future

Walter Wanger, producer of "Cleopatra" (20th-Fox), states he is "inundated" with publication offers for his autobiography on the picture which, while it started out as a gag, may wind up kidding-on-the-square titled "My Life With 'Cleopatra.'" The London press is "particularly anxious" to serialize it, says he.

Wanger left Monday (6) night for the Coast, several hours after director Joseph L. Mankiewicz, who will cut and edit the footage in Hollywood.

Vet. producer Wanger calls "Cleopatra" "truly the greatest adventure in show business. Its want-to-see is obvious: Its spectacle will be overwhelming. There isn't a miniature shot in it. When we had a sea battle we had an Italian admiral and six Italian naval captains commanding the 200-300-foot boats. It was a sea battle. In Egypt we had 8,000 in the scene. In Italy we had hundreds of personnel. This has been a five-year project which culminated in that one year's abortive shooting in England and another year in Italy, Ischia (off the Italian coast) and in Egypt.

"More important, as VARIETY said in its recent survey of the Far East, too many of us just don't know what's going on around the world, or even in a place as near as Europe is today.

"I am more than ever convinced (Continued on page 61)

### Chorine-less Flamingo Policy Gets Vegas O.O.

Las Vegas, Aug. 7.—Other hotel execs here are eyeing, with interest, Morris Lansburgh's drastic new policy of cutting out production numbers at the Flamingo.

Lansburgh admits it's an experiment and says he may bring the chorines back in the future. He told VARIETY:

"My entertainment director, Jackie Heller, and all the others around the hotel agree that this can be successful only when you use an opening act as strong as Chiquita & Johnson — the one which opens the current Bobby Darin show."

### Tourist Ships Lift Gotham Nitery Biz

Cafe bonifaces expect the foreign tourist ships hitting New York to provide some break in the dismal summer business. The first uplift, with imported customers, came last week with the three-day visit of the P & O Lines' Canberra, which brought in nearly 1,700 passengers.

The visitors showed up in many niteries. According to the operators, they weren't spending with wild abandon since U. S. Government ads informed them that they could hit New York with \$350 or about \$100, and live lavishly for a week. They discovered that there was an underestimation. Future tourists are expected to be better heeled.

The tourists showed up in profusion at the Latin Quarter, the cabana, Village Bar, and the international. They constituted an important part of the summer season. (Continued on page 61)

### CBS' Golden Circle Of 7 Top TV Stars

CBS-TV has a golden circle of talent under long-term contracts ranging from five to 10 years. The roster embraces the likes of Jackie Gleason, Ed Sullivan, Desi Arnaz, Lucille Ball, Bob Hope, and Garry Moore.

Only one, in fact, is the foreseeable future is Desi Arnaz, who now functions as a "free agent" rather than as an agent. The series, Jackie Gleason's "The Dick Van Dyke Show," will return with the network's shows next season. Sullivan goes from a half an hour to a full hour, and Sullivan remains a full-time Sunday at 8 p.m.

### NBC'S ADAMS AS A PRIME EXAMPLE

By GEORGE ROSEN

The recent terse announcement that Lou Hausman had been brought into NBC with a v.p. stripe to relieve David Adams of some of his administrative duties has served to focus industry attention on a handful of relatively obscure figures who have played—and continue to play—key roles in the formulation of network and industry policy.

Perhaps the most notable example of this you-hardly-ever-see them species is NBC's Adams who, as the third link in the Robert Sarnoff—Robert Kintner—David Adams triumvirate, is one of the most vital spokes in the 30 Rockefeller Plaza wheel. True, his name is far from a secret within influential industry circles, yet ask the average person in broadcasting to identify him by his first name and the probability is that he'd have to get past John Quincy Sherman before arriving at David.

Yet such has been his sphere of influence within the NBC orbit that they would no more think of bypassing Adams on policy-forming decisions than of hiding them from board chairman Sarnoff.

Adams is a legacy left behind from the "Charlie Denny days" at NBC, going back 15 years or so when the then FCC chairman was tapped for a key job at NBC. Denny, in turn, plucked Adams from the FCC legal staff ranks to join (Continued on page 61)

### MCA Inc., Talent Guilds Split On Commish Issue

First major sign of conflict between the parent MCA Inc. and its talent agency subsidiary has been the performance of the various performance guilds and unions has dropped out with conflicting conditions set down by each organization.

MCA last week sent registered notices to all acts on the former agency's list telling the performers that they would be liable for payments of commissions for services rendered for them by MCA, if performance with their agencies.

On the other hand, the various unions and guilds have taken the viewpoint that MCA can no longer enforce commissions as of July 23 when it surrendered its franchises to the unions. Unionism is that although MCA obtained employment for the performers, the performers are the ones to be paid, and therefore not due to service. (Continued on page 61)

### \$44,300,000 Closer to Gross Take Of MM's Features, Not That \$200-Mil.

### CBS' 'Fence-Casts' For N.Y. 'Sidewalk Supts.'

The sidewalk superintendents at the new CBS Building, now going up on the Avenue of the Americas (6th Ave.) at 52d St., are being treated to a disk show as well as a construction looksee.

CBS has developed a "talking fence," a glass wall with special loudspeakers, to allow the civilians to see—and hear—the skyscraper in the making. The audio system, fed by CBS Radio Master Control, is built into the eight-foot plexiglass fence by means of small speakers over which comes the story of what's going on below, announcements, music and the hourly CBS News broadcasts. Columbia Records, a division of CBS, has rounded up a flock of its diskers to be heard over the system and led off last week with Frankie Laine.

The diskery will make its new home in the building late in 1964. The building was designed by the late Eero Saarinen. Fred Hendrickson, of CBS, is producing the "fence-casts."

### 'Tour of Monaco' For Chemstrand

Chemstrand, via Doyle, Dane, Bernbach ad agency, has bought an hour special, "Tour of Monaco," which will feature Princess Grace Kelly and Prince Rainier hosting a tour of the palace and island kingdom.

Sponsor hopes to sell off a portion of the show, which will be shot in color and is aiming for a mid-February network airing. Talkers are currently underway with the nets. Bill Fine will produce the show for the royal couple. MCA-TV Ltd. in New York negotiated the sale to Chemstrand.

Sponsor also is negotiating a March network airing of its Judy Garland special.

### Seattle Fair to End In Black; Tally Now 7-Mil.

Seattle, August 7.—The Seattle World's Fair will end a six-month run Oct. 21 in the black—the first World's Fair to do so in many years. As of Aug. 1 sale of admission tickets reached 7,000,000. Total attendance same day had reached 5,215,995, with around 2,000,000 advance tickets still to be used.

Profit side will be reached with a total attendance of 9,000,000. Fair has to sell only 2,000,000 more tickets to be in the black—around (Continued on page 62)

Daily press early this week tended to bandy a ridiculously inflated estimate of Marilyn Monroe's box office record. Just where the nice round figure of \$200,000,000 originated is now blurred. Guesses of this nature tend to acquire sanctity by repetition.

Marilyn Monroe appeared in 23 features in all but it wasn't until 1953 that her boxoffice impact was genuinely felt. One of her first pictures was "Asphalt Jungle," Metro-Arthur Hornblow Jr. production directed by John Huston, in which she had a small part. This was in 1950. Her appearance in this could hardly have meant much commercially; the stars were Sterling Hayden, Louis Calhern and Jean Hagen.

Miss Monroe actually made nine films which had boxoffice figures attributable to her, at least in part. These are the nine in which Miss Monroe shared top billing, listed along with year of release and the amount of money each grossed in terms of domestic United States and Canada rentals collected by the distributor:

"Niagara," 1953, \$2,350,000  
"Gentlemen Prefer Blondes," 1953, \$5,100,000  
"How to Succeed in Business Without Really Trying," 1953, \$7,300,000  
"There's No Business Like Show Business," 1955, \$5,000,000  
"Seven Year Itch," 1955, \$6,000,000  
"Bus Stop," 1956, \$4,250,000  
"Some Like It Hot," 1959, \$7,200,000  
"Let's Make Love," 1960, \$3,000,000  
"The Misfits," 1961, \$4,100,000  
"Some Like It Hot" and "The Misfits" were released through United Artists; all others were via 20th-Fox.

### Donald Crisp, Banker As Well as Actor, Derides Mad Production Costs

Hollywood Aug. 7.—Donald Crisp, actor and chairman of the advisory committee to the Bank of America, has derided the mad production costs of the film studios for producing movies to get out of trouble. He cited a number of pictures as examples of "mad" production costs, including "Cleopatra" at \$44,300,000, "The Ten Commandments" at \$25,000,000, and "The Longest Day" at \$35,000,000.

"This is a great industry and as I see it, it's a business that costs so much and gets a very small profit. The industry is in a bad way. The days of the costly picture are over. The banks know it and they're going to (Continued on page 62)



# Vancouver Police Bar Lenny Bruce On 'Lewd Performance' Grounds

By SAM SHAW

Vancouver, Aug. 7. Comedian Lenny Bruce was banned from performing in Vancouver late Tuesday night (31) by chief license inspector Milton Harrell, who vetoed the controversial comic after hearing his act at Isy's Supper Club. It was the first time the offbeat Bruce has ever been barred in any city he has played, and it was also the first such taboo imposed in this city's entertainment history.

The weird train of events leading up to the climactic closeout began with a stipulation imposed by nitery operator Isy Walters when he first signed Bruce. Mindful of Bruce's previous brushes with the law, Walters reserved the right to pay the comedian on a pro-rata basis of shows worked if his performance was cancelled or prohibited by local authorities on the grounds of obscenity. Walters deposited a cash bond to this effect with AGVA's Portland, Ore., office, and the safety clause was duly publicized by Vancouver Sun col-

(Continued on page 62)

## Dowling Project Plots Ski Slope Near Gotham; Both Real & Phoney Snow

By ROBERT J. LANDRY

Sterling Forest Gardens, part of a realty project engineered by Robert Dowling's City Investment Co. a few miles from Tuxedo, N.Y., is building a ski run 2,000-feet long, and a shorter adjacent run for beginners. Both will be served by seat lifts and will be independent of the weather. When the snowfall is deficient, artificial snow will be available.

Project, less than 45 miles from Manhattan over the George Washington Bridge, is on Tiger Mountain immediately alongside the botanical gardens which operate April-October for a \$1.50 admission charge, plus a 50c auto parking fee. The ski angle thus puts the spot on a more or less year-round basis.

International Shopping Center and eating-drinking concession operated as an Horn & Hardart Automat in summertime will be converted into a snack lounge and ski supply shop during the winter period. There are no hotel accommodations in Sterling Forest area but a couple of hotels at the nearby summer resort of Greenwood Lakes plan to experiment with winter operations, free bus service to the ski slope being included in the prospective package.

Sterling Forest project contains NYU medical research center, Union Carbide reactor complex and other non-industrial activities including an Ontiocha Conference Center operated by Treadways Inn Corp. for the Forest.

## From the Coast

Hollywood, Aug. 7. Status of 20th-Fox studio during past week was nutshell thusly: "All's quiet on the Westwood front."

## Ill. Bans Sale Of Stock in Playboy & Gaslight Clubs

Chicago, Aug. 7.

An Illinois governmental body has ruled that the Gaslight and Playboy key club chains, both headquartered in Chicago, cannot offer stock for sale in this state. The heads of both the chains said that they would fight the ruling in Illinois and would attempt to get clearances in other states.

Securities Commissioner Thomas W. Gray last week held that the financial future of the clubs is dependent upon retaining liquor licenses in their present clubs and acquiring them in future clubs, thus "affecting the soundness of the type of security offered."

The Gaslight Club's application to register 40,000 shares of a proposed offering in Illinois was immediately withdrawn after Gray's announcement. Playboy's proposed issue was 270,000 shares representing 18% of the existing 1,230,000 shares owned by top Playboy execs.

Gaslight currently has clubs in Chicago, New York, Washington and Paris (France) and one set for St. Louis. Playboy's clubs are located in Chicago, New Orleans and Miami Beach, with new ones skedded for openings in New York and St. Louis this fall.

## Collin Wilcox Taken Ill, Exits London 'Adjustment'

London, Aug. 7.

A throat infection has cut short the successful West End debut appearance of U. S. actress Collin Wilcox. Her role of the hysterical newswoman in "Period of Adjustment" was taken over last night (Mon.) by Elizabeth Shepherd. The latter, who wound up an engagement last Saturday (4) as Natasha in "War and Peace" at the Phoenix, was in "Period" when it was first staged in Britain at the Bristol Old Vic.

Meanwhile, American actress Sarah Brackett was substituting for Miss Wilcox.



ART K. MOSS

"We discovered early in our operation, with the booking of PAUL ANKA, that name artists with assured following guaranteed capacity business. PAUL ANKA has proven this again and again. He'll return (for the second time this season) on Sept. 1."

## Show Biz, Civic Notables' Salute To Nat King Cole

By THOMAS M. PRYOR

Hollywood, Aug. 7.

The usually cool, professionally suave Nat King Cole was overwhelmed here by the warmth of the tribute he received from President Kennedy, the Urban League of Los Angeles, state, city and county officialdom as well as show biz in celebration of the 25th anniversary of his career as an entertainer.

In the course of a 6:30-11 p.m. cocktail reception and dinner party in the Embassy Room of the Ambassador Hotel Sunday (5), Cole became flustered under a mounting barrage of encomiums. Finally, in attempting to top with song his expression of gratitude, the vocal chords that characteristically respond so effortlessly and melodiously were choked off. He probably never again will sing "Unforgettable" without remembering the 25th anniversary.

Tenor of the tributes was set by opening remarks of Urban League proxy, Dr. Leroy R. Weekes, who in commenting on Cole's career achievements brought into focus the broader social significance of the occasion.

"During these 25 years of continuous toponath acclaim, Mr. Cole has had to devote himself assiduously to his loyal and legion public," Dr. Weekes observed.

President Kennedy's message as well as a telegram from Richard N. Nixon and the tribute by Gov. Pat Brown, delivered by Lieut. Gov. Glen Anderson, all referred (Continued on page 62)

## 'Why Not Take All of Me?'

Anybody interested in an o.o. of the anatomy attached to the graceful fingers that walk through the Yellow Pages of the phone book in that current and often tv blurb should switch on NBC-TV's "Today" this week.

The fingers, and also the gams in the early part of the commercial, belong to blonde singer Rita Hayes, who is the "Today Girl" this week in the sweepstakes that will see one of 10 remaining candidates nail the job for good, at \$50,000 a year beginning this fall.

"Hands" Hayes, although she once sang with the Ralph Flanagan and Vincent Lopez bands and has previously done a couple of guest shots on "Today" and a couple of New York club dates (Living Room and Bon Soir), has spent most of her professional career as a model of parts. First blurb task was mixing a pudding (live). Since then she's been the legs and eyes and, most of all, the hands of innumerable video sales pitches.

Miss Hayes says her hands could get her four days modeling work a week, but for \$50,000, NBC can have all of her.

## Hamburg's Mixed (Tourism) Emotions In Cleaning-Up Notorious Reeperbahn

By JOHN NEWTON

Hamburg, Aug. 7.

Hamburg's notorious Reeperbahn, the city's rue de plaisir and night club centre, is something of a mixed blessing for the municipal government. As a tourist attraction, it is a very lucrative source of income; but its very nature is also an attraction for the whole country's guys and dolls of every doubtful occupation and shady reputation. Thus, the authorities have always got to be on the alert.

With much banging of the publicity drums, Hamburg's chief of police announced a few days ago that additional measures are to be immediately introduced in order to keep the Reeperbahn and its surroundings cleaned up. However, this is not being done because of any sudden outbreak of crime or rash of tourist traps, but because it is necessary to keep everything in a firm hand to avoid any such outbreak, and also to discourage those already on the borderline.

The new moves are as follows: In addition to increasing the number of cops on the Reeperbahn beat (in pairs), extra police cars patrol the neighborhood, and patrols with trained police dogs will scour the park around the Bismarck Monument at the end of the Reeperbahn and the parklike strips leading down to the harbor, a plain clothes detail will also keep a lookout, particularly in bars and other night spots.

The police maintain that there is no organized underworld on the pattern of the Chicago-style gangland on the Reeperbahn, and if a few of the characters with police dossiers should join forces to do a job, it is only out of momentary mutual interest and not out of any desire to "take over." Occasionally, though, there are conflicts between rival factions. For instance a few weeks ago the interior of a bar was completely wrecked but police came to the conclusion that it was an act of revenge.

The Reeperbahn is unique in (Continued on page 62)

## Romantic Reporters

Paris, Aug. 7.

Louis deRochemont and Stephane Groueff, Paris-Match N. Y. bureau chief, in Paris preproduction discussions of "Balzac 0024," a globe-girdling documentary based on the journalistic feats and love affairs of Match's dashing young staffers.

The book, written by Paris-Match senior editors, gets its title from the telephone number of the editorial room. Simon & Schuster will probably publish. Paul Gallico will adapt for screen.

## Tommy Harmon Hits 'Politicking' In Sportscasting

Tommy Harmon, who joins the ABC Radio network this week, not only calls the play-by-plays but the foul balls in the broadcasting business. And chief among these is what Harmon calls "the vicious politicking" in the selection of and the payoffs for the sportscasters on the major national events.

"Too many times," Harmon said, "the commentator is chosen because of who he knows and not what he knows about the sports event. The public in these cases are captive audiences that are not being given the best man for the job."

Harmon is even madder at the ridiculous payoffs offered to top sportscasters to handle major sports events, like the football bowl games, the baseball World Series, the championship bouts, etc. "The networks think they're doing you a favor to offer you (Continued on page 19)

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## 28 YEARS WITH MCA, MARTIN SANS AGENT

Hollywood, Aug. 7.

Bandleader Freddy Martin, who had been booked by Music Corp. of America for 28 consecutive years until MCA dissolved and surrendered its franchise to AFM musicians, has decided not to sign with any other booker. In so stating, Martin acknowledged that he has inked with the personal management firm of Sam J. Lutz and Bill Loeb.

Martin was committed in terms of longevity with MCA. Only Guy Lombardo (30 years) of all the talent handled by the now-defunct booking office, superseded him on MCA's long roster.

Lutz & Loeb cannot book, of course, as union rules forbid a manager from also booking and thus pocket two commissions. However, no union insists on a booking agent, either. Lawrence Welk, the kingpin of the Lutz-Loeb stable, cut away from MCA handling six years ago and since has had only management. Bookings are made directly—performer dealing with client.

Martin is committed to continue at the Coconut Grove until late in the fall. First item on agenda under Lutz-Loeb management is a new stab at a television show. His last faded off KTLA June 30.

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# GRANT TAKES RUMORS RIDING

## Brit. Govt.-Owned Film Finance Corp. In Black for Second Consecutive Year

London, Aug. 7. With a net profit for the year ended March 31, 1962, of \$138,779, the National Film Finance Corp., State-owned agency that partly finances British features, has made the black for the second year running. Last year NFFC made a net profit of \$51,635. The '62 sum brings down the accumulated deficiency since 1950 to \$11,376,360.

In National's fiscal results, published in a government White Paper, reveal that shares of profits received during the year from successful films totalled \$907,066, the highest for any year in the Corporation's history. Biggest single moneyspinner was "Saturday Night and Sunday Morning."

At the same time, the gross provision made during the year for losses on loans amounts to \$614,687, compared with \$268,500 the previous year.

NFFC recovered the unusually high sum of \$140,529 in bad debts this year, of which \$125,591 came from films made between 1951-55, by Group 3 Ltd., the royalty rights in which now belong to the Corp. Deducting the accumulated deficiency from the Corporation's total resources of \$22,400,000, the NFFC's \$1,680,000 strike in British Lion; the \$5,359,622 loaned out and the \$3,039,520 worth of approved loans leaves only \$944,496 in uncommitted resources.

Total loans for the year amounted to \$4,766,885, which is considerably higher than for the previous two years. Says the report: "This shows that there is a continuing need for the specialized banking facilities the Corporation offers."

It is also noted that of the 50 films which received loans from NFFC, 13 cost less than \$56,000, which, says the report, indicates there is still a substantial demand for good British second features.

## VERONICA LAKE HITTING SHOW BIZ RETURN PATH

Veronica Lake, recently "discovered" hostessing for an out-of-the-way Manhattan boite — the Colonnade in the Martha Washington Hotel — is heading back into professional orbit after idling for seven years. She's off to Buenos Aires Aug. 20 with her manager of three months, Ronald House, an actor, for a series of tv appearances (her pix have been strong b.o. down there), and late September returns to the Coast for a Perry Mason vidfilm assignment.

Reportedly she has a picture offer, and several Broadway managements, including Theatre Guild, have been pitching play scripts. She last appeared on the stage, in various stock presentations, over seven years ago. According to House, the actress, with "silent" financing, may also take over the Colonnade operation. Miss Lake's last feature film was "Slattery's Hurricane," in 1950.

### MIRISCH SETS STORY ED

Dorothy Cohen Gets Newly-Created Post

Hollywood, Aug. 7. Dorothy Cohen, who recently was story editor for Mark Robson's Red Lion Films, checked into The Mirisch Co. yesterday in that org's newly-created post of story editor.

Prior to joining Robson she was assistant s.e. at 20th-Fox.

## Sperling Returns to WB

Hollywood, Aug. 7. Milton Sperling, who took time out of his Warner Bros. multiple-pix pact to swing over to Columbia Pictures on an indie production deal, has returned to WB, where his last was "Merrill's Marauders."

Only property on his Col calendar was "Mothers & Daughters," which he left with that studio. Project hasn't yet been assigned any other Col producer.

## NOTHING FOR REAL UNTIL DEF IN

By ABEL GREEN

Arnold Grant, now member of the executive board of 20th Century-Fox since his legal victory as personal attorney for Darryl F. Zanuck to oust the dissidents and install the producer as the president and chief executive officer, stresses that "not until Darryl sets a policy, any rumors of personnel and personality changes, supposed 'deals,' and the like, can only be rumor."

Zanuck has been getting daily reports on findings from the sundry committees he designated two weeks ago to explore every department and its operations, and has been in frequent telephonic communication as well. It is expected that "between Aug. 22 and Aug. 29 there will be a meeting of the board and Darryl will present his new program for the company," says barrister Grant.

If Zanuck must make another quick trip back to his present Paris base, the meeting will be on the 22d; if he has washed up his European affairs by taking an extra week there, to do so, before returning permanently in New York, then the later August date for the meeting will be called.

Grant concedes that, for the present, he must be an alter ego for Zanuck but, with his other legal interests, he "doesn't want to be in the picture business 100%."

When Zanuck comes back and takes command he'll call all the shots. Whether that is accepted literally by the trade is conjectural although it would follow that the attorney has neglected much of his practice of late in light of the Zanuck-Spyros Skouras successful campaign to regain control of the company "from the amateurs."

All this would tend to stalemate the numerous reports on future personnel; studio operation; sales, both domestic and global; exploitation; new manpower, and the like.

It is deemed inevitable that Zanuck will spend at least one week, once a month, at the studio, but here again Grant stresses that cannot come to pass until the policy at the studio is determined.

"Any guess on whether it's going to be a rental operation or not, just like any trade report linking this or that hunk of manpower, is guesswork. If perchance any of the things rumored come to pass, it will be a coincidence because, as of now, the prime objective is an exploration of commitments, costs, and above all policy."

"In seeking a policy, where manpower is concerned it may be cheaper to retain what you have, even if tempted to make a change, because who knows what the new corner may or may not do."

"Product is naturally important. This again means policy. Let's say we put 'Sound of Music' into work. Shall we go for a marquee name comparable to what Mary Martin was in the original, or maybe it's smarter to bear down just on the Rodgers & Hammerstein names as they did in 'South Pacific.' Again all this will come into focus after this month's meeting, unless for some reason we can't achieve a quorum, but we think we must move fast, and I know Darryl then will issue a statement to the stockholders on the future shape of things. The first six months' losses — and they are staggering — is something we of the new management cannot be responsible for. After that, yes, which is why policy is so important," Grant stresses.

He'll also do press interviews and tv personalities. At the moment only album set is with Columbia Records. But sev-

## BOASBERG ON HOLIDAY, DUE AT PAR AUG. 22

Charles Boasberg, vacationing and out of touch, set to move in on his new job around Aug. 22, new job being president of Paramount Film Distributing, succeeding Jerry Pickman.

Meanwhile, Morey 'Raz' Goldstein, who replaced Boasberg as head of sales for Warners, formally received the chevrons to go with the position. Last week he was named a v.p. of WB and president of the distribution subsidiary.

## Rental Studio Into Production

Hollywood, Aug. 7. Fred Jordan, who has been operating Producers Studio last year and a half, is taking the feature film production plunge on behalf of the lot's operating company, Co-production arrangement has been set with Clair Huffaker on filmization of latter's yarn, tentatively titled "Badman." Exterior of tale located in South America will be shot in Arizona, interiors on Jordan's lot, of course. No release is set.

Just when Huffaker and Jordan will start project is moot at this point. When Huffaker wrote "The Comancheros" for 20th-Fox, he was optioned for another script. Option deadline is end of this week; if 20th doesn't reopt, the writer, casting will commence on the indie pic almost immediately.

Officially, film will be made in a deal between Producers Studio Inc. and Huffaker's Lucifer Prods. Thus, Producers Studio heretofore strictly a rental lot is entering production ranks. Jordan stresses — and he plans other pix with other co-producers — that his own productions will utilize studio facilities at times they are not being rented.

## George Stoll Will Tour For 'Jumbo'; Scoring Of Tricky Sequences Cited

Hollywood, Aug. 7. Having won 14 M.P. Academy nominations and two Oscars for his work on "Anchors Aweigh" and "Wizard Of Oz," George Stoll asserted he found scoring and conducting music for MGM's "Jumbo" unquestionably "one of the most difficult jobs" in his 20 years on the Culver City lot.

Stoll is going to hit the road after he winds a like chore on "Courtship of Eddie's Father," visiting disk locks in as many cities as he can encompass before the pre-Xmas openings around the country. It's the first time he's ever gone in for a series of visits with the men who spin the records at radio stations.

He'll also do press interviews and tv personalities. At the moment only album set is with Columbia Records. But sev-

## FRANCIS S. LEVIE IMPRESSED AT 20TH

Hollywood, Aug. 7. "From what I've seen so far, I believe 20th-Fox is a fabulous company and a great deal can be done with it," Francis S. Levie, one of the firm's newest board members, asserted following a brief informal visit to the Westwood Studio.

"I see the future realizing a great potential for 20th. Every day I learn new things about the company. The whole setup is very interesting and a lot can be done."

(Continued on page 20)

## Bernard Smith Clarifies Fiscal Facts As to 'How West Was Won'

By THOMAS M. PRYOR

## GENERAL DRIVE-IN OF BOSTON PAYING 12½C

General Drive-In Corp., Boston, this week declared its regular quarterly dividend of 12½c per share, payable Aug. 24 to stockholders of record on Aug. 10.

Richard A. Smith, president of the circuit, said he expects a continuance of the 50c annual policy.

## Metro's 'Jumbo' Hall's Xmas Film

Hollywood, Aug. 7.

MGM's "Jumbo" has finally won out over Warner Bros.-UPA's "Gay Purr-ee" for the Christmas-New Year's booking at Radio City Music Hall. Work print was aired to Gotham, after sneak at Scottsdale, Ariz., for RCMH prexy Russell V. Downing and his exec staff to gander last week. One look and the verdict was in favor of Joe Pasternak's production directed by Charles (Chuck) Walters. Roger Edens is associate producer.

Doris Day heads cast listing Stephen Boyd, Jimmy Durante, Martha Raye and Dean Jagger. Pic will preem locally at the Hollywood about same time as Gotham, in time for eligibility for nominations for M.P. Academy.

At a cost of \$5,300,000, Pasternak brought musical in ahead of sked and \$200,000 under budget.

### LeRoy's Hall Mark

Mervyn LeRoy's production of "Gypsy," Warners' release, has been set for world premiere at New York's Radio City Music Hall. It will follow WB's "Music Man," which is now in wings, awaiting completion of the current run of Universal's "That Touch of Mink."

"Gypsy," adaptation of the chick Arthur Laurents legit musical, will be producer-director LeRoy's 19th film to play the Hall, thus enhancing his own record.

## 'Long Day's Journey' Will Premiere At Loew's 72d; House Policy Unsettled

New Loew's 72d St. (at 3rd Ave.), now building, will premiere in the fall with "Long Day's Journey Into Night" via Embassy Pictures. Undecided is whether to roadshow or grind the Ely Landau production in the 600-seat house.

Joint debut will be the second in Gotham this year involving Embassy releases. Company previously bowed the still-current "Boccaccio '70" in the new Ruffoff Cinemas I and II, also eastside intine situations.

The new Loew's link will occupy part of the groundfloor of Tower East Apartments, tallest residential edifice in N. Y.

## PANAMA & FRANK'S NEW 4-PICTURE UA DEAL

United Artists has renewed the Norman Panama & Melvin Frank, producing team to a fresh four-picture deal. The pair, long-based on the Paramount lot until last year, have turned out two pix so far for UA, "Facts of Life," and the current "Road to Hong Kong." Both have been clicks.

First two pix under the new UA deal are to be "Strange Bedfellows" and "Hand," both originals. Neither has a script as yet, and there's no word on start-of-production dates. Other two pix to be delivered are unspecified, but presumably will also be Panama-Frank originals.

Bernard Smith, producer of MGM-Cinerama's "How the West Was Won," last week exploded a couple of myths about the picture's budget and what its final negative cost will be when dubbing is completed and the final answer print comes out of the Technicolor plant early in September.

Without any give or take, Smith says the cost will be \$14,483,000. This, incidentally, is roughly less than half of some of the rumored estimates. Producer says the projected budget was \$13,475,000 and that of the \$1,007,000 average \$363,000 was caused by weather delays which "we couldn't control."

Some 90% of the filming was done on locations and a turn in the weather — combination of overcast and rain — in Oregon during filming of the rapid sequence in the first of the pic's five episodes added an extra \$145,000 to the budget. An early snow fall in Montrose, Colorado, forced the company to set up a new location in Lone Pine, Calif. — a trek of more than 1,000 miles — and shot the budget up another \$218,000.

It wasn't until a year after a bare outline for the story had been proposed by Smith that it was possible to begin figuring a budget, the producer declared. He said rumors of script problems being a cause of production delays are "without foundation." The only snag on the script was occasioned by the final episode. It originally concerned a father-son conflict and, according to Smith, ended the picture on "a note of bitterness" that "Joseph Vogel (MGM prexy and Nicolas Resnais, Cinerama chief) felt was not in keeping with the spirit of the preceding story."

Solo script credit goes to James Webb, although John Gay made "a very valuable contribution," Smith

(Continued on page 22)

## MORE NORMAN MAURER CHORES WITH STOOGES

Hollywood, Aug. 7.

Indie producer Norman Maurer, who recently wound "Three Stooges in Orbit" for Columbia Pictures, is negotiating a new two-feature pact with the same trio. One pic is definite, second depending on subject matter to be approved by Col.

Maurer just returned from an eastern p.a. tour with the stooges. He's now working on treatment of a sophisticated comedy in addition to plans for a series of animated shorts.

Title clearance to "Around the World in 80 Days" hasn't yet been granted, thereby suspending Maurer's plans for it.

However, Screen Gems now has in work a Hazel tv seg called "Around The World in 80 Minutes."

But it's United Artists which still has first claim to "Around the World in 80 Days," produced by the late Mike Todd, and has objected to all titles bordering on the original.

### BOMBARDMENT OF SONGS

17 Teams Tuning for Next Elvis Presley Pic

Hollywood, Aug. 7. Ted Richmond has returned from a week of music conferences in New York, where he selected 12 songs for Elvis Presley to sing in "Take Me to the Fair," which Richmond will produce for Metro-Goldwyn-Mayer.

Producer said he has 17 teams of writers working on songs. Largest number Presley has sung in a picture to date. He worked with Freddie Bienstock, head of Hill and Range Music Co., owned by Presley. Norman Taurou dines "Fair," which starts shooting Sept. 1 at the studio and later goes on location at Seattle World's Fair.

# Metro's Fiscal 1962 About \$13,500,000; Writeoffs Clip Profit; '63 Outlook Okay

Statisticians in the know revealed this week that Metro's profit for the current fiscal year, which ends Aug. 31, figures to be about half of the gross earnings for fiscal 1962. They look for a substantial improvement in 1963.

Fiscal 1961 brought a profit before taxes of \$26,500,000. Expectation is that this will fall to about \$13,500,000 for the current year.

Writeoffs will hurt the current year's statement, these amounting to \$6,000,000 on the over-budget "Four Horsemen of the Apocalypse" and the shelved "Lady L." Latter still may be made but a writeoff of \$2,700,000 was entered on the books in line with the relatively new MGM policy of keeping its financial condition up to date on the books as much as possible. This even obtains with the release of current pictures; when a film is in circulation just a short time but a loss, say, of \$1,000,000 is apparent, this loss immediately is entered rather than awaiting the full market payoff.

Delays in certain productions, mainly "Mutiny on the Bounty," also are held accountable for the drop in 1962 earnings.

Importantly, the profit for the current year will still be enough to cover the dividend of 50c quarterly. It's believed President Joseph R. Vogel and other officers and directors are anxious to at least hold to this rate and thus are not disheartened with the current year's economics.

Heartening to the insiders are the prospects for fiscal 1963. It's in this year that the company will break loose with the anticipated orbital grossers. These include "Wonderful World of Brothers Grimm" and "How the West Was Won," both in the Cinerama process, "Jumbo" and, of course, "M. T. N."

Currently MGM is doing well with "Lolita," "Sweet Bird of Youth" and, still, "Ben-Hur."

## A Sticky Wicket

Pittsburgh, Aug. 7.

"Will you look at this gun on my trousers," said a customer to assistant manager Ronald McClelland at the Stanley Theatre last Tues. (31) night.

McClelland bent down to take a look and was confronted with a revolver and a low voice that told him to move into the office. The gun came with two men who leisurely tied him up and stole \$4,000 while the audience watched the last showing of the evening for "Music Man."

Larry Knee, manager of the theatre, had the night off.

## ATTY-GENERAL'S TALE SIMMERS ON 20TH LOT

Hollywood, Aug. 7.

Following a brief conference with Atty-Gen. Robert F. Kennedy during latter's brief stay in Los Angeles, Budd Schulberg stated "our feeling about the script on 'The Enemy Within,' which Kennedy authored, was positive, it's moving forward and we expect it to be done by 20th-Fox."

"Within" was one of two projects late Jerry Wald wanted very much to see done. Other is "Ulysses," being scripted by John McClelland in England.

Schulberg said he expects to finish final polished script in two weeks "and will stay with it until the studio situation is clarified." He also plans to send Kennedy the polished script for final approval.

While he has agreed to be "co-ordinator" on project, writer made it clear final decision rests with new prexy Darryl F. Zanuck.

## Weltner, Rackin Overseas For Producer Confabs

George Weltner, Paramount's exec v.p., and Martin Rackin, in charge of Par production, left New York over the past weekend for Paris and Madrid and talks in both capitals with Par-aligned producers.

Weltner and Rackin are scheduled to return to the States next week.

## Decca (Universal) Profit Upsurge

Consolidated net earnings for Decca Records (including Universal Pictures) for six months ended June 30 climbed to \$3,313,972, or \$2.17 per share. In the corresponding year ago Decca reported a net of \$1,315,063, or \$1.02 per share.

Company's outstanding capital stock, by the way, has increased to 1,527,401 shares. For the like period last year, investors held 1,285,701 shares. Increase reflects in part additional purchases by new parent Music Corp. of America.

## Sol Schwartz to Coast; Frankovich Due in N.Y.

Sol A. Schwartz returns today (Wed.) to his Coast base as Columbia's studio production chief while exec v.p. Mike J. Frankovich comes into Gotham from his London pad. Extended and farflung production sked at Col clearly has the brass on the hop.

Incidentally, some of the product coming from Col. of late was engineered following Schwartz's takeover of the Gower Street reins. "Interns" and "Diamond Head" are the first two, to be followed by "Bye Bye Blackbird" and others.

## N. Y. to L. A.

Reginald Denenholz  
Thea Dispeker  
Leonard Field  
Don Herbert  
Buddy Howe  
Edward F. Kook  
Hilda S. Kook  
Joseph L. Mankiewicz  
Fred Matsuo  
Mort Mitosky  
Gerald Schaff  
Sol A. Schwartz  
Zadel Skolovsky  
Ray Stark  
Howard Strickling  
Walter Wanger  
Norman Weiss

## L. A. to N. Y.

Martin Barsky  
Cyd Charisse  
Keir Dullea  
Charlie Earle  
Ed Feldman  
Corinne Griffith  
Elliott Kastner  
Frank King  
Herman King  
Jack Lemmon  
Gisele MacKenzie  
George R. Marek  
Paul Newman  
Bill Ornstein  
Herbert G. Richek  
Jonas Rosenfield  
Jack Schlissel  
Irving Wormser  
Charles Young

## Europe to U. S.

Gertrude Bromberg  
John Fernald  
Judy Garland  
Brewster Mason  
Daniela Rocca  
Rosalind Russell  
Natalie Schafer

## U. S. to Europe

Donald Blackwell  
Robert Bradford  
Bernard J. Gates  
Jessie L. Lasky Jr.  
Abby Mann  
Michael Sean O'Shea  
Martin Rackin  
Melville Shavelson  
Pat Silver  
George Weltner

## New York Sound Track

Glenn Ford has new five-pix non-exclusive contract with Metro, starting after current "Courtship of Eddie's Father" . . . **Vittorio DeSica** will direct Mann-Kastner Productions' "Children of Sanchez" . . .

Melina Mercouri replaces Sophia Loren with Danny Kaye in "Five Pieces of Maria," Panama-Frank production for UA . . . **Victor Saville** set to produce "Wild in the Blood" . . . **Arlene Dahl** will release "Love on a Grecian Isle," her initialer under new Dahlia Ltd. banner, through J. Arthur Rank Organization . . . **Arthur Freed** gabbing with Anna Maria Alberghetti on possibly taking over her original Broadway role in his Metro picturization, "Carnival" . . . **Boris Karloff** with Vincent Price and Peter Lorre in AIP's "The Raven" . . . **Jim Bannon** into UA's "A Gathering of Eagles" . . . **Mirisch Co.**, having already filmed Sophia Loren for "Shot in the Dark" discussing further films . . . Producer-director **Richard Fleischer** (his last was "Barabba") for **Dino DeLaurentis** bought the rights to the Thomas Sterling novel, "Unity's Children." No distribution: tieup set for the film, which Sterling will script . . . **M. J. Frankovich**, Columbia's 1st v.p., in for a week from his London base, v.p. **Jonas Rosenfield Jr.**, back from the Coast and ad-pub director **Robert Ferguson** just wound up a Maine vacation . . . **Sigrid H. Pederson**, Paramount attorney, now in San Francisco chairing the copyright section of the American Bar Assn's convention . . . **Mel Shavelson** off for a month's swing of the Continent. His ex-pard, **Jack Rose**, also abroad, mainly to Paris and confabs with **Daniel Mann** about "Purpose-Pleasure" which the two plan to make next year in association with French-Gaumont.

**Russell Birdwell**, a familiar name in show biz ballyhoo, has opened a Dallas office; **Midge Hamilton**, **Joan Rice** and **William Moseabee** are in charge to service, among other accounts, the Redstone Corp. Latter is comprised of 29 business and civic leaders. From eight states 10 of the 29 are in Dallas) who recently bought Redstone, Colo. This is a 960-acre resort area containing the fabulous \$12,000,000 castle built at the turn of the century of a mysterious and locally legendary coal baron. **John C. Osgood**, who wrested control of Colorado Fuel & Iron Co. in a titanic struggle from the Morgan-Rockefeller interests, Continental Distributing, which has the Peter Sellers' "Waltz of the Toreadors" opening Monday (13) at the Sutton, is also coproducing the British comedian's next, "Wrong Arm of the Law," now filming in London . . . Now that "The Lonely Stage" has wound production in that city, **Judy Garland** is Europe-to-N.Y. . . . A publicist at **Joe E. Levine's** Office, on the phone to a VARIETY man: "Levine isn't going anywhere this week—that's a story, isn't it?"

**Pierre Patrie** of Montreal, a National Film Board of Canada script editor, is penning a tome on the shooting of Italian producer **Gair Vittorio Baldi's** "Emperor of Rome," which he's observing on set. Film is about a young suburban-Rome tough, **Luciano Confaloneri**, who with his family are playing themselves. Patrie's next project is making a short, "The Scientist in a Freak Civilization," in France, Belgium and Switzerland.

With the fall release skeds looming more lean than a year ago, many exhibs are signing up for those merchandise tieups via Movie Bonus Corp. Over 700 theatres are set to go with it as of now . . . **Ellis F. Pinkney**, general secretary of the Cinematograph Exhibitors' Assn. of Britain and Ireland, has accepted an invite to observe the TOA conclave at Bal Harbour Nov. 6-10 . . . **Milton J. Salzberg**, prexy of Productions Unlimited, is at the Pula (Yugoslavia) fest. PU reps **Globus Films** of Zegreb . . . **Low Jacob**, on Broadway in "Come Blow Your Horn," signed for the Billy Wilder-Mirisch Co. production of "Irma, La Douce," which rolls Sept. 10 . . . **Martin Ranshoff** has added "Bedside Manner," an original comedy, to his slate.

**Jacques J. Hess**, local business executive, caught "Birth of a Nation" for the "upwards of 60th time" when it played at the New Yorker here last week. Attesting to the accuracy of this is Metro pressagent **Marvin Levy**, who is Hess' nephew and who saw the D. W. Griffith Kluxer epic for the first time.

**Buddy Young**, who has been with UA's publicity department nine years, has been named assistant pub manager, to back up the newly named **Mike Hutner** . . . The 2th home-office executives' club, including the steamroom, barbershop and diningroom, was closed as of Monday (30). Back to Vic Tanny's and Nedicks! . . . New Quebec censor board: Canadian Press reports that all its eight members are Roman Catholics.

**Fotosonic**, the film editing outfit, has just issued a cross-indexed catalog of stock film footage . . . **Sidney Kaufman**, a former exec at Continental and previously with Metro, Paramount and UA, is now a director and exec of Television City Arizona . . . **Irving Sochin**, sales chief for Times Film, set Dominant Pictures as sub-distrib for the Carolinas.

Promotional screening for blind persons to "see" the United Artists feature "Miracle Worker"—has been scheduled in Detroit by UA publicist **Howard Pearl** at the Mercury Theatre. The guests are being invited to bring along their seeing-eye dogs.

Metro's "Lolita" has opened a few spots abroad and matching the click business in the States. **Russ Tamblyn** to Nice for film work . . . Full wrapup on **Harold Lloyd's** career in current Films in Review . . . From **Insider's Newsletter**: "Note of the Week: Blessed are the Censors, for They Shall Inhibit the Earth"—from the Official Bulletin of England's Guild of Film Critics."

## 'You Can't Ruin My Fun' Seltzer Tells Times

Los Angeles, Aug. 7.

Los Angeles Times, possibly the most active metropolitan daily newspaper in the country in censoring film theatres' ads, wielded the ax again last week—with a slight switch from norm. The theatre which was advertising did not bend to the censorship and as a result cut the space from 20 inches to two.

Frank Seltzer, who operates the Monica Theatre, submitted to the Times a 10-inch layout to plug new "semi-nude, back views-only" film titled "Adam And Six Eves." The key copy line, concocted by Seltzer, read:

"Had your titters today?" Marvin Reimer, who rides censorship herd on ad copy submitted by the Times, acknowledged he ruled out the phrase.

As a result, Seltzer refused to conform with ruling and offer substitute copy as he so often has done in the past. The exhib cancelled the 10-inch ad which was to have run Thursday and Friday in the paper and placed only two one-inch "reader" ads.

## GOTHAM FILM PARTY TO MONTREAL FESTIVAL

New York contingent to the Montreal Film Fest teeing off Friday (10) includes film historian **Herman G. Weinberg** and his daughter, **Gretchen**; **Marshall Lewis** of the Carnegie Hall Cinema; **Helen Scott** of the French Film office; **R. M. Franchi**, N.Y. rep for the fest and publisher of the N.Y. Film Bulletin; and **Elinor Silverman**, freelance film publicist.

Late additions to the fest's feature lineup are Brazil's "O Pagador de Promessas" (The Kipper Promise), winner of the Golden Palm at this year's Cannes fete, and from Japan, the new Akira Kurosawa picture, "Yojimbo." Latter is to be released in the U.S. via Seneca International, with a fall preem at the Carnegie Hall Cine . . .

## UA's Regular 40c

United Artists declared a regular quarterly divvy of 40c per common share.

It's payable Sept. 28 to holders of record Sept. 14.



## Look quick! It's TWA's new StarStream jet!

The nation's newest transcontinental jetliner! TWA's great new StarStream\*, built expressly for DynaFan\* jet power, has new capabilities of speed, new range, increased dependability. Now in non-stop service between New York and California. For reservations, call your travel agent or nearest TWA office.



\*StarStream and DynaFan are service marks owned exclusively by Trans World Airlines, Inc.



# TAX-THINKING AND CAREERISM

## Engel's Studio in Israel Nearing

British-Israeli Capital Promised—Hollywood Showmen Will Be 20th Consultant for Five Years

Hollywood, Aug. 7. Plans are rapidly progressing for Sam Engel's "dream studio" in Israel, to be built with an initial outlay of \$5,000,000, he asserted here.

Having recently completed "The Lion," currently showing at the Leicester Sq. in the West End of London, 20th-Fox producer stated he would be in charge of production and produce an unknown quantity of pix yearly. British and Israeli interests will finance the project which, he claims, will have the largest stage in the world.

Company involved in the project will be formed by the year's end, but construction of the modern studio will be started before then, according to Engel.

Because of the topography any type of film can be made at the new production center, not only biblical pix, Engel noted. Israeli government is cooperating 100%.

Engel's pact with 20th expires Sept. 15 when he goes on a five-year consultant basis, making himself available to prexy Darryl F. Zanuck and chairman Spyros P. Skouras.

He started with Zanuck back in 1933 when 20th Century Pictures was formed. When the company was merged two years later with Fox Films, he moved with him as assistant and story editor. In 1936 he became a "B" producer under Sol Wurtzel at Western Ave. Studio.

During his tenure with 20th-Fox and its predecessor, he wrote 14 pix, produced 28. "Lion," to be released in U. S. later in years, cost \$3,200,000.

## Dev Anand From India Scouting N.Y. for Distrib

Unlike the film producers in other countries who have been "made old" before their time" by the icy blasts of tv competition, filmmakers in India, who turn out between 225 and 250 pictures a year, seem to be living in a sort of Shangri-La, remote and apart from economic forces which have come near to wrecking the film industries abroad.

That's the contrast drawn by young Indian producer-star Dev Anand, visiting New York with high hopes of finding a U.S. distrib for his latest pic, "Hum-Dono" (We Two), which was the official Indian entry at the recently concluded Berlin film festival.

At the moment, said Anand, the only Indian tv service is in Delhi and that is very limited and non-commercial. The chances of television replacing films as the mass medium of entertainment in India are slight, he believes, since it will probably remain state-controlled, and thus will not go out of its way to attract mass devotion. Also, the price of sets for a long, long time will remain far out of the reach of most Indians. Anand bases his opinion on the failure of the state-controlled radio system ever to get the wide attention which commercial radio attracted elsewhere. Only those areas of India which can receive the commercial radio stations on Ceylon show any interest, he says.

The obvious reason why Indian films—with the exception of Satyajit Ray's "Apu" trilogy—have not been successful in the States, Anand pointed out, is that 99% are lengthy, grab-bag entertainments packing in sentiment, tears, music and dancing, which the mass Indian audience likes best but totally unsuited for export to U.S. though they bring in steady, if fairly moderate returns. (Continued on page 18)

## ASHLEY-STEINER ON 'NEW AGENTS'

By DAVE KAUFMAN

Hollywood, Aug. 7. Film industry deal-making is changing radically, and the fading from the competition of the Music Corp. of America is only coincidental. Actually MCA achieved its reputation for innovating packages when the industry was still more or less under the original block-bookings economics—when films made money over-all and flops were absorbed in the general returns.

Ira Steiner and Ted Ashley discussed last week on changes in deal-making. Their views carry a special interest because the youngish partners (Ashley turned 40 last Friday) may have grabbed more MCA agents and more MCA clients than any one other rival.

MCA management canniness and aggression was, and is, legendary. If MCA did not invent the "package" it was the most successful in maturing its powerhouse potential. But Steiner-Ashley argue that the basics of the industry have recently greatly modified the "package."

Ashley said "the last Gable pictures didn't make money toward the end. MCA emphasized a good business and tax structure for its name clients. But if you analyze the grosses of pictures made by some of the biggest stars, they are not holding up. If a star makes four flops, his price will drop."

Steiner interjected "there has been too much concentration on the tax and business end, to the exclusion of the creative elements. We feel while the business-tax factors are important, they are well-trafficked areas; they are not all-important. What is most important in today's market is the "creative area."

Both partners stressed that they mean that in competing in today's market for the international dollar, an agent must not just represent or service his client, or see how good a deal he can make for him. He must find a literary property, he thinks would be ideal for a particular client, then offer this property along with the star to a studio; an agency should help a studio find b.o. elements, not simply see how good a deal he can make for his client, they agreed.

As a result of its acquisitions of key personnel from MCA's literary department in N.Y., Ashley-Steiner today is probably the world's largest literary agency, and they have stressed this aspect in their expansion program. In recognition the story material is most important for aiding their clients and studios, they said.

The old-fashioned concept of an agent, that of a percentile who tries to find the best deal he can for a given client, is gone, they declared. Today an agent must evaluate and judge material for a client, and only when he feels the ingredients are proper to make for a money picture, should he become a salesman and instigate a deal, they contend.

The partners disclosed that they are now in negotiations with some of the biggest stars in Hollywood—ex-MCA clients, and these personalities invariably ask "what are you going to do for me?" "If you don't have the answer to this question, you live in the past," remarked Steiner. Their answer is not in representation alone, but in helping stars via uncovering of proper material for their clients, they say.

A-S had between 70-80 on their payroll before the MCA dissolution; now have about 100 since acquiring many MCA agents. "We did not in the first 10 days go after a single MCA client. We made an effort to get the manpower from MCA, and the bulk of new clients are coming along with those agents," said Ashley. The partners revealed that "we had anticipated the MCA problem for a month, and had our direction set." While they didn't, of course, anticipate the dissolution of the agency, they (Continued on page 61)

## Famous Artists' 850G in Scripts

Jack Gordean and Ben Benjamin's Sales—In Re: MCA, Zanuck, et Al.

### Historic Perspective

King Vidor points out for the record that VARIETY erred in a story naming "Never on Sunday" (UA) as the first feature to make its money back (about \$150,000) in one theatre.

His "The 'Big Parade'" (MGM) (1925) ran over two years at the Astor in N. Y. and grossed over \$2,000,000. The pic made its \$250,000 cost there.

## TV Far Away & Over the Hills

"Do you realize," director George Roy Hill's wife said to him the other day, "that the television set has been broken for two months and nobody has complained about it?"

Hill, who has just returned from the Coast after directing Metro's film version of "A Period of Adjustment" and who is now preparing for a September start on the United Artists-Mirisch "Toys in the Attic" recounted the story when asked last week if he spends much time watching television. This is the medium which first gave him national prominence and sent him on to Broadway (stage version of "Adjustment," "Look Homeward Angel") and Hollywood.

He wasn't being snide. Rather he feels that there just aren't many tv showcases now for the kind of work he can do best. Like a number of other graduates of television—Delbert Mann, John Frankenheimer, J. P. Miller, to name a few—he's now committed to the Big Screen and likes it fine. It's another case of the kids outgrowing their parents.

Though he was skedded to follow "Adjustment" at Metro with a screen version of William L. Shirer's monumental "Rise and Fall of The Third Reich," the latter project was finally abandoned, much to Hill's disappointment. "Maybe they just didn't think the market would buy it," said Hill, but he went on to report that he thought they had solved the problem of how to adapt the 1,400-plus pages of the Shirer history into a feature pic.

Plan was to focus on three or four different "subordinate" characters in the real-life story, people whose faces were not familiar, and stage their sequences while inter-cutting throughout to actual documentary footage. One of the keys to the picture's success would have been to match the pictorial quality of the new material to the grain and lighting of the newsreel footage.

With "Reich" abandoned (perhaps to a tv series), Hill is now working on "Toys in the Attic," to be followed — he hopes next summer — by his first pic as writer-producer-director: United Artists' "A Bullet for Charlemagne." This is the story of Haiti, circa 1914, and the duel between an ardent Haitian racist and a U. S. Marine officer who finally has to kill him. It's primarily an adventure story but says something about the pride and problems of the independent Haitians and U. S. relations with that much-troubled country. Sidney Poitier will star.

Also on Hill's schedule is a projected stage version of the novel, "One Flew Over the Cuckoo's Nest," to star Kirk Douglas, with the same partners later transferring the property to film.

If he gets the time, Hill would like to return to tv for a one shot or two, but he isn't banging on any doors.

Hollywood, Aug. 7. Famous Artists has racked up a minimum of \$850,000 in sales of story properties to motion picture producers plus some screenplay assignments in the past six months, it was learned yesterday. Deals were set by FA exec veepees Jack Gordean; Ben Benjamin, head of its literary department, and his assistant, Dick Blodgett.

Figure is a minimum in that a number of the deals involved percentages of the net for the writers involved, also includes only two of approximately 18 screenplay assignments.

Books sold were "Sylvia," by Vectors, to Springfield Productions, for about \$20,000; "Love and the 20th Volunteers," by Charles Breen, to Ted Richmond, for \$15,000; "Fish Story," Robert Carson, to U-I, for \$32,500; "King Rat," James Clavell, to Columbia, for \$160,000 plus 10% of the net; "The Sheppard Murder Case," Paul Holmes, to Roger Struck, for \$25,000; "One Flew Over the Cuckoo's Nest," Ken Kesey, to Bryna Productions, for \$85,000; "Dark Sea Running," George Morrell, to Roth-Kirshner Productions, for \$10,000 plus a percentage; "Lilith," J. R. Salamanca, to Robert Rossen, for \$100,000; "Set This House on Fire," and "Lie Down in Darkness," both by William Styron, to John Frankenheimer, for a total of \$150,000 plus a percentage; "Linda," John MacDonald, to Bill Frye, for about \$15,000 plus a percentage; "Native Stone," Edwin Gilbert, to Paul Wendkos, for \$10,000 plus a percentage; "Indian Paint," Glenn Balch, to Oscar (Continued on page 20)

## Indie Producers' Own CPA Audit Of O'seas Rentals

Samuel Hacker, the New York certified public accountant whose specialty since he hung out the shingle 22 years ago has been distribution audits for independent producers, is expanding his activity in a global direction. This is something of a barometer for the trade, since it mirrors the increasingly crucial percentage of the overseas market to the freelance filmmakers.

Hacker, as a sort of hawkshaw for producers releasing through major companies, is a rare avis in the business—he thinks there are only one or two other CPAs performing the same specialized work. And his expansion abroad, as far as can be determined, makes him unique in the biz. It stems from a sixweek tour of Europe this past spring, his first trip to the Continent, to scan the books of Yank distributors in behalf of several clients. Prior to then, the foreign rentals were checked in the New York homeoffices.

That wasn't a quite satisfactory practice, says Hacker, owing to certain peculiarities of distribution, b.o. collections, etc., indigenous to the various foreign markets. He carefully emphasizes, however, that it was not, and never had been, a question of distributor honesty. Differences, when they did arise (and still do), were solely over "interpretation" of those contractual coin arrangements between producer-distrib which keep lawyers in upper-tax brackets.

The European biz tour apparently was an eye-opener for Hacker. It inspired him to align film-savvy accounting firms in London, Paris, Munich and Barcelona, and later this year he hopes to affiliate firms in Argentina (for the S. A. territory) and the Far East.

Hacker's clients include such high-powered indie producers as (Continued on page 62)

### New Extras' Chapters

Hollywood, Aug. 7. Screen Extras Guild, which recently opened an office in Hawaii for handling negotiations with producers on pix to be made there, plans to establish chapters in Phoenix, Arizona and Miami, prexy Jeffrey Sayre reveals in a newsletter to members.

Three changes in the bylaws and rules and regulations also were noted. One concerns members working for less than minimum scale "shall be guilty of conduct unbecoming a member." Another deals with members to report suspected violations of contracts between the guild and producers. Third, photos of candidates nominated by Nominating Committee must accompany ballots.

An advisory council in San Francisco of Edward Barrett, Clark Beiseker, Lucille Bliss, Michael Moros, Cheri Rich and Josita Thomas has been elected for No. California.

## U.S. Credit Earns Overseas Offer

Hollywood, Aug. 7. One of the major tragedies of the film business in Hollywood today is evident when a top screenwriting credit for a Hollywood film results in offers for other work abroad but not in Hollywood, according to David P. Harmon. Writer revealed strong trepidation reaction to "The Wonderful World of the Brothers Grimm," for which he got first screenplay and original story credit, has drawn discussions with Martin Poll for him to script "Twist of Sand" in Italy. Harmon said he will meet with Poll on August 7 to continue deal, then go to the Hollywood preem of "Grimm" in the evening and be ready to fly to Italy the next day.

Harmon noted necessity of such situations arises because films are being made abroad more and more, says this is so due to the lack of cooperation between all elements of the film industry which are taking money out of the business and not putting it back in. For instance, he points to large salaries and percentages being demanded by stars and production personnel who take the money away from studios who otherwise would be able to reinvest in more product. "They are costing the rest of us work and completely closing our industry here," he says. He notes pix must necessarily go abroad as a result because "foreign money that used to be spent in Hollywood on pictures is now spent on Hollywood pictures being made outside of Hollywood." He says "we must all cooperate or become Italians in order to keep working."

Another big problem he feels is fact today everyone wants script approval, not only stars, producers, directors and studios but, more importantly and "more ridiculously," the banks. Harmon asserted "it is time we take back control of the picture business; we are the only business that borrows money and then asks the lender how we can spend it." Writer says "General Motors doesn't ask its financiers how to make its product; how can a banker know the sensitivity involved in creating an artistic product?"

### Upgrade Buddy Young

Buddy Young, in various publicity posts for United Artists the past nine years, has been upped to assistant publicity manager. Mike makes him No. 1 under UA's new publicity manager, Meyer (Mike) Hultner.



# WHO SPUN ANTI-YANK TALE?

## MM

MCA, DEZ and now MM—that's quite a parlay of big stories within a month's show biz.

Amusements, conditioned traditionally to evolutionary and revolutionary changes, of course views the tragic end of 36-year-old Marilyn Monroe as a shocking climax to a recent sequence of Hollywood tensions.

Stripped of all the encomiums and the postmortem analyses that will continue for some time about a girl's "insecurity" despite her global name and fame, the fact remains that MM will survive as much a symbol of this century as Chaplin, Jolson, Lauder, Valentino, the "it" girl (Clara Bow), Vallee, Chevalier, Theda Bara, Presley, Mae West and but a handful of others who, for one reason or another, became symbols of their time or craft. MM was the pinnacle of sexpot connotation—all the others, for all their natural endowments, were road companies of Miss Monroe.

The tragic terminus to Miss Monroe's career may yet emerge as still another symbol in talent-producer relations. This is the reality that even the most explosive ballyhoo-made commodity—and Miss Monroe is certainly the product of intensive and extraordinary merchandising—must take stock of realities. It is realistic, of course, that MM on the marquee could mean an added \$1,000,000 gross, and that her pictures have grossed over \$44,000,000 to date, but it is also realistic that her last two or three pictures didn't pan out. One of them had "The King," Clark Gable, as costar in "The Misfits," and especially tailored by her then playwright-husband Arthur Miller.

When stars and producers who, too, are victims of their own ballyhoo, become blinded to realities, the price is too much to pay. This goes for a \$30,000,000 "Cleopatra" or the headstrong whims of either a sexpot of an "off-beat" male star, since the femmes hold copyright on professional vagaries.

The tragedy, tradewise, is that Miss Monroe, for all the artifice attendant to the original cheesecake buildup, truly aspired to greater professional stature.

## Plot 'Beau Johnny' and 'Buddha'

Robert Bradford and Jesse Lasky Prep Two Wide-Roaming Features

Hollywood, Aug. 7

Robert Bradford has purchased "Beau Johnny," original screenplay by Jesse Lasky Jr. and Jack Garris, for production under his indie, Bradford Productions banner. Producer is negotiating with Kenneth Hughes to direct and has set a \$3,000,000 budget on film to be made in London and on Paris locations. Financing is independent under the British Eady plan.

Lasky and his wife, Pat Silver, will go to London Oct. 1 to re-script picture, due to start shooting next February. Story is based on life of John Law, Scotsman who became Minister of Finance of France during the reign of the Duke of Orleans and promoted the Mississippi Bubble.

Bradford also revealed preparations on a prospective \$8,000,000 "Buddha," which will involve early life of the religious leader. Laskys are developing the original script and will participate in the production, which is to start shooting end of next year. Bradford is negotiating with David Lean, with whom he will meet in London this week, to direct and is passing Yul Brynner to play title role.

Picture is being aimed for distribution on roadshow basis and will be shot in 70m and color on locations in India, Burma and Thailand. Producer last week signed Christmas Humphreys, Britain's Queen's Counselor and a foremost exponent of Buddhism, as a director of his company and technical director on the film. He says he also has a meeting skedded with Indian Prime Minister Nehru and expects cooperation from all governments involved. Since areas are in the British Commonwealth, picture will also go Eady plan. Financing will be through release deal with major studio which producer said is now in process.

Producer has signed Irving D. Ainspitz, vice-chairman of Edward H. Weiss ad agency in Chicago, to head coordination of an extensive pre-production and in-production ad campaign on "Buddha." He also said he has been working with the U. S. State Department in prepping picture, for which he has a staff of six people researching in London.

Hollywood, Aug. 7

Henry Wilcoxon checks out of the Cecil B. DeMille organization, with which he remained after death of the film pioneer, to join Bradford Productions as vicepres.

He heads for London next week to supervise production of two upcoming Bradford films, "Beau Johnny" and "Buddha." Former is skedded to roll in February, 1963, in London, with exteriors shot in Paris.

## Montreal Festival Lineup Promising

Montreal, Aug. 7

Montreal's third film festival which opens at Loew's Theatre next Friday (10) shapes up as strongest to date. Advance is 40% over previous year at this time and "Viridiana," from Spain released through Kingsley International Pictures of N.Y., is already SRO.

Some 13 countries are taking part in the festival and 18 feature films will be screened. From the U.S.A., "Of Stars and Men" directed by John Hubley; from France, the recent Locarno Festival winner "Un Coeur Gros Comme ça" directed by Francois Reichenbach and "La Poupee" directed by Jacques Baratier; from Britain, "A Kind of Loving" the first feature film of John Schlesinger and a winner at the Berlin Festival; from Italy, "Il Posto" directed by Ermanno Olmi and "Accattone" directed by novelist Pier Paolo Pasolini; from Poland, "Sillages" and "I Will Be A Sculptor" a children's feature based on a medieval legend; from Czechoslovakia, "The Pilgrimage of the Virgin" a comedy directed by Jasný; and from the USSR, "Peace to the Coming One" and "Earth."

In addition to the features, a number of short subjects will be screened, a special scientific session is set for the afternoons and two mornings of the festivals will be set aside for films of interest to children.

## SUSPECT ITALIAN SOREHEAD CASE

By ROBERT F. HAWKINS

Rome, Aug. 7

Virulently anti-American film industry articles appearing in ranking Rome and Milan dailies during the past week have provoked much consternation in the film industry. Neither newspaper is left-wing, so that explanation is unavailable. The charges made are that the American film industry treated as if it were an entity with a single command by the Italian newspapers is out to wreck the Italian film industry by raising production costs in Italy by entering into undercover deals with Italian producers and by using "money" to curb Italian expansion in the international film market.

These and other startling statements are contained in two articles. Local pundits sniff a planted campaign, and conjecture points to an Italian pic personage with a personal grudge against Yank companies as the man currently fanning the flames.

Be that as it may, this is intra-trade stuff, and the general public is hardly apprised of the possible spite behind pieces. There's talk, moreover, that other Italo publications are planning to follow suit, and the local Motion Picture Export Assn. office is justifiably alarmed. Though otherwise declining comment, MPEA Mediterranean chief Leo Hochstetter opines:

"I should think that this is a suitable occasion for our Italian friends to stand up and be counted."

A group of high-level Italo pic industryites have already jumped to the defense of the Yank interests in Italy, and some have gone over to a counter-offensive against what many here call a "vicious and completely unjustified" attack on the U.S. position.

Monaco Repudiates

First and foremost, ANICA proxy Eitel Monaco stated officially, and unequivocally that neither he nor his industry organization shared any of the views contained in the press attacks. "In fact," Monaco added, "we are completely contrary to the views contained in the blast" and have always felt that Italy has drawn an enormous advantage from its various associations with American producers and companies.

"Furthermore," the ANICA official went on, "we have always been very pleased with the MPEA-ANICA agreements and have long favored the maximum in internationalization of our film industry as a good thing for all. Ideally, Rome could become an International Film Center."

Reviewing recent Yank-Italian history as an argument against the recent blasts, Monaco felt that "if I had a chance to re-live the past ten years of our cordial relationship, I would not change a comma in repeating my policy to date."

Monaco felt that only one minor point of friction in joint U.S.-Italian production ventures could be ironed out: namely that arising from union disputes (such as those recently involving "Cleopatra"). The ANICA exec felt that if all union problems and questions could be "channeled" through ANICA, rather than handled via direct negotiation, much needless misunderstanding could be avoided. His association, Monaco added, had all the necessary experience with which to cope with the labor hassles as they arose—or even before—while at the same time it had no commercial or monetary designs in acting as intermediary for the good of both parties. The Italo official stressed that the U.S. companies which had in the past become enmeshed in such labor hassles had "acted in good faith," but had at times been stymied by contractual misinterpretations which his office could have solved before they came to a head.

One consequence of the purported Yank attack on the Italian Film

(Continued on page 16)

## Everybody Practices Psychiatry As Pills Terminate Tortured Existence of Marilyn Monroe

By ROBERT J. LANDRY

That commonplace tragedy of the present era, death by overdosage of sleeping pills, visited Marilyn Monroe during the silent hours of last Saturday-Sunday (Aug. 5) night. It was a camera flash—two doctors, called by a worried housekeeper, breaking down the locked door, the star's beautiful nude body under a sheet, one hand reaching for the telephone, her courtship of the long sleep successfully consummated. It could be from one of the more lurid novels of Hollywood life.

There is, of course, a surpassing sadness implicit in this self-destruction of talent, this almost

problems in the years which followed, climaxing with the recent embarrassment over "Something's Got To Give"—and it is now clear that the title was morbidly prophetic.

Status

In the recent Henry Denker stage farce, "Venus At Large," a dumbdora star in flight from Hollywood comes to Manhattan to enroll, if qualified, and she is not, in the Actors Studio. When at plot's end she decides to return to Hollywood she makes a significant declaration, "I'm no longer ashamed to be a film star." The quip is grist for the MM legend. So, too, will be the several inter-

Postmortems Aplenty

The shock of the news hit via radio Sunday morning. The Monday papers, and especially the gossip columnists, were conducting one of the great postmortems of recent times. There was some awkward timing for at least two writers. Lloyd Shearer's piece due out next Sunday (12) in the newspaper supplement, Parade, refers to the dead star as "a girl who is essentially non-professional actress and possibly does not belong in the profession." His reference was part of an article, "Who Really Runs Hollywood?" dealing with the powers and prerogatives of stars.

The other writer to find MM's death awkwardly timed was Dorothy Kilgallen. The day (Friday) prior to the tragedy, the Hearst-syndicated columnist led off with these sentences:

"MARILYN MONROE'S HEALTH must be improving. She's been attending select Hollywood parties and has become the talk of the town again. In California they're circulating a photograph of her that certainly isn't as bare as that famous calendar picture, but is very interesting. Marilyn's dress looks as if it were plastered to her skin, and the skirt is hitched higher above the knees than any Paris designer would care to promote in the fall showings. And she's cooking in the sex-appeal department, too; she proved vastly alluring to a handsome gentleman who is a bigger name than Joe DiMaggio was in his heyday. So don't write off Marilyn as finished."

Speculation as to the star's personality deterioration of recent centered on two explanations: (a) excessive dependence upon sleeping pills, a vice of the age; and (b) too much boozing, an ageless vice. Earl Wilson reported that John Huston, who directed "Misfits," made a valiant effort to counteract the sleeping pills, which accounted for her not making the scene on time in the mornings.

Unusual for the N.Y. Times was an editorial speaking of the news as "unsettling the serenity of a summer Sabbath for many people in this country and all over the world." Paper spoke of MM as "a remarkably able comedienne and a developing dramatic star, far above the crude commercial level of the 'sex symbol' she was made to be."

foreseeable anti-climax to the star who could not get into her clothes early enough in the morning, in order to take the studio car, in order to get on with her career. MM's gropings for happiness were so universally publicized that her whole story was almost a built-in satire of modern success teetering on the brink of nervous breakdown.

She had tried everything—marriage, culture, rebellion, attempted adjustment and finally psychoanalysis. All failed her. Or she failed them, depending upon the point of view. Ironically, following the professional psychoanalysis came the flood of amateur psychoanalysis in the press and among her fans. She'll be making copy for the fashion writers for the next 20 years. The Monday dailies were quick to take a retrospective survey of the company of tragic screen players she had joined—Jean Harlow dead at 26 (in 1937); Carole Lombard at 32 (in 1942); Lupe Velez at 34 (in 1944); Carole Landis at 29, Suzan Ball at 21, Susan Peters at 31, and so on.

Marilyn Monroe had been a "starlet"—one of those pretty girls whose numbers are legion, whose fates are vague, and who are a half-derivative toast to the industry until a personality emerges, as in MM's case, and the boxoffice music changes the whole orchestration of career significance. The details of her second and third marriages were exhaustively presented at the time, and thereafter, both men having been greats in their own rights.

Columbia Pictures was her original employer, not 20th-Fox, as commonly thought, though it was 20th which matured her into a value. She was to be one of that lot's best bets and most trying

views she recently granted to magazines, notably Life, Redbook and Saga.

Marilyn's recent surge of semi-andor (for she always maintained areas of reticence about herself and her motives) made fascinating reading, notably the superbly-written article by Alan Levy in Redbook. The interviews were stage-managed for her by the Arthur P. Jacobs publicity shop. That she was sensitive of the bad press she got in connection with "Something's Got To Give" was generally known. Others hinted some professional vexation that Liz Taylor was getting rather more publicity, one way and another.

Trademarked Tardiness

A number of prominent figures of this century have acquired a certain tangential "fame" for being always late. Jimmy Walker comes to mind as one. Marilyn's inability to be punctual worsened. Hours late became days, then weeks, then months late. Despite sincere promises to Peter G. Levathes to be a "good girl," she could not, or would not, comply. The already harassed 20th-Fox lot was put through hell. Finally she became a symbol not of sex but of star irresponsibility, and she was sacked. Even so, there was still a possibility that 20th would have taken her back, this fall, if she had been able to pull herself together.

At the very beginning of "Something's Got To Give," after working briefly in the studio, MM flew out of Hollywood to attend the Madison Square Garden rally celebrating President Kennedy's birthday. This was strictly A.W.O.L. and the studio, in the Variety headline word, "seethed." Apparently Dick Adler, who staged the rally for the Democrats, simply got

(Continued on page 42)



# L.A. Still Strong; 'Landlady' Stout \$23,000, 'Spiral' Good 13G, 'Marauders' Ditto; 'Music' Boffola 37G in 2d

Los Angeles, Aug. 7.

L. A. firstruns continue to rack up nice biz, biggest gross totals being made by topnotch holdovers. Three new bills, all on multiple-run, are topped by "Notorious Landlady," which is looking for a solid \$23,000 in three theatres. It is followed by "Merrill's Marauders," which shapes fine \$13,000 for two houses, also opener.

"Spiral Road" looks good \$13,000 in three locations, also in initial week. "Music Man" is boffo in second Hollywood Paramount round.

"Boccaccio '70" is rated smash in second at Fine Arts while "That Touch of Mink" still is great in third week at two spots. Multiple of "El Cid" is expecting \$18,000 for three houses in third session. "West Side Story" is best of all holdovers with a great \$25,000 expected in 34th frame at the Chinese.

## Estimates for This Week

**Pantages.** State, Loyola (RKO-UATC-FWC) 1,312; 2,404; 1,298; 90-\$1.75—"Spiral Road" (U); "One Plus One" (Indie). Good \$13,000 or near. Last week, Pantages, "Portrait in Black" (U), "Sapphire" (U) (reissue), \$1,800. State, "Creature Haunted Sea" (Man), "Devil's Partner" (Man), \$5,300. Loyola with Hillstreet, Wiltern, Iris, "Touch of Mink" (U) (2d wk), \$28,300.

**Orpheum.** Pix (Metropolitan-Prim) 2,213; 758; 90-\$1.50—"Merrill's Marauders" (WB) and "Thunder of Drums" (reissue) (Orpheum), "Parrish" (WB) (reissue) (Pix). Fine \$12,500. Last week, "Geronimo" (L.A.), \$10,600.

**Warren's, Hawaii, Wiltern.** Metropolitan—G&S-SW 1,757; 1,106; 2,344; 90-\$1.50—"Notorious Landlady" (Col) and "13 West Street" (Col). Solid \$23,000 or near. Last week, Warren's, Hawaii, "Peeping Tom" (Astoria), "Most Wanted Man" (Astoria), \$4,500.

**Hollywood Paramount.** State (1,468; \$1.75-\$2.80—"Music Man" (WB) (2d wk). Boff \$37,000. Last week, \$46,000.

**Vogue.** FWC 810; 90-\$1.50—"World of Comedy" (Cont) (2d wk). Great \$7,000. Last week, \$8,100.

**Fine Arts.** FWC 631; \$1.49-\$2.40—"Boccaccio '70" (Embassy) (2d wk). Smash \$11,000. Last week, \$13,000.

**Four Star.** UATC 868; 90-\$1.50—"Important Man" (Loe) (3d wk). Dull \$2,000. Last week, \$2,700.

**Music Hall.** Ros (720; \$2-\$2.40)—"Whistle Down Wind" (Pathe) (3d wk). Slow \$3,500. Last week, \$3,400.

**Los Angeles, Hollywood, Baldwin.** Metropolitan-FWC-State (2,047; 856; 1,800; 90-\$1.50)—"El Cid" (AA) (3d wk). Great \$18,000. Last week, \$24,500.

**Hillstreet, Iris.** Metropolitan-FWC (2,752; 825; 90-\$1.50)—"Touch of Mink" (U) (3d wk). Great \$20,000.

**El Key.** FWC 861; 90-\$1.50—"Miracle Worker" (UA) (2d wk). Oke \$3,200. Last week, \$3,500.

**Fox Wilshire.** FWC (1,990; \$1.49-\$2.40)—"Bird Man of Alcatraz" (UA) (5th wk). Good \$6,000. Last week, \$8,200.

**Egyptian.** UATC (1,392; \$2-\$2.40)—"Hatari" (Par) (6th wk). Socko \$9,000. Last week, \$10,700.

**Beverly.** State (1,150; 90-\$2)—"Lolita" (MGM) (7th wk). Smooth \$7,500. Last week, \$10,000.

**Warner Beverly.** SW (1,316; 90-\$2.40)—"Advise and Consent" (Col) (9th wk). Fine \$8,500. Last week, same.

**Lido.** FWC (876; \$2)—"Taste of Honey" (Cont) (9th wk). Sweet \$4,500. Last week, \$4,400.

**Crest.** State (750; 90-\$1.50)—"Never Let Go" (Cont) (2d wk). Dull \$1,500. Last week, \$2,000.

**Chinese.** FWC (1,408; \$1.25-\$3.50)—"West Side Story" (UA) (34th wk). Torrid \$25,000. Last week, \$24,200.

## Key City Grosses

### Estimated Total Gross

This Week \$2,316,700

(Based on 20 cities and 229 theatres, chiefly first runs, including N.Y.)

# 'Story' Sturdy 8G In Dull Indpls.

Indianapolis, Aug. 7. Firstrun biz is quiet here this stanza, holdovers dominating the lineup. "West Side Story," in sixth week at Lyric, continues to lead city; and still is stout. "Hatari" shapes slow in second at the Circle. "Advise and Consent" looks fair at Loew's, also in second.

## Estimates for This Week

**Circle.** Cockrell-Dolle (2,800; \$1-\$1.25)—"Hatari" (Par) (2d wk). Slow \$5,000. Last week, \$5,500. **Indiana.** C-D (1,000; \$1.25-\$2.50)—"Windjammer" (NT) (9th wk). Good \$6,500. Last week, \$6,000. **Keith's.** C-D (1,300; \$1-\$1.25)—"Advise and Consent" (Col) (2d wk). Fair \$5,000. Last week, \$7,000. **Loew's.** Loew (2,427; 75-\$1.25)—"Lolita" (M-G) (2d wk). Fair \$4,500. Last week, \$6,000. **Lyric.** C-D (850; \$1.25-\$2.50)—"West Side Story" (UA) (6th wk). Stout \$8,000. Last week, \$7,500.

# 'Mink' Rich \$14,000 In Denver; 'Geisha' Sad 8G

Denver, Aug. 7. Some new screen fare here this session but bulk of b.o. strength lies with extended-runs and holdovers. "My Geisha" looks thin on opener at the Denver. "Sweet Ecstasy" is rated trim at arty Capri Arts. "That Touch of Mink" is heading for a wow second stanza at Centre. "Music Man" is big at Paramount but just nice at much smaller Crest, both in fifth rounds.

## Estimates for This Week

**Aladdin.** Fox (900; \$1.25-\$1.45)—"Lolita" (MGM) (3d wk). Big \$5,500. Last week, \$6,000. **Capri Arts.** Art Theatre Guild (238; \$1.25)—"Sweet Ecstasy" (Indie). Trim \$1,300. Last week, \$1,000. **Golden Age of Comedy.** (Indie) (2d wk). \$800. **Centre.** Fox (1,270; \$1.25-\$1.45)

# National Boxoffice Survey

## Biz Strong Despite Heat; 'Mink' Again on Top, 'Music' 2d, 'Story' 3d, 'Alcatraz' 4th

Continued strength of the bigger-grossing pix even in the face of some torrid weather is outstanding feature of firstrun biz across the country this stanza. Even many of the longrun films are displaying marked stamina.

"That Touch of Mink" (U), which had dropped back to No. 2 spot last session, again is pacing the pack being helped by launching in several additional key cities covered by Variety. "Music Man" (WB), which was champ last round, is finishing second, close behind "Mink." Incidentally, "Mink" seems destined to hang up a new money record in its ninth week at N.Y. Music Hall.

"West Side Story" (UA) is finishing third, same as a week ago. "Bird Man of Alcatraz" (UA) is taking fourth place, position it captured last stanza. "Lolita" (MGM), still showing amazing strength, is winding up fifth, same as a week ago. "Notorious Landlady" (Col) again is finishing sixth, same spot it had last round.

"Adventures of Young Man" (20th) is moving up to seventh position. It was 10th last week. "Spiral Road" (U), just out this week, is taking eighth place.

"Touch of Mink" (U) (2d wk). Wow \$14,000 or over. Last week, \$18,500.

**Cooper.** (Cooper) (814; \$1.65-\$2.50)—"Cinerama Holiday" (Cinerama) (9th wk). Big \$14,000 in 4 days. Last week, \$20,000.

**Crest.** (Wolfberg) (750; \$1.25-\$1.45)—"Music Man" (WB) (5th wk). Handy \$4,500. Last week, \$5,000.

**Denham.** (Indie) (800; \$1.25-\$2.50)—"West Side Story" (UA) (14th wk). Good \$8,000. Last week, \$7,000.

**Denver.** Fox (2,432; \$1.25)—"My Geisha" (Par). Thin \$8,000 or near. Last week, "Hatari" (Par) (4th wk), \$7,000.

**Esquire.** (Fox) (600; \$1.25)—"Carry On Teacher" (Indie) (2d wk). Tall \$3,300. Last week, \$4,000. **Orpheum.** (RKO) (2,690; \$1.25-\$1.45)—"Notorious Landlady" (Col) and "East of Killmanjaro" (Indie) (3d wk). Mild \$5,500. Last week, \$6,500.

**Paramount.** (Wolfberg) (2,100; \$1.25-\$1.45)—"Music Man" (WB) (5th wk). Big \$14,000. Last week, \$14,500.

**Paris.** (Art Theatre Guild) (350; \$1.25)—"Night Affair" (Indie). Near \$1,000. Last week, "Cow and I" (Indie), \$1,100.

**Towne.** (Indie) (600; \$1.25-\$1.45)—"Bon Voyage" (BV) (6th wk). Modest \$3,000. Last week, \$3,500.

**Vogue.** (Art Theatre Guild) (450; \$1.25)—"Taste of Honey" (Cont) (2d wk). Fat \$1,600. Last week, \$1,700.

# 'Red' Fine \$8,000, Prov.; 'Spiral' 7G

Providence, Aug. 7. "Big Red" is helping the Majestic to top spot this week though hurt somewhat by some hot weather. Also smooth is "Spiral Road" at Albee. Second round of "Boys' Night Out" is rated good at State. Strand's "Hatari" is okay. Elmwood's "Lolita" looks good. Both are in second sessions.

## Estimates for This Week

**Albee.** (RKO) (2,200; 65-90)—"Spiral Road" (U) and "Public Affair" (U). Smooth \$7,000. Last week, "Touch of Mink" (U) and "Information Received" (U) (6th wk), \$3,000.

**Elmwood.** (Snider) (724; \$1.50)—"Lolita" (MGM) (2d wk). Good \$4,500. First week, \$6,000. **Majestic.** (SW) (2,200; 65-90)—"Big Red" (BV) and "Burning Hills" (Indie) (reissue). Fine \$8,000. Last week, "Tales of Terror" (AI), \$5,000.

**State.** (Loew) (3,200; 65-\$1.25)—"Boys' Night Out" (MGM) and "Watch Your Stern" (MGM) (2d wk). Good \$7,000 after \$9,000 opener.

**Strand.** (National Realty) (2,200; 65-90)—"Hatari" (Par) (2d wk). Okay \$5,000. First was \$5,500.

# Hub Hotsy; 'Music' Rousing \$25,000, 'Spiral' Fancy 15G; 'Lolita' 10G, 4th

## Broadway Grosses

### Estimated Total Gross

This Week \$555,900

(Based on 30 theatres)

# 'Grimm' Big 18G, Det.; 'Music' 22G

Detroit, Aug. 7.

Opening week of "Brothers Grimm" at the Music Hall looks bright, reflecting the outlook for other Detroit firstruns this session. "Music Man" stays great in third stanza at the Michigan. "Spiral Road" is fairish on opener at United Artists.

Seventh stanza of "Touch of Mink" at Mercury still is rich. "Bird Man of Alcatraz" is rated big in second at the Palms. "Lolita" looks hep in third at the Adams.

## Estimates for This Week

**Fox.** Fox Theatre of Detroit Corp. (5,041; \$1.25-\$1.49)—"Confessions of Opium Eater" (AA) and "Payroll" (AA). Slow \$9,500. Last week, "Adventures of Young Man" (20th) (2d wk), \$7,000.

**Michigan.** United Detroit (4,026; \$1.25-\$1.49)—"Music Man" (WB) (3d wk). Sock \$22,000 or near. Last week, \$25,000.

**Palms.** (U) (2,995; \$1.25-\$1.49)—"Bird Man of Alcatraz" (UA) and "Something Wild" (UA) (2d wk). Big \$16,000. Last week, \$19,000.

**Madison.** (U) (1,408; \$1.50-\$2.65)—"West Side Story" (UA) (25th wk). Strong \$12,500. Last week, \$12,300.

**Grand Circus.** (U) (1,400; \$1.25-\$1.49)—"My Geisha" (Par) and "Fire Away" (Par) (2d wk). Good \$10,000. Last week, \$13,000.

**Adams.** (Balaban) (1,700; \$1.25-\$1.50)—"Lolita" (MGM) (3d wk). Hep \$8,500. Last week, \$9,500.

**United Artists.** (UA) (1,667; \$1.25-\$1.50)—"Spiral Road" (U). Fairish \$10,000 or close. Last week, "Advise and Consent" (U) in the fifth and final week, \$6,900.

**Music Hall.** (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"Wonderful World of Brothers Grimm" (MGM-Cinerama). Big \$18,000. Last week, "Holiday in Spain" (Nat'l Th.) (10th wk-8 days), \$13,500.

**Mercury.** (U) (1,465; \$1-\$1.80)—"Touch of Mink" (U) (7th wk). Terrific \$16,000. Last week, \$16,500.

**Trans-Lux.** (Trans-Lux) (980; \$1.49-\$1.65)—"Adventures of Young Man" (20th) (3d wk). Slow \$3,500. Last week, \$6,000.

# 'Spiral' Strong \$15,000, Frisco; 'Boccaccio' 14G

San Francisco, Aug. 7.

Dearth of newcomers and some stretched-out longruns will make for an offish tone at firstruns here this stanza. "Spiral Road" shapes okay at Golden Gate in first while "Adventures of a Young Man" looks on slow side at Fox, also on opener. "Notorious Landlady" still is perky in second at Paramount while "Music Man" is smash in fourth at Coronet. "Boccaccio '70" continues boff at Metro.

## Estimates for This Week

**Golden Gate.** (RKO) (2,859; \$1.25-\$1.50)—"Spiral Road" (U) and "Payroll" (Indie). Okay \$15,000. Last week, "Touch of Mink" (U) (6th wk) and "Night Creatures" (U) (6th wk), \$8,000.

**Fox.** FWC (4,651; \$1.25-\$1.50)—"Adventures of Young Man" (20th) and "Swinging Along" (20th). Slow \$13,000 or near. Last week, "Bon Voyage" (BV) and "East of Killmanjaro" (Indie) (3d wk), \$8,000 in six days.

**Warfield.** (Loew) (2,656; \$1.25-\$1.50)—"Boys' Night Out" (MGM) (6th wk). Off to fair \$5,000. Last week, \$5,500.

**Paramount.** (Par) (2,446; \$1.25-\$1.50)—"Notorious Landlady" (Col) and "Wild Westers" (Col) (2d wk). Perky \$13,000. Last week, \$19,000.

**St. Francis.** (Par) (1,400; \$1.75)—"World of Comedy" (Cont) (2d wk). Nice \$10,000 or close. Last week, \$13,000.

**United Artists.** (No Coast) (1,175; \$1.25)—"World of Comedy" (Cont) (2d wk). Nice \$10,000 or close. Last week, \$13,000.

(Continued on page 10)

Boston, Aug. 7.

Biz stayed up again this week here despite some heat. "Music Man" leading the way with a whopping take at the Astor. "Wonderful World of Brothers Grimm" opens at the Boston to-night (Tues.). "Spiral Road" shapes fast at the Memorial.

Holdovers are okay, with "Lolita" leader and a wow take at the Capri in fourth. "World of Comedy" was boffo in second week at Exeter. "Notorious Landlady" is holding torrid at Orpheum in third. "Hatari" looks fine in sixth at Paramount. "Tales of Terror" is good in second at Pilgrim.

## Estimates for This Week

**Astor.** (B&Q) (1,170; 90-\$1.80)—"Music Man" (WB). Whopping \$25,000. Last week, "Bon Voyage" (BV) (5th wk), \$6,000.

**Beacon Hill.** (Sack) (900; \$1.80)—"Advise and Consent" (Col) (6th wk). Fine \$7,500. Last week, \$8,000.

**Boston.** Beacon Ent. (1,354; \$1.20-\$2.95)—"Wonderful World of Brothers Grimm" (MGM). Opens today. (Tues.) following trade, press invitation preview Monday (6). Last week, "Holiday in Spain" (Nat'l Th.) (13th wk), nice \$10,500.

**Capri.** (Sack) (850; 75-\$1.80)—"Lolita" (MGM) (4th wk). Wham \$10,000. Last week, \$14,500.

**Exeter.** (Indie) (1,376; 90-\$1.49)—"World of Comedy" (Cont) (3d wk). Second week ended Friday (3) was sock \$10,000. First week, \$12,500.

**Fenway.** (Indie) (1,300; \$1.50)—"Jules and Jim" (Janus) (4th wk). Oke \$3,000. Last week, same.

**Gary.** (Sack) (1,277; \$1.50-\$3)—"West Side Story" (U) (40th wk). Still powerful at \$11,000, and continues. Last week, \$12,000.

**Memorial.** (RKO) (3,000; 90-\$1.65)—"Spiral Road" (U) and "Swinging Along" (20th). Fast \$15,000 or over. Last week, "Touch of Mink" (U) and "Inside Information Received" (U) (6th wk), \$10,000.

**Music Hall.** (Sack) (2,100; 75-\$1.50)—"Boys' Night Out" (MGM) (4th wk-final). Fancy \$12,000 and could have stayed on except for locked date. "Bird Man of Alcatraz" (UA) opens Wednesday (8).

**Orpheum.** (Loew) (2,900; 90-\$1.49)—"Notorious Landlady" (Col) (3d wk). Hot \$11,000. Last week, \$12,000.

**Paramount.** (NET) (2,357; 70-\$1.65)—"Hatari" (Par) (6th wk). Nice \$8,000. Last week, same.

**Pilgrim.** (ATC) (1,909; 75-\$1.25)—"Tales of Terror" (AI) and "Airborne" (Diamond) (2d wk). Good \$8,000. Last week, \$10,000.

**Saxon.** (Sack) (1,100; \$1.50-\$1.80)—"Adventures of Young Man" (20th) (3d wk). Fancy \$7,000. Last week, \$9,000.

**State.** (Trans-Lux) (730; 75-\$1.25)—"Immoral West" (Indie) (3d wk). Hot \$5,500. Last week, \$6,800.

# 'Man' Lively \$8,500 In Mpls.; 'Music' Big 18G, 2d; 'Mink' Hot 8G, 7th

Minneapolis, Aug. 7.

There's only one important newcomer, "Adventures of a Young Man," rated loud at Century. "Sad Sack" paired with "Delicate Delinquent," both oldies, shape passable at Lyric. "Wonderful World of Brothers Grimm" opens the new million-dollar Cooper Theatre tomorrow (Wed.).

Of long-running holdovers, standouts are "That Touch of Mink," in seventh; "The Music Man," in second week; "Bird Man of Alcatraz," now on first b.o. round; and "Mr. Hobbs Takes a Vacation," playing a fourth. Strikes against two regular dailies settled and resumed publication today (Tues.) which is break for film biz.

## Estimates for This Week

**Academy.** (Mann) (1,000; \$1.25-\$1.50)—"Bird Man of Alcatraz" (UA) (2d wk). Brisk \$5,000. Last week, \$6,500.

**Avalon.** (Frank) (800; \$1)—"Adam and Six Eves" (Indie) and "A Woman Like Satan" (UA) (reissue) (2d wk). Okay \$2,000. Last week, \$2,500.

**Century.** (Par) (1,300; \$1.25-\$1.50)—"Adventures of Young Man" (20th). Big at \$8,500. Last week, \$9,000.

(Continued on page 10)

(Complete Boxoffice Reports on Pages 8-9-10)

# Chi Uneven; 'Music' Wham \$40,000, 'Alcatraz' Fast 23G, Both 3d; 'Lolita' Torrid 20G, 'Mink' Terrific 19G, 6th

Chicago, Aug. 7. Chi first-run biz is uneven this round, with longruns scoring the best tallies in what shapes as a generally much improved week. "A Matter of Who" is prepping to a snappy take at the Esquire while "Carry On Teacher" looks socko in its Town debut. Monroe duo of reissues, "Five-Day Lover" and "Proud and the Beautiful" rates fair on opener.

"Whistle Down The Wind" is busy in its second Carnegie canto, and "Music Man" continues wow in its Chicago third. "Bird Man of Alcatraz" is pulling a hep-third stanza total at Oriental. "Adventures of a Young Man" is frisky for same session at the Woods.

"Viridiana" is notching a fast fourth round at the World. "Hartari" is lusty in Roosevelt sixth stanza. "Lolita" is posting another giant take in Loop sixth session. "Bon Voyage" is rated trim at State-Lake for same week.

"Taste of Honey" is excellent in its Cinema sixth. Eighth week of "Touch of Mink" is boff at United Artists.

Hardticketed "Judgment At Nuremberg" is registering a tame 11th lap at the Cinestage, and "West Side Story" is grabbing another boffo in 24th at the Todd.

**Estimates for This Week**  
Carnegie (Tele-T) (495; \$1.25-\$1.80) — "Whistle Down Wind" (Indie) (2d wk). Nice \$3,000. Last week \$3,200.

Chicago (B&K) (3,900; \$1.25-\$1.80) — "Music Man" (WB) (3d wk). Terrific \$40,000. Last week, near \$48,000.

Cinestage (Todd) (1,038; \$1.75-\$3.50) — "Judgment At Nuremberg" (UA) (11th wk). Loud \$13,000. Last week, \$10,000.

Cinema (Stern) (500; \$1.50) — "Taste of Honey" (Cont) (6th wk). Nifty \$4,600. Last week, \$5,800.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — "Matter of Who" (Indie). Slick \$9,000. Last week, "My Geisha" (Par) (6th wk). \$7,000.

Loop (Tele-T) (606; \$1.25-\$2) — "Lolita" (MGM) (6th wk). Giant \$20,000. Last week, \$19,500.

Monroe (Jovan) (1,000; 65-90) — "Five-Day Lover" (Indie) and "Proud and Beautiful" (Indie) (reissues). Oke \$4,200. Last week, "Twist All Night" (Indie) and "Mao Voyage of Sinbad" (Indie). \$4,500.

Oriental (Indie) (3,400; 90-\$1.80) — "Bird Man of Alcatraz" (UA) (3d wk). Boffo \$23,000. Last week, \$25,000.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Hartari" (Par) (6th wk). Solid \$11,000 in 5 days. Last week, \$16,000.

State-Lake (B&K) (2,400; 90-\$1.80) — "Bon Voyage" (BV) (6th wk). (Continued on page 10)

## 'Interns' Wham \$20,000, Buff; 'Music' Hot 11G, 2d

Buffalo, Aug. 7. "The Interns" is skyrocketing here on first week at the Century with a wow take. "Music Man" is rated solid in second at Center. "Hartari" looms good in first hold-over round at Paramount. "That Touch of Mink" still is nice in seventh session at Lafayette.

**Estimates for This Week**  
Buffalo (Loew) (3,500; 90-\$1.25) — "Bird Man of Alcatraz" (UA) and "Nun and Sergeant" (UA) (2d wk). Oke \$8,000 or near. Last week, \$11,000.

Center (AB-PT) (2,500; 90-\$1.49) — "Music Man" (WB) (2d wk). Solid \$11,000. Last week, \$17,000.

Century (UATC) (2,700; 90-\$1.50) — "The Interns" (Col). Booming \$20,000 or better. Last week, "Notorious Landlady" (Col) (3d wk). \$7,200.

Lafayette (Basil) (3,000; 90-\$1.49) — "Touch of Mink" (U) (7th wk). Nice \$6,500. Last week, \$7,400.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

## 'Music' Lusty 16G, L'ville; 'Story' 6G

Louisville, Aug. 7. Holdovers are doing steady biz this week, only new arrival being "Hartari" at the Ohio where it is fair. "Music Man" continues socko at the Mary Anderson, in third. "Bon Voyage" shapes barely okay at United Artists in third. "Touch of Mink" in seventh at the Kentucky looks okay. "Windjammer" in 10th at the Rialto is doing nicely. Temperature has hit the 90-degree mark several times during the past week, but nights are cool, with hot weather no longer a buzzabo to downtown houses.

**Estimates for This Week**  
Brown (Fourth Avenue) (75-\$1.25) — "West Side Story" (UA) (6th wk). Neat \$6,000 after \$6,700 in fifth.

Kentucky (Switzer) (900; 75-\$1.25) — "Touch of Mink" (U) (7th wk). Okay at \$4,500. Sixth was \$5,000.

Mary Anderson (People's) (1,100; \$1-\$1.25) — "Music Man" (WB) (3d wk). Great \$16,000. Second week, \$16,800.

Ohio (Settos) (900; 75-\$1.25) — "Hartari" (Par). Fair \$4,500. Last week, "Boys Night Out" (MGM) (3d wk). \$4,600.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50) — "Windjammer" (NT) (10th wk). Fine \$6,500 after same in ninth.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25) — "Bon Voyage" (BV) (3d wk). Hypoed by Saturday (4) night sneak, looks oke \$8,000. Second was \$10,000.

## 'ALCATRAZ' BRISK 7G, PORT, 'SPIRAL' \$6,000

Portland, Ore., Aug. 7. Only two newcomers here currently, and they are not helping to brighten the local picture much. Bulk of strength rests with the holdovers and longruns of which there is an over-supply. "Spiral Road" looks okay in first at Broad.

While "Bird Man of Alcatraz" looms fine at Orpheum, "Music Man" tops holdovers with a hefty take in third at Fox.

**Estimates for This Week**  
Badard (Sullivan) (1,400; \$1.25) — "Counterfeit Traitor" (20th) and "Cape Fear" (U) (6th wk). Good \$1,500. Last week, \$1,100.

Broadway (Parker) (1,890; \$1-\$1.50) — "Spiral Road" (U) and "Ole Rex" (U). Okay \$6,000 or close. Last week, "Touch of Mink" (U) and "Information Received" (U) (6th wk). \$3,200.

Esquire (Cruikshank) (460; \$1.25) — "Hobbs Takes Vacation" (20th) and "Trumpet" (Indie) (5th wk). Okay \$1,500. Last week, \$1,800.

Fox (Evergreen) (1,600; \$1-\$1.49) — "Music Man" (WB) (3d wk). Hefty \$14,000. Last week, \$10,100.

Hollywood (Evergreen) (1,180; \$1.49-\$2) — "Search For Paradise" (Cinemas) (3d wk). Loud \$7,000. Last week, \$5,500.

Irrington (Smith) (650; \$1.50) — "Judgment At Nuremberg" (UA) (6th wk). Solid \$6,000. Last week, \$5,400.

Laurelhurst (Tebbetts) (700; \$1.25) — "Boys Night Out" (MGM) and "World In Pocket" (MGM) (6th wk). Good \$1,500. Last week, \$1,100.

Music Box (Hamrick) (640; \$1.50-\$3) — "West Side Story" (UA) (21st wk). Fine \$4,800. Last week, \$5,000.

## 'Boccaccio' Boff \$7,000, Pitt; 'Alcatraz' Sturdy 13G, 2d; 'Mink' 9½G, 7

Pittsburgh, Aug. 7. Steady take from holdovers and the boff showing of "Boccaccio 70" in first round at Squirrel Hill are giving Pitt deluxers a good week currently. "Music Man" still is tops, being wow in third session at Stanley. "Bird Man of Alcatraz" is loud in second at Penn.

"Touch of Mink" remains great in seventh at Gateway. "Notorious Landlady" continues fast in third at the Fulton. "I Like Money" is steady in second at Shadyside. "West Side Story" looks hotys in 26th week at Nixon.

**Estimates for This Week**  
Fulton (Assoc.) (1,530; \$1-\$1.50) — "Notorious Landlady" (Col) (3d wk). Fast \$7,000 or close. Last week, \$7,700.

Gateway (Assoc.) (1,900; \$1-\$1.50) — "Touch of Mink" (U) (7th wk). Loud \$9,500. Last week, \$10,000.

Nixon (Rubin) (1,760; \$1.50-\$2.75) — "West Side Story" (UA) (26th wk). Fine \$6,000 after \$6,200 last week.

Penn (UATC) (3,300; \$1-\$1.50) — "Bird Man of Alcatraz" (UA) (2d wk). Lofly \$13,000. Last week, \$19,000.

Shadyside (MOTC) (750; \$1.25) — "I Like Money" (20th) (2d wk). Good \$2,300 after \$3,000 for first week.

Squirrel Hill (SW) (834; \$1.25) — "Boccaccio 70" (Embassy). (Great \$7,000 or near. Last week, "Bell Antonio" (Indie). \$2,500.

Stanley (SW) (3,700; \$1-\$1.50) — "Music Man" (WB) (3d wk). Socko \$18,000. Last week, \$20,000.

## 'Man' Boffo 17G In D.C.; 'Music' 25G, 'Hobbs' 11G

Washington, Aug. 7. Trade generally is hefty this session, with holdovers still drawing in longruns at some houses. One initializer, "Adventures of a Young Man" looms socko at Palace. "Music Man" still is smash in second session, day-dating two theatres. "Mr. Hobbs" goes into second round at Capitol in okay style. "That Touch of Mink" at the Town continues boffo in seventh frame. "Only Two Can Play" at MacArthur and "Lolita" at Ontario holding fickle summer trade well.

**Estimates for This Week**  
Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Music Man" (WB) (2d wk). Smash \$22,000. First was \$29,000.

Apex (KB) (940; \$1-\$1.25) — "Oklahoma" (20th reissue). Mild \$4,000. Last week, "Summer to Remember" (Loew). \$3,800.

Capitol (Loew) (3,240; \$1-\$1.49) — "Mr. Hobbs" (20th) (2d wk). Nice \$11,000 after \$17,200 opener.

Dupont (Mann-KB) (400; \$1-\$1.65) — "Miracle Worker" (UA) (6th wk). Good \$2,800. Last week, \$3,200.

Keith's (RKO) (1,839; \$1-\$1.49) — "Birdman of Alcatraz" (UA) (4th wk). Solid \$8,000. Last week, \$9,500.

MacArthur (KB) (900; \$1.25-\$1.40) — "Only Two Can Play" (Col) (4th wk). Nifty \$8,000. Last week, \$9,500.

Ontario (KB) (1,240; \$1-\$1.49) — "Lolita" (MGM) (6th wk). Tall \$5,000. Last week, \$5,200.

Palace (Loew) (2,360; \$1-\$1.49) — "Adventures of Young Man" (20th). Sock \$17,000 or over. Last week, "Boys Night Out" (MGM) (5th wk). \$9,000.

Playhouse (TL) (459; \$1.49-\$2) — "Advise and Consent" (Col) (9th wk). Fair \$3,500. Last week, \$4,000.

Plaza (TL) (278; \$1.49-\$1.80) — "Sky Above" (Embassy) (6th wk). Oke \$3,000. Last week, \$3,700.

Town (King) (800; 90-\$1.25) — "Touch of Mink" (U) (7th wk). Socko \$9,000. Last week, \$9,500.

Trans-Lux (TL) (599; \$1.49-\$2) — "Advise and Consent" (Col) (9th wk). Good \$4,500 or near. Last week, \$5,000.

## Heat Bops B'way Biz; 'Spiral' Big \$22,000, 'Landlady' Bright 47G, 2d, 'Lolita' Hot 38G, 'Mink' 165G, 8th

With only one new, major picture launched this week and a return of hot, sultry weather, Broadway film biz has turned spotty. Offish grosses are in the majority despite some strong showings. Damp Saturday, with rain threatening and some sprinkles most of the day helped some spots on that day, but the Street generally was quiet over the weekend.

"Spiral Road" went into the Warner last Friday (3), although this house has been on hardticket and higher scale for sometime. Pic looks to land a big \$22,000 on initial stanza.

The big news is the stamina being displayed by "That Touch of Mink" with stagershow at the Music Hall. Combo is heading for a great \$165,000 in current (8th) session, giving it a total of \$1,554,614 for the first eight weeks. Now looks set to go 9 weeks, which would mean a new money record for the Hall.

"Notorious Landlady" is heading for a grand \$47,000 in second round, daydating the Criterion and Beekman. Also in first holdover frame, "Adventures of Young Man" hit fair \$30,000 daydating the Paramount and Trans-Lux 52d Street.

"Bird Man of Alcatraz" slipped to okay \$26,000 in third round, daydating the Astor and Trans-Lux 85th St. "Follow That Dream" opens in both houses today (Wed.).

"Boys Night Out" looks like big \$14,000 in seventh Victoria week. "Lolita" is showing amazing strength in current (8th) stanza, with a great \$38,000 daydating the State and Murray Hill. "Hartari" landed a solid \$21,000 or close in fourth session at the DeMille.

Although scheduled to wind its run at the Palace this month, "Judgment at Nuremberg" held with a solid \$21,000 in 33d stanza. "West Side Story" also on hardticket, is heading for a great \$43,000 in 41st session at the Rivoli.

**Estimates for This Week**  
Astor (City Inv.) (1,094; \$1.25-\$2) — "Follow That Dream" (UA) Opens today (Wed.). Last week, "Bird Man of Alcatraz" (UA) (3d wk). Okay \$20,000 or near for round ended yesterday (Tues.) after \$26,000 for second week. Daydating with Trans-Lux 85th Street.

Loew's Cinerama (Loew) (1,552; \$1.50-\$3.50) — "Wonderful World of Brothers Grimm" (MGM). Opened last night (Tues.) with gala preem, playing hardticket. Last week, house closed to prep for Cinerama with seating cut down from 4,820 seats. Regular run starts today (Wed.).

Criterion (Moss) (1,520; \$1.25-\$2.50) — "Notorious Landlady" (Col) (2d wk). This stanza finishing today (Wed.) looks like great \$32,000 after \$37,900 for opener. Continues. Playing daydate with Beekman.

DeMille (Reader) (1,463; 90-\$2.75) — "Hartari" (Par) (5th wk). Fourth round concluded yesterday (Tues.) was solid \$21,000 after \$29,000 for third. "Pigeon That Took Home" (Par) opens Aug. 21.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "Paradiso" (Indie) and "Concrete Jungle" (Indie). Opened strongly Saturday (4). In ahead, "World of Comedy" (Cont) (9th wk-5 days). Fair \$5,000 after \$8,000 for eighth full week and highly satisfactory longrun.

Palace (RKO) (1,642; \$1.50-\$3.50) — "Judgment at Nuremberg" (UA) (34th wk). The 33d stanza finished yesterday (Tues.) was big \$21,000 after \$20,500 for 32d week. "Phantom of Opera" (U) opens Aug. 22.

Forum (Moss) (813; \$1.25-\$1.80) — "Sky Above" (Embassy) (8th wk). Seventh week completed Monday (6) was lofty \$10,500 after \$10,000 for sixth. Daydating with Normandie.

Paramount (AB-PT) (3,665; \$1-\$2) — "Adventures of Young Man" (20th) (3d wk). First holdover round ended yesterday (Tues.) held with fair \$23,000 after \$29,000 for opener. "Two Weeks in Another Town" (MGM) is due Aug. 17.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Touch of Mink" (U) plus stagershow (8th wk). Current session ending today (Wed.) looks like sock \$163,000

after \$177,500 for seventh which was first week of run to dip below \$190,000. With pic now set to go nine weeks, it will top (early in ninth week) the old record of \$1,573,582 made by "Fanny" (WB). "Music Man" (WB) is due next.

Rivoli (UAT) (1,545; \$1.50-\$3.50) — "West Side Story" (UA) (41st wk). Current round winding today (Wed.) is heading for smash \$43,000 or over after \$44,000 for 40th week. Currently playing 14 shows per week. Stays.

State (Loew) (1,900; \$1.50-\$2.50) — "Lolita" (MGM) (8th wk). This week ending today (Wed.) looks to hit socko \$27,000 or close after \$27,500 for seventh. Daydating with Murray Hill. Holds.

Victoria (City Inv.) (1,003; \$1.25-\$2) — "Boys Night Out" (MGM) (7th wk). This week ending today (Wed.) is heading for big \$14,000 or near after \$14,500 for sixth round. "Guns of Darkness" (WB) is due Aug. 17.

Warner (SW) (1,813; 90-\$2) — "Spiral Road" (U). Initial week ending tomorrow (Thurs.) is heading for big \$22,000 or near. Holding, natch! In ahead, "El Cid" (AA) \$15,500 for eight-day 33d week, and highly successful longrun.

**First-Run Arties.**  
Fine Arts (Davis) (468; \$1.80-\$2) — "Best of Enemies" (Col). Opened Monday (6). In ahead, "End of Desire" (Col) (4th wk), fair \$3,800 after \$4,200 for third week.

Beekman (Rugoff Th.) (590; \$1.50-\$2) — "Notorious Landlady" (Col) (2d wk). This session winding today (Wed.) looks like grand \$15,000 after \$17,000 for initializer. Continues.

Carnegie Hall Cinema (F&A) (300; \$1.50-\$2) — "Last Year at Marienbad" (Astor) (22d wk). This round finishing today (Wed.) is heading for nice \$4,600 after \$5,000 for 21st week.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2) — "Shoot Piano Player" (Astor) (3d wk). First holdover week ended Sunday (5) was sock \$6,500 after \$7,000 for initial stanza.

Normandie (T-L) (592; \$1.25-\$2) (Continued on page 10)

## 'Road' Slick \$13,000 In St. L.; 'Geisha' Hen 12G; 'Music' Great 25G, 2d

St. Louis, Aug. 7. Three newcomers here this stanza but they are not socko. "Road to Hong Kong" looks best of the lot, with a fancy take at Esquire. "My Geisha" is rated fine on opener at the St. Louis. "World of Comedy" looks average in first at State.

"Music Man" looks big in second at Ambassador while "That Touch of Mink" looms good in fifth at the huge Fox. "Bon Voyage" shapes neat in sixth session at Loew's Mid-City while "Judgment at Nuremberg" is good in same week at Pageant.

**Estimates for This Week**  
Ambassador (Arthur) (2,970; 90-\$1.25) — "Music Man" (WB) (2d wk). Big \$25,000. Last week, \$30,000.

Anello Art (Grace) (700; 90-\$1.25) — "Man Who Waived His Tail" (Indie). Oke \$2,000. Last week, "Tomorrow My Turn" (Indie). \$2,000.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25) — "Road to Hong Kong" (UA). Nice \$13,000. Last week, "Notorious Landlady" (Col) (4th wk). \$8,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Touch of Mink" (U) (5th wk). Good \$9,000. Last week, \$10,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Bon Voyage" (BV) (6th wk). Neat \$8,000. Last week, \$8,300.

State (Loew) (3,660; 60-90) — "World of Comedy" (Cont). Average \$10,000 or near. Last week, "Bird Man of Alcatraz" (UA) (3d wk). \$10,000.

Pageant (Arthur) (1,000; \$1.25-\$1.50) — "Judgment at Nuremberg" (UA) (6th wk). Good \$7,500. Last week, \$8,000.

St. Louis (Arthur) (3,800; 75-90) — "My Geisha" (Par). Fine \$12,000 or close. Last week, "Reprieve" (AA) and "Hitler" (AA). \$7,000.

Shady Oak (Arthur) (760; 90-\$1.25) — "Lolita" (MGM) (4th wk). Hep \$2,800. Last week, \$3,000.

## New Films Boost K.C.; 'Mink' Mighty 20G, 'Hatari' Sock 12G; 'Music' 10G

Kansas City, Aug. 7. Important money at the wicket this round is coming from "That Touch of Mink" at the Saxon and "Hatari" at the Uptown. "Mink" shapes mighty in first. The Plaza shapes moderate play with "Bird Man of Alcatraz." Three Stooges in Orbit in eight-theatre combo is good for opener.

"Music Man" continues strong on holdover at Roxy, and is better than most first weeks. Paramount's "Guns of Darkness" is slow. "Panic in Year Zero" in three drive-ins is rated steady. Unusually cool weather of the last two weeks switched to heat again on the weekend.

### Estimates for This Week

**Brookside** (Fox Midwest-Nat. Theatres) (800; \$1-\$1.25)—"Hobbs Takes Vacation" (20th) (6th wk). Oke \$2,700. Last week, \$3,000.

**Capri** (Durwood) (1,260; 75-1.50)—"Lolita" (MGM) (4th wk). Oke \$3,500. Last week, \$4,000.

**Isis, Vista, Fairway** (FMW-NT) (1,360; 700; 700; Electric (1,600) (Fulton), Fairway (Finkelstein) (1,500 cars), Highway 40 (1,000 cars) (General), New 50, New Claco (Baker) (1,000 cars, 900 cars)—"Three Stooges in Orbit" (Col), "Belle Sommers" (Col) and "The Hellions" (Col). Nifty \$25,000. Last week, Isis, Vista combined with Englewood, Dickinson, Overland, Aztec, Leawood (Dickinson) (1,000, 700, 500, 500; 900 cars), Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars) \$1—"Panic in Year Zero" (AI) plus second-runs. Steady \$14,000. Last week, Crest and Boulevard, "Wild for Kicks" (AI) and "The Choppers" (AI) (5 days), \$7,000.

**Paramount** (Blank-UP) (1,900; \$1-\$1.25)—"Guns of Darkness" (WB). Slow \$6,000. Last week, "Zotz" (Col), \$6,300.

**Plaza** (FMW-NT) (1,630; \$1-\$1.25)—"Birdman of Alcatraz" (UA). Mild \$7,000. Last week, "Notorious Landlady" (Col) (3d wk), \$5,000.

**Roxy** (Durwood) (850; \$1.25-\$1.50)—"Music Man" (WB) (2d wk). Bullish \$10,000; holds. Last week, \$12,000.

**Saxon** (Durwood) (1,600; \$1.25-\$1.50)—"Touch of Mink" (U). Fabulous \$20,000; stays, natch! Last week, "Advise and Consent" (Col) (5th wk), \$4,000.

**Uptown** (FMW-NT) (2,043; \$1-\$1.25)—"Hatari" (Par). Great \$12,000; holds. Last week, in combo with Granada (1,217; "Bon Voyage" (BV) and "Bashful Elephant" (BV) (4th wk), \$6,500.

**Linwood Shopping Cinema**  
New 850-seater, now being built at the Linwood Park Shopping Center, Ft. Lee, N.J., has been leased by B. S. Moss theatrical interests. Charles B. Moss, proxy of B. S. Moss Enterprises, and Sidney Sarnier, owner of the centre, jointly revealed that Moss has obtained a longterm lease on the cinema.

Although the house, situated about 500 feet from the junction of the New Bergen Expressway and Route 4, is now under construction, it likely will not be ready for opening until Christmas. Incorporating latest in design, comfort and utility, patrons will have use of the large parking area of the adjoining shopping center.

Moss explains that the theatre will have a policy not unlike that of the company's Mall Theatre, Paramus, N.J., playing top pix from Hollywood and the foreign field. Cinema will have equipment to show 35m. widescreen Cinema-scope and will boast a huge wall-to-wall screen.

**Par's Pact For Reef**  
Kauai, Hawaii, Aug. 7. Paramount is first major to sign an agreement with newly-formed Screen Extras Guild of Hawaii covering extra players, for its "Donovan's Reef." John Ford production locationing here.

Agreement became effective July 21 when basic minimum for extras was put at \$24.26 for eight-two-hour unit.

## SAN FRANCISCO

(Continued from page 8)

151; \$1.50-\$3)—"West Side Story" (UA) (34th wk). Fancy \$14,500. Last week, \$15,000.

**Vogue** (S.F. Theatres) (346; \$1.50)—"Macario" (Indie). Fair \$2,500. Last week, "Rules of Game" (Indie) (2d wk), \$2,000.

**Stageador** (A-R) (444; \$1.50)—"Lolita" (MGM) (6th wk). Good \$7,000. Last week, \$7,700.

**Presidio** (Art Theatre Guild) (774; \$1.50)—"Taste of Honey" (Col) (10th wk). Sweet \$2,300. Last week, \$2,500.

**Metro** (United California) (1,000; \$1.50-\$1.80)—"Boccaccio '70" (Embassy) (2d wk). Boff \$14,000 or near. Last week, \$16,500.

**Esquire** (No. Coast) (846; 90-1.25)—"Judgment at Nuremberg" (UA) (3d wk). Fine \$6,500. Last week, \$7,100.

**Coronet** (United California) (1,250; \$2)—"Music Man" (WB) (4th wk). Rousing \$19,000. Last week, \$21,000.

**'Geisha' Fine 12G, Philly; 'Music' 30G**

Philadelphia, Aug. 7. "My Geisha" is stepping out briskly in first week at Stanton here currently. "Music Man," in second round at Stanley, still is sockeroo. "Bird Man of Alcatraz" continues to hold with boff total in second at Goldman.

"That Touch of Mink" is rated torrid in seventh stanza at Randolph while "Lolita" still is smash in sixth at the 500-seat Trans-Lux.

**Estimates for This Week**  
**Arcadia** (S&S) (622; 85-\$1.80)—"Advise and Consent" (Col) (7th wk). Off to okay \$4,500. Last week, \$5,500.

**Boyd** (SW) (1,536; \$2-\$2.75)—"Shattered until Brothers Grimm" (MGM) opening Monday (6).

**Fox** (Milgram) (2,200; 95-\$1.80)—"Adventures of Young Man" (20th) (2d wk). Fair \$9,000. Last week, \$14,000.

**Goldman** (1,000; 95-\$2)—"Bird Man of Alcatraz" (UA) (2d wk). Socko \$15,000. Last week, \$24,000.

**Midtown** (Goldman) (1,200; \$2-\$2.75)—"West Side Story" (UA) (39th wk). Steady \$10,000 or near. Last week, \$11,000.

**Randolph** (Goldman) (2,200; 95-\$1.80)—"Touch of Mink" (U) (7th wk). Fine \$11,500. Last week \$13,000.

**Stanley** (SW) (2,500; 95-\$2)—"Music Man" (WB) (2d wk). Wow \$30,000. Last week, \$38,000.

**Stanton** (SW) (1,483; 95-\$1.80)—"My Geisha" (Par). Lush \$12,000. Last week, "Hatari" (Par) (6th wk), \$6,500.

**Studio** (Goldberg) (383; 90-\$1.80)—"Beginning Was Sin" (Indie) and "Young and Evil" (Indie). Smart \$4,300. Last week, "Paradise" (Indie) and "Girl Chasers" (Indie) (2d wk), \$3,500.

**Trans-Lux** (T-L) (500; 95-\$1.80)—"Lolita" (MGM) (6th wk). Big \$11,000. Last week, \$12,500.

**Viking** (Sley) (1,000; 95-\$1.80)—"Spiral Road" (U) (2d wk). Good \$7,000. Last week, \$12,000.

**World** (499; 95-\$1.80)—"Last Year Marienbad" (Astor) and "La Notte" (Lopet). Brisk \$4,000. Last week, "I Like Money" (Indie), \$2,300.

## MINNEAPOLIS

(Continued from page 8)

week, "Advise and Consent" (Col) (6th wk), \$4,200.

**El Lago** (Carisch) (800; \$1)—"Naked Venus" (Hulco) and "Dentist in Chair" (Indie). Reissue. Satisfactory \$2,000. Last week, "Some Like It Cool" (Janus) and "Truth" (Union) (reissue) (2d wk), \$1,000.

**Gopher** (Berger) (1,000; \$1-\$1.25)—"Hobbs Takes Vacation" (20th) (4th wk). Oke \$3,000. Last week, \$4,500.

**Lyrie** (Par) (1,000; \$1-\$1.25)—"Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues). Respectable \$6,000. Last week, "Boys' Night Out" (MGM) (5th wk), \$5,500.

**Mann** (Mann) (1,000; \$1.50-\$2.75)—

"West Side Story" (UA) (25th wk). Marvelous \$7,000. Last week, \$7,500.

**Orpheum** (Mann) (2,800; \$1.25-\$1.50-\$1.75)—"Music Man" (WB) (2d wk). Great \$18,000. Last week, \$22,000.

**Park** (Field) (1,000; \$1.50)—"Lolita" (MGM) (5th wk). Sturdy \$4,000. Last week, \$3,500.

**State** (Par) (2,200; \$1.25-\$1.50)—"Touch of Mink" (U) (7th wk). Astonishing \$8,000. Last week, \$9,000.

**Suburban World** (Mann) (800; \$1.25)—"Doctor in Love" (Gov) (2d wk). Mild \$1,500. Last week, \$2,000.

**Uptown** (Field) (1,000; \$1.25-\$1.50)—"Counterfeit Trailor" (Par) (6th wk). Creditable \$3,500. Last week, \$3,800.

**World** (Mann) (400; \$1.25-\$1.50)—"Notorious Landlady" (Col) (3d wk). Nice \$5,000. Last week, \$5,000.

## Tales Tall \$13,000 In Cincy; 'Music' Wow 18G, 3d; 'Alcatraz' Fast 7 1/2

Cincinnati, Aug. 7.

Firstruns here are shaping for another bullish session with "Music Man" far out in front in third week. New couplings of "Tales of Terror" and "Concrete Jungle" and "Huns" and "Centurion" are combining for a potential summer high at Twin Drive-In. Sturdy holdovers embrace secondweeks. "Hatari," fine at Palace and "Bird Man of Alcatraz," nice at the Grand.

"Touch of Mink" in seventh stanza at Keith's looks solid. "West Side Story" in 20th lap at the Valley, is pleasing. "Notorious Landlady" exits in fourth frame at the Capitol for revival of Cinerama with "Wonderful World" as hard-ticketer, opening tonight.

**Estimates for This Week**  
**Albee** (RKO) (3,100; \$1-\$1.75)—"Music Man" (WB) (3d wk). Wow \$18,000. Last week, \$19,500.

**Capitol** (SW-Cinerama) (1,340; \$1.25-\$2.75)—"Wonderful World" (MGM-Cinerama). Opens tonight (Tues.). Last week, "Notorious Landlady" (Col) (4th wk-4 days), oke \$4,000 after \$6,000 for third week. Closed one day for change-over to Cinerama's return.

**Esquire** Art (Cin-T-Co) (500; \$1.25)—"Advise and Consent" (Col) (m.o.) (4th wk). Sturdy \$1,500 after \$2,000 for third.

**Grand** (RKO) (1,300; \$1-\$1.50)—"Bird Man of Alcatraz" (UA) (2d wk). Nice \$7,500 after \$10,000 takeoff.

**Guild** (Vance) (300; \$1.25)—"Whistle Down Wind" (Indie) (2d wk). Hot \$1,500. Last week, \$1,600.

**Hyde Park** Art (Cin-T-Co) (500; \$1.25)—"Forever My Love" (Par) (subrun). So-so \$1,000. Last week, "Jazz on Summer's Day" (Indie) and "Virtuous Bigamist" (Indie), \$900.

**Keith's** (Cin-T-Co) (1,500; 90-\$1.25)—"Touch of Mink" (U) (7th wk). Solid \$6,500. Last week, \$7,200.

**Palace** (RKO) (2,600; \$1-\$1.50)—"Hatari" (Par) (2d wk). Fine \$9,000. Last week, \$11,500.

**Twin Drive-In** (Cin-T-Co) (800 cars each side; 90c)—West: "Tales of Terror" (AI) and "Concrete Jungle" (Indie). Great \$13,000. Last week, "Zotz" (Col) and "Wild Westers" (Col), \$6,500. East: "Huns" (Indie) and "Centurion" (Indie). Strong \$8,500. Last week, "Phantom Planet" (Indie) and "Assignment Outer Space" (Indie), \$6,500.

**Valley** (Cin-T-Co) (1,275; \$1.50-\$2.50)—"West Side Story" (UA) (20th wk). Pleasing \$5,500. Last week, \$5,700.

**'Showmen of the Drive'**  
Los Angeles, Aug. 7. Four National Theatres theatre managers were named by circuit as "Showmen of the Drive" for third quarter, and another two, in separate competition, topped the designation for chain's drive-ins.

Quartet included Joe Niccoli, Fox Theatre, Santa Paula, and Bob Apple, Fox, San Francisco, Calif.; Sid Page, Fox, Missoula, Mont.; and Zeb Pruner, Orpheum, Wichita, Kan. Ozoner winners were P. E. Kelley, Topeka, Kan., and J. H. Echols, Las Vegas.

## Toronto Big; 'Mink' Whopping \$65,000; 'Music' Loud 19G, 3d; 'Boys' 12G, 5th

Toronto, Aug. 7.

Only one newcomer here this session, "That Touch of Mink," but it is racking up a mighty take, playing three houses. Actual gross total looks like \$65,000 for 4,846 total seating capacity. "Music Man," playing a third round in two theatres, still is smash.

"Boys' Night Out" is whopping in fifth session at Loew's while "Advise and Consent" shapes big in third at Hyland. "Bon Voyage" is rated okay in fifth at the University.

**Estimates for This Week**  
**Carlton** (Danforth) (Humber (Rank) (2,318; 1,328; 1,203; \$1-\$1.50)—"Touch of Mink" (U). Terrific \$65,000. Last week, "Hobbs Takes Vacation" (20th) (3d wk), \$17,000.

**Eglinton** (FP) (918; \$1.50-\$2.50)—"Windjammer" (NT) (reissue) (5th wk). Up to good \$6,500. Last week, \$6,000.

**Hollywood** (FP) (1,080; \$1-\$1.50)—"Counterfeit Trailor" (Par) (8th wk). Fine \$5,500. Last week, \$6,000.

**Hyland** (Rank) (1,373; \$1-\$1.50)—"Advise and Consent" (Col) (3d wk). Big \$10,000 or close. Last week, \$11,000.

**Imperial** (Nortown) (FP) (3,206; 959; \$1-\$1.75)—"Music Man" (WB) (3d wk). Wow \$19,000. Last week, \$21,000.

**Loew's** (Loew) (1,641; \$1-\$1.50)—"Boys' Night Out" (MGM) (5th wk). Wham \$12,000 or near. Last week, \$13,000.

**Tivoli** (FP) (935; \$1.50-\$2.50)—"West Side Story" (UA) (12th wk). Steady \$11,000. Last week, \$11,200.

**University** (FP) (1,393; \$1.25-\$1.50)—"Bon Voyage" (BV) (5th wk). Okay at \$6,000. Last week, \$7,000.

**BROADWAY**  
(Continued from page 9)

"War Hunt" (UA). Opened yesterday (Tues.). In ahead, "Sky Above" (Embassy) (7th wk), was just okay \$5,000 or near after \$5,000 for sixth.

**Little Carnegie** (L. Carnegie) (520; \$1.25-\$2)—"Money, Money, Money" (Times) (4th wk). Third round finished Monday (6) was socko \$10,000 after \$12,500 for second week.

**Guild** (Guild) (450; \$1-\$1.75)—"A Matter of Who" (Indie) (3d wk). Initial holdover stanza finished Monday (6) was great \$13,500 after \$17,000 for opener.

**Murray Hill** (Rugoff Th.) (565; \$1.50-\$2)—"Lolita" (MGM) (8th wk). This session winding today (Wed) is pushing up to big \$11,000 after \$10,000 for seventh. Continues.

**Paris** (Pathe Cinema) (568; \$1.50-\$2)—"Taste of Honey" (Cont) (15th wk). The 14th round completed Sunday (5th) was an amazing \$8,000, same as in 13th week. Stays.

**Plaza** (Lopet) (525; \$1.50-\$2)—"A Coming-Out Party" (Union) (2d wk). First frame ended Sunday (5) was smash \$14,000.

**Cinema One** (Cinema Two) (Rugoff Th.) (700; 300; \$1.50-\$2)—"Boccaccio '70" (Embassy) (7th wk). Sixth frame ended yesterday (Tues.) was wow \$29,000 to top the \$28,500 of sixth week.

**Sutton** (Rugoff Th.) (561; \$1.50-\$2)—"Advise and Consent" (Col) (10th wk). The ninth stanza finished yesterday (Tues.) was lively \$8,500 after \$9,500 for eighth week.

**72d St. Playhouse** (Baker) (440; \$1.50-\$2)—"Trapeze" (UA) and "Vikings" (UA) (reissues). Opens today (Wed.), with Premiere Showcase houses. In ahead, "Jack Giant Killer" (UA) (2d wk), thin \$3,000 after \$4,500 for opener.

**Trans-Lux** 52d St. (T-L) (540; \$1.25-\$2)—"Adventures of Young Man" (20th) (3d wk). Second session completed yesterday (Tues.) was good \$7,000 or close after \$10,000 on initial week. Daydaring with Paramount. Likely will open a new pic shortly.

**Trans-Lux** 85th St. (T-L) (550; \$1.25-\$2)—"Follow That Dream" (UA). Opens today (Wed.), daydaring with Astor and other Premiere Showcase houses. In ahead, "Bird Man of Alcatraz" (UA) (3d wk), okay \$6,000 after \$7,500 for previous week.

**World** (Perfecto) (390; 90-\$1.50)—"Many Ways To Sin" (Mishkin) (18th wk). This session finishing tomorrow (Thurs.) looks like big \$7,500 after \$7,200 for 17th week. Stays.

**Indianapolis' Own WOMP**  
Indianapolis, Aug. 7.

Assn. of Women of the Motion Picture Industry has formed an Indianapolis WOMPI affil cyclept Lucky 13.

Officers include Mrs. Peggy Williams, of the local Metro branch, as president. First v.p. is Mrs. Pat Dowling (UA), and second v.p. is Mrs. Doris Thorpe (U). Also, Miss Carol Hanley (MGM), corresponding secretary; Miss Judy Brown (MGM), recording secretary; and Mrs. Betty Merritt (UA), treasurer.

Group's charter dinner is down for Aug. 25.

**MGM's Otto Ebert to D.C.**  
Otto Ebert has been named Metro branch manager in Washington, shifting from the same post in New Haven.

Constantine Carpon, formerly assistant branch manager in Dallas, has replaced Ebert in New Haven.



# FUN-SEX PAYS, 'SICK' SLOWING

## Inside Stuff—Pictures

Reginald Kernan, describing himself as a Paris-based regular reader, recently addressed this paper's Madrid rep. Hank Werba, suggesting latter failed to maintain "objectivity" in reporting the recent San Sebastian Film Festival. Wrote Kernan: "It is true that twice you stated that the Italian entry is a first-class film, but at the same time you destroyed this impression elsewhere by inference and innuendo."

Werba, who has attended seven San Sebastian festivals, felt that he was fully justified in interpretation, since VARIETY reports impressions as well as surface facts. Issue was the win of "Isola de Arturo" over United Artists' "The Miracle Worker." Werba answered Kernan that there was no intention to downgrade "Isola de Arturo," his review of the film (July 11 issue) having been very favorable. Werba's original news dispatch had pointed up the absence of an official U.S. delegate at San Sebastian as offsetting the UA delegation for "Miracle Worker." The implication he made was the American interests lacked effective voice within the jury at the festival.

Kernan acted the role of Arturo's father in the Italian film which he felt Werba's comments re "Miracle Worker" denigrated.

Exhibitor Louis Richmond, whose Kenmore, Boston art-house, was taken by the State of Massachusetts for new toll road extension into downtown Boston, won an editorial, "Au Revoir, Not Goodbye," from the Boston Globe, for the quality of the films he presented. "Quality is a characteristic hard to come by, and once lost it is hard to regain," said the newspaper. "For more than 18 years a motion picture theatre of quality in Boston was the Kenmore, which closed its doors to make way for the turnpike extension. Its owner, Louis Richmond, had pleased an increasing number of customers by avoiding the spectacular and costly but cheap and often vulgar films, and by scheduling instead films that were top quality and could be enjoyed by intelligent grown-ups. Examples were 'Room at the Top,' 'Our Man in Havana,' 'Carry On Nurse' and 'Marty,' which played 21 weeks at the Kenmore."

VARIETY check-list story last week (8/1) spotlighting hike in made-abroad pix being released in U.S. this semester by Yank companies overlooked, as some readers noted. Joe E. Levine's Embassy Pictures, Slight accents against the present-day ambiguities of classifying distros as to "major." VARIETY's story surveyed 10 companies (among them American-Int'l, AA and Buena Vista). Embassy this year will have released a minimum of 15 films (all but one, pertinently, shot abroad), on which basis, and vis-a-vis some of the other "majors," it clearly qualifies for inclusion in any census-taking on origin of features.

The Embassy contributions take on additional significance in terms of boxoffice, per "Two Women" performance of 1961-62, and the current smash openings of "Boccaccio 70." Latter is given a \$10 mil gross projection for the domestic U.S.-Canada market by Embassy prez Levine.

There's some grumbling in Minneapolis territory because the reactivation of North Central Allied, national Allied States' unit, allegedly hasn't prevented film deals from becoming more "unbearable" than ever. Accordingly, NCA president Martin Lebedoff says he is preparing to take a new tack in the matter.

Convinced that "everybody has some heart and sense of fairness," Lebedoff says he'll appeal to film companies "better aides" to extend relief from present terms to suffering small town and large cities late runs theatres.

"This is necessary to keep many of such theatres alive," asserts Lebedoff. "No stone will be left unturned to try to make distributors see the light, come to their senses and realize that what we're after is for their own eventual good as well as that of the affected exhibitors."

Prewar German films, sports, western-styled quiz programs and mysteries are the tv offerings that are most popular with East German viewers. Among these presentations a regular series entitled "Die Rumpelkammer" (The Lumber-Room) holds a popularity of its own, the more so as it's also non-political. With Willy Schwabe acting as narrator-commentator, this one offers excerpts from old pix of both German and foreign (the East German Defa has huge archives) origin. One excerpt recently was Julien Duvivier's 1938 Hollywood-made "The Great Waltz," with Fernand Gravet (as Johann Strauss) and Luise Rainer. Although the scenes were from pic's original English version and the technical quality was poor, there were lots of "we-want-to-see-more-scenes-from-this-film" requests from East Germans.

Producers and distributors should be able to promise at least three pictures annually designed for children, one for each of the periods cherubs are away from classes and in the market for good entertainment. Bob Radnitz, producer of "Dog in Flanders" and "Misty" argues. Vacation periods take in Easter, summer and Xmas-New Years. There isn't any reason for limiting children to matinees, he holds. Further, pix that talk down to this type of trade are bad. Pix should have ability not simply to stimulate children or adults but manifest a creative interest, according to Radnitz. "Children are our audiences of tomorrow. It's a shortsighted business which doesn't take this into consideration right now when we're forced to be faced with this problem."

Big question in Ciminna, Sicily, a feudal mountain village where Luchino Visconti is filming "The Leopard" with Burt Lancaster, Claudia Cardinale and Alain Delon, is "Who's watching the farm?" Municipal authorities (one mayor and a deputy) are delighted that the film troupe has moved in but they're wondering if there'll be anything to eat a few months hence.

Instead of donkeying off to the fields each morning, the farmers are planting themselves around the director. The good earth will always be there they figure, but the good part—that'll never come again.

Yee Meng Shaw, a director of Shaw Bros., writes from Singapore that the article in the July 5 issue, which describes Shaw's distrib deals with Metro, Columbia and Warners, is hardly complete. He points out that Shaw also exclusively distributes Universal International product throughout Singapore, Malaya and Borneo, and handles United Artists product on an exclusive basis throughout the Shaw circuit. He adds that such U-I pix as "Flower Drum Song," "Come September" and "Lover Come Back," have been top grossers in the area.

San Francisco Chronicle has revamped its amusement section via "The Daily Date Book" featuring Ralph J. Gleason. He's the onetime CBS New York publicist who in recent years has conducted America's only syndicated jazz column. Advertised as the inside of San Francisco night life, stage, ballet and concert. Sundays through Fridays it will be facing or next to the screen page.

## 'LOLITA' & 'BIRD' VS. 'MINK TOUCH'

Metro has a couple of boxoffice hits in current circulation but they're not as big as they perhaps might have been a couple of years ago. Reason is that the two, namely "Lolita" and "Sweet Bird of Youth," while making the winner's circle, are very much "adult" and the public is showing more and more aloofness toward this type of fare.

A source close to both of these Metro releases reported that "Lolita," from the Vladimir Nabokov novel about a middle-aged man's

### Sick's Sick Echo

Hollywood, Aug. 7.

Half of the features being turned out by American producers have neurotic ingredients in them, according to producer-director-writer Delmer Daves.

He contends the "sick, sick, sick" films extend a distorted image to the peoples of foreign nations. But, in turn, U.S. producers are trying to vie with sick pix made abroad. He listed "La Dolce Vita," "La Notte," "L'Aventura," Ingmar Bergman's "Through a Glass Darkly," "Last Summer in Marienbad" as typical foreign fodder that are all about unwell human beings.

affair with a very teenage vis-a-vis, now figures to gross around \$5,000,000 in domestic rentals, while "Sweet Bird," picturing shabby morality in Dixie via Tennessee Williams, likely will wind up with \$3,000,000. This is nice fiscal going for both entries.

However, the spokesman said a market analysis strongly indicates "Lolita" might have reaped \$10,000,000 if it had gone out at the time, say, "Butterfield 8" was marketed the latter part of 1960. The study shows "Sweet Bird" might have reached \$6,000,000 in that same period.

The exec source insisted that audiences generally were ready to accept "mature" subject matter on the screen on condition it were "maturely handled." This was a couple of seasons back. Now, though, there's been such a surfeit of heavyweight romance and sexual abnormality in cinematic form since pictures such as "Butterfield 8" made their appearance that a substantial part of the public "has had it."

They can be successful, and attesting to this are the figures for "Lolita" and "Sweet Bird." But it's strongly indicated that the era when a good adult picture necessarily meant Klondike grosses is over.

This, of course, is not offered as an all-embracing generality to the extent that anything having to do with sex has an almost automatic gross ceiling at the market place. Universal's "That Touch of Mink" has proved itself the all-time powerhouse at New York's Radio City Music Hall. But this is fun stuff and perhaps this is the angle that makes the big difference.

Meanwhile, worthy of repeating is the well-circulated knowledge that Walt Disney has had a succession of in-orbit grossers, and Disney plays only to the family trade, which means only to everybody.

### In Wake of Notaro Exit.

#### Copelan, Burger Shift

Recent bout of Pat Notaro as western zone manager for Stanley Warner circuit has cued some personnel shifting. His slot is now occupied by Herb L. Copelan, formerly manager of midwest operations, with Henry Burger moving up to Copelan's old desk. He had previously been ad manager for the Pittsburgh-Ohio-West Virginia zone.

Notaro, after 28 years with the chain, shifted to a top exec post with Pacific Drive-In circuit.

## Kid Films? You Mean Walt Disney?

### Los Angeles Mayor Officials at Panel on How To Increase Mopet Fare

#### SET MUSSOLINI BIOPIC

David Rose To Coproduce It With DeLaurentis

Hollywood, Aug. 7.

Indie producer David Rose has entered into a coproduction deal with Dino DeLaurentis for the production in Italy for "Il Duce," based on the life of the late Benito Mussolini.

Pic will most likely be handled by Columbia worldwide as part of DeLaurentis' five remaining pix he's to deliver.

## Resist 'Classified' Policy for D.C.

Washington, Aug. 7.

Agitation for the classification of motion pictures continues on Capitol Hill but the latest moves in this direction seem headed for defeat. New bills, which would bar children from frowned-upon films overly sexy or violent, were introduced by Reps Carroll Kearns (R-Penna.) and John Dowdy (D-Texas) and would obtain with Washington, D. C., theatres.

In hearings before a House District of Columbia subcommittee, objections were raised by the Commissioners, Mrs. Margaret G. Twyman, community relations director for the Motion Picture Assn. of America and A. Julian Brylawski, president of the Motion Picture Owners of Metropolitan D. C.

Specifically, the bills would authorize the D. C. commissioners to set up classifications of motion pictures to bar certain age groups.

The commissioners said they don't want such authority because the bills are so vague that they are probably unconstitutional. In addition, such prohibitions might leave the assumption youngsters above the banned age group could see any film they want, which isn't the case now, the commissioners said.

Mrs. Twyman told the subcommittee there is no proof motion pictures cause juvenile delinquency and that some good might even come to disturbed children to see violence acted out in dramatic form.

Delinquency, she said, is older than Socrates, who also complained about it, and springs from the same causes, it did in his day: home and family. Official censorship of films might give parents a sense of false security and not attack the causes either, she added.

Brylawski, predicting that pictures will get cleaner, said he would prefer films to be censored in the cutting room rather than have this age classification anyway. On violence, he said, "History is full of violence. If there is no violence, there is no history."

And in summation, he said the public is its own best censor and won't in the long run stand for anything that affects "the dignity of the American way of life."

### Extend Loew's Capitol Briefly by the Month

Washington, Aug. 7.

Loew's Capitol, biggest film house on the main stem here with 3,240 seats, has won at least two months' extra life.

Lease is up Sept. 30, but the landlord, National Press Building Corp., has agreed to extend it on a month-by-month basis "at least until Nov. 30." There is no firm promise beyond that date, and the theatre seems certain to be required to move out sooner or later.

Loew's has won court approval to build and operate a posh small house in a new Hilton hotel to be constructed here soon.

Los Angeles, Aug. 7.

The need for more pictures designed for young audiences, plus the problems in getting them produced and then properly marketed, were spotlighted at a conference on the matter called by Mayor Samuel Yorty here last week.

Civic leaders, youth representatives and members of the picture trade participated in the discussions and agreed on setting up special committees to investigate various facets of production, distribution and exhibition of theatrical product with youngster appeal.

Robert Radnitz, producer of "Dog of Flanders" and "Misty," said the general studio attitude is that the making of pix for kids is strictly for Walt Disney.

Radnitz argued there should be a continuous flow of this kind of film and urged exhibitors and distributors to demand it of the studios.

Helen Winston, producer of the children's film, "Hand in Hand," said her major beef concerned distribution. She said "Hand" won 12 awards but the only release she could obtain was via Columbia in a package with a more important pic.

A follow-up meeting is set for October.

## SAM KATZMAN IN N.Y. ON COLUMBIA ACTION

Hollywood, Aug. 7.

Not only will indie producer Sam Katzman make a combo package of twin scare features but he's figuring on two other duals along the same lines, one a pair of action pix, second a brace of comedies.

Five of the scripts are already in hand. Only one missing, but now being prepared, is the mate film for "The Golem" in the scare category.

Katzman planned to Gotham Sunday (5) for a week of h.o. confabs with Columbia execs Abe Schneider and exec veepee Leo Jaffe. He expects to start rolling "The Golem" shortly after his return. Second scarer will be ready to go after he winds "Golem" so two can be teamed for combo bookings.

Twin horror pix should cost total of \$600,000. He hasn't figured out what the others will cost.

In the event Col doesn't go for the six-pic pact, Katzman may take it to MGM. Latter studio has invited him to churn out his low budgeters for the Lion trademark.

Producer asserted he'd like to continue with Col where he's made more than 200 pix. But he's also determined to go ahead with his three units of two with Col getting first crack at the offer.

## 70M WINS ST. PAUL OZONER 'CID' BOOKING

St. Paul, Aug. 7.

Although Minneapolis has had several 70m-equipped theatres, even including subsequent-run neighborhood, its twin city, St. Paul, with more than 300,000 population, now comes forward at this late date with its first.

Initial installation will be in a drive-in, the Maple Leaf, which, like all ozoners here, has been in a later clearance slot than the earliest of the uptown subsequent-run four-wall theatres.

A first result of this development was that Allied Artists permitted the Maple Leaf to grab off "El Cid" for its initial local subsequent-run at the same time that it became available for any of the hardtops.

### Robert Whitaker Injured

Stanton, Tex., Aug. 7.

Robert Whitaker, who operates the Texas Theatre here for his parents, was injured in an automobile accident on the way from Midland, Tex. His companion in the car was killed.

## Novins Exits Par; New Telemeter Prez Is Minsky, Murtagh Chairs

Louis A. Novins, longtime associated with Paramount in an executive capacity, and president of the Par-owned International Telemeter subsidiary, is leaving the company of his own volition.

Novins, who joined Par in 1946 as a legal aide to Par president Barney Balaban, and became corporate secretary and chairman of still another subsidiary, Telemeter Magnetics, had been in a state of doubt about his future for some time, according to informed sources.

He may take an active role in the home-toll process as a franchise operator. Novins himself states he's high on the future of pay-TV and "will participate in it" but refrains from specifics. He's sanguine on Telemeter itself and cites Par president Barney Balaban's recently-stated endorsement of this subsidiary and pledge to move ahead even more vigorously than before.

Balaban yesterday (Tues.) unveiled the new Telemeter personnel lineup, headed by Howard Minsky, as president. He shifts from the post of Par western-Canadian sales manager.

James P. Murtagh is board chairman, newly-created post. He's a partner in Simpson, Thatcher and Bartlett, Par's law firm of which exec committee chairman Edwin L. Weiss also is a part. Leslie Winik has been upped from v.p. to exec.v.p. William C. Rubenstein is v.p. in charge of research and development in L.A., and Phil Tsacas is v.p. in charge of franchise sales.

This is the second major personnel change within the Par setup within a couple of weeks, being preceded by the bowout of Jerry Pickman as domestic distribution chief and replacement by Charles A. Boasberg, formerly of Warners.

## SAYS VICTOR CHAPMAN: 'GIVE TOLL A TRIAL'

London, Aug. 7.

On the heels of a statement from John Davis, chairman-elect of the Rank Organisation, which requested greenlight for field trials in tollvision in Britain, comes support from Victor Chapman, managing director of the Granada Theatres.

Says Chapman: "Granada believes pay-TV should be given a practical trial so that its possibilities can be fully assessed. If the public wants it the system will be a success; if it is not wanted it will fail."

On the question of theatre closures, Chapman admits that some theatres might be affected but maintains that "the answer to the cinema's problems does not lie in attempting to restrict the public's choice." That is against the "spirit of showmanship" and against public interest.

Granada's official view is that the film industry must compete by making itself more attractive and responding to the challenge of changing public tastes. Exhibitors can do this, it is stressed, by improving standards of service and accommodation and offering entertainment in pleasant surroundings and with amenities which will give a visit to a theatre a sense of occasion. In Granada's view there will always be a public for theatres which achieve and maintain these standards.

While owning a minority share in tollvision, Granada insists that it has faith in the exhibitors' future. This is evidenced, says Chapman, by the company's program of furnishing, reseat and redesigning now underway for its theatres.

## Producers Guild Tags 4

Hollywood, Aug. 7.

Five, instead of the usual four, were nominated as best film candidates for second quarter of 1962 by Screen Producers Guild.

Lineup included "The Miracle Worker," produced by Fred Coe; "Hawaii," Howard Hawks; "The Counterfeit Trail," William Perleberg; "Advise and Consent," Otto Preminger; and "A Taste of Honey," Tony Richardson.

## S. M. NEWBERRY RETURNS

Had Retired to Care For Ill Wife, Now Dead

Amarillo, Tex., Aug. 7.

S. M. Newberry, who closed his Texan Theatre in 1951 so he could take care of his wife who was in ill health 10 years, has reopened it for weekends. His wife died in January after being confined at home four or five years. They had been married for some 50 years.

Newberry said that he would try and rebuild the trade prior to expanding his operations. He originally took over the Texan in 1946.

## 'Pleased' Is the Word For Allied Spokesman: Re Zanuck's Victory

Albany, Aug. 7.

Election of Darryl F. Zanuck as president of 20th Century-Fox is "an excellent one, from the viewpoint of the company's future, of the industry as a whole, and of exhibitors." So commented attorney Leonard L. Rosenthal, regional v.p. for the Albany area of N.Y. State Allied Theatres, and counsel-advisor on film buying for Upstate Theatres Inc. (buying-book- ing organization).

Rosenthal had previously reported the "sense" of a meeting here at which area members of Allied discussed the retirement of Spyros P. Skouras as president. The consensus then was that the company "should continue to function, as in the past—under the direction of people experienced in the motion picture business, instead of being governed by bankers."

Rosenthal had emphasized that "it behooves all exhibitors to take an interest in the situation, generally, and to Fox, specifically. Exhibitors who are stockholders should urge the board of directors to follow a course which is for the best interests of the company, and which will benefit exhibitors."

Exhibitors should realize, he declared, at the time that the best interests of the company "rests in the continuation of a board of directors and stockholders supporting direction of the company by experienced film men."

Rosenthal emphasized that directors representing Wall Street interests—John L. Loeb and Milton Gould—had resigned, following the elevation of Zanuck from vice president to president of 20th Century-Fox.

## Sultan-Worth, Scribes, As Part-Time Showmen

Hollywood, Aug. 7.

Columbia Pictures has entered into an unusual deal with writers Arne Sultan and Marvin Worth. Scribbling team recently wound script of their original "Three On A Couch" and are now at work on "The Toms That Peeped." Both are comedies.

Part of the arrangement not established heretofore was for them to produce "Three On A Couch." They've been assigned the extra chore, until further notice. Pic is slated to get under way in next 60 days. As matters now appear David Swift will most likely direct and co-produce.

At least he'll start the film that way with the likelihood he may be handed full producer's stripes later, when writers bow out.

Reason Sultan and Worth can't undertake entire production assignment on "Couch" is that they have a number of commitments with studio exec Arthur Kramer they want to wind up sked. After that they intend to embark on their own production plans.

Deborah Kerr and Jack Lemmon have been mentioned for "Couch" top-line roles, but nothing has yet been decided.

"Toms" pic is sketched for camera work before the end of the year. Sultan and Worth wrote the original for "Boys' Night Out," sold to Martin Ransohoff for \$65,000. Latter produced for Joe Levine at MGM. Pic is currently in release.

## Anzac TV Buys 20th

All available 20th-Fox features—from both before and after 1948—were sold to Australian commercial TV interests for over \$1,000,000. There are over 800 films in the library deal.

Buying are TV Corp Ltd. and General Television Corp., which between them have a hold on virtually all commercial video interests Down Under, according to American Charles Michelson who bought the films for those companies.

## French Film Data Given By Commerce Dept.

Washington, Aug. 7.

French film production in 1961 continued trend of recent years, with more coproduction—mainly Italian—and less pure Gallic pictures, new report by U.S. Commerce Dept. shows.

Nathan D. Golden, Commerce Dept.'s motion picture expert, counted total French production of 108 full length films last year, with 69 being strictly French works.

Other 39 were international coproductions, with French holding majority interests. All but two of these were French-Italian films, with one French-German and one French-Israeli.

French producers also took part in 59 other international deals as minority parties. Grand total of all French interest films last year was, counting minority participation, 167.

Count showed only slight variations from preceding year's figures. In 1960, 79 purely French films were produced, 40 coproduced with major French interest, and 39 coproduced with minority participation.

Golden noted total French production, counting international deals, has been gradually mounting since 1952. Output of strictly French works has varied, bouncing from high of 90 films in 1956 to low of 53 in 1954, but overall trend in this area is markedly downward.

French trend toward increased numbers of color films and wide screen films continued last year. Wide screen productions have made particular gains, increasing every year since 1954 when only four were offered.

Average production costs for purely French films continued steady climb in 1961. Golden found costs averaged \$278,000, up from \$205,000 in 1960 and \$187,000 in 1959.

Costs in this category ranged last year from about \$120,000 to \$600,000, with only seven films budgeted under this range and three above.

For coproduced films, costs were averaged \$612,000, up from 1960 level of \$497,000.

French releases last year fell to 363 from 1960's comparable 398. Of total, 145 were French or coproductions, 177 foreign films with dubbed sound, and 41 foreign with original sound track. Of dubbed films, 84 were from U.S., 34 Italian, 32 British, and 14 West German.

Drop in release figures was mainly in foreign dubbed group, down 18 per cent from 1960 total of 215. West German and U.S. films accounted for most of decline. U.S. dubbed releases have been falling steadily in France from top 121 in 1957. Italian releases went up to 34 last year, while British held even.

Release of foreign films in original sound tracks has dropped considerably in recent years. In early 1950s, releases of this type were as many as 135, with 70 to 100 U.S. films included. French have found it less and less profitable to exhibit these films, Commerce Dept. found.

French motion picture theatres currently number 5,806 (19 less than in 1960). For 12-month period ended last Sept. 30, total of 336.9 million tickets were sold, with gross b.o. receipts of about \$132 million.

## MCA-Decca Stock Swap Details

By the June 18 deadline, MCA Inc. had acquired 1,254,915 of the grand total of 1,285,701 outstanding shares of Decca Records capital stock, according to a document just released by the Securities & Exchange Commission. Justice Dept.'s subsequent antitrust action has clouded and confused the whole deal.

In an exchange agreement signed May 18, MCA offered to acquire all capital stock of Decca by exchanging one-third of a share of MCA for each share of Decca. By the June 18 deadline on the exchange, MCA had acquired all except 30,786 shares of Decca. SEC records do not disclose who still owns those 30,786 shares.

Specifics made public by SEC include only the exchanges of stock by officers or directors of Decca. Also included is the fact that Universal Pictures Co. turned in 241,700 shares of Decca for MCA stock. Other exchanges, with the number of Decca shares involved are: Milton R. Rackmil, 1,713; as an individual and 18,600, as cotrustee; Louis Buchner, 800; Milton Gabler, 100; Martin P. Salkin, 100; Leonard W. Schneider, 1,537; Samuel H. Vallance, 100; and Samuel Yamin, 400.

## Amusement Stock Quotations

Week Ended Tues. (7)

N. Y. Stock Exchange

1962	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
217 1/2	13	ABC Vending	102	15 1/2	14 1/2	14 1/2	— 1/4
47 1/2	22 3/4	Am Br-P'r Th	630	30 1/2	28 1/2	28 1/2	+ 1/4
20 1/2	10	Ampex	404	14 1/2	13 1/2	13 1/2	— 1/4
43 3/4	31 1/2	CBS	111	15	13 1/2	13 1/2	— 1/4
33 3/4	11	Chris Craft	256	35 1/2	33 1/2	33 1/2	— 1/4
31	14	Col Pix	44	17 1/2	16 1/2	16 1/2	— 1/4
51 3/4	34 1/2	Decca	32	39	37 3/4	38	— 1/4
40 1/2	26	Disney	59	28 1/2	27 1/2	28 1/2	— 1/4
115 1/2	85	Eastman Kdk	207	88	85 1/2	85 1/2	— 1/4
6 1/4	4 3/4	EMI	110	5	4 1/2	4 1/2	— 1/4
14 1/2	8 1/2	Glen Alden	108	10 1/2	10 1/2	10 1/2	— 1/4
47 1/2	19 1/2	Loew's Thea.	237	23 1/2	21 1/2	21 1/2	+ 1/4
78 1/2	33	MCA Inc.	106	35 1/2	33 1/2	34 1/2	— 1/4
15 1/2	10 1/2	Metromedia	25	14 1/2	12 1/2	12 1/2	— 1/4
58 1/2	27 1/2	MGM	278	37	35 1/2	35 1/2	+ 1/4
9 1/4	5 1/2	Nat'l G. Corp.	56	7 1/2	6 1/2	6 1/2	— 1/4
25 1/2	19	Outlet	690	21	20 1/2	20 1/2	— 1/4
58 1/2	36 1/2	Paramount	33	41 1/2	39 1/2	39 1/2	— 1/4
22 1/2	8 1/2	Polaroid	1823	102 1/2	96 1/2	96 1/2	— 1/4
63 1/2	38 1/2	RCA	570	46	44	44 1/2	— 1/4
12 1/2	7 1/2	Republic	47	8	7 1/2	7 1/2	— 1/4
17	13	Rep. pfd.	4	14 1/2	14 1/2	14 1/2	— 1/4
40 1/4	19 1/2	Stanley War.	113	21 1/2	20 1/2	21 1/2	— 1/4
33 1/4	27 1/4	Storer	15	30 1/2	30 1/2	30 1/2	— 1/4
39 1/4	18	20th-Fox	270	22 1/2	21	22 1/2	— 1/4
35 1/4	24 1/4	United Artists	30	27 1/2	27	27	— 1/4
20 1/4	11 1/4	Warner Bros.	44	13	12 1/2	12 1/2	+ 1/4
75 1/4	44	Zenith	545	51	49	49	— 1/4

## American Stock Exchange

6 1/2	2 1/2	Allied Artists	24	3 1/4	3	3 1/4	— 1/4
17 1/4	8 1/4	All'd Art. pfd.	5	8 1/2	8 1/2	8 1/2	— 1/4
9	3 1/2	Balmt GAC	34	6 1/2	5 1/2	5 1/2	— 1/4
21 1/4	10 1/4	Cap. Cit. Bde.	56	16 1/4	15 1/4	15 1/4	— 1/4
20 1/2	9 1/2	Cinerama Inc.	2183	19 1/2	17 1/2	17 1/2	— 1/4
12	6 1/2	Desilu Prods.	37	8 1/2	8	8	— 1/4
9 1/4	4 1/2	Filmways	25	5 1/2	5 1/2	5 1/2	— 1/4
14 1/4	6	MPO Vid.	23	7 1/2	7 1/2	7 1/2	— 1/4
14	7 1/4	Novicab	4	10	9 1/2	9 1/2	+ 1/4
2 1/4	1	Nat'l Telefilm	17	1 1/2	1	1	— 1/4
5 1/4	2 1/2	Reeves Bdest.	22	2 1/2	2 1/2	2 1/2	— 1/4
7 1/2	2 1/4	Reeves Snd.	109	4 1/2	3 1/2	3 1/2	— 1/4
12 1/4	10 1/4	Rollins Bdest.	8	11 1/4	11 1/4	11 1/4	+ 1/4
22 1/4	13	Screen Gems	3	15 1/2	15 1/2	15 1/2	+ 1/4
26 1/4	8 1/2	Technicolor	371	13 1/2	12 1/2	12 1/2	— 1/4
16 1/4	6 1/4	Telefilm'ty	17	8 1/2	8 1/2	8 1/2	— 1/4
3	1 1/4	Tele Indus	8	1 1/2	1 1/4	1 1/4	— 1/4
18 1/4	10	Trans-Lux	43	13 1/4	13	13	— 1/4

\* Week Ended Mon. (6)

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

## Over-the-Counter Securities

	Rid	Ask	
America Corp.	1 1/8	2 1/4	— 1/4
Commonwealth Theatres of Puerto Rico	6 1/2	7 1/8	+ 1/4
Four Star Television	13 1/4	14 1/8	— 1/4
Gen Aniline & FA	235	258	+ 20
General Drive-in	5 1/4	10 1/4	— 1/4
Magna Pictures	1 1/2	2 1/4	— 1/4
Medallion Pictures	3 1/4	4 1/2	— 1/4
Premier Albums	7 1/8	8	— 1/4
Rapid Film Technique	1 1/2	2	— 1/4
Seven Arts Productions	9 1/2	10 1/2	— 1/2
Sterling Television	1 1/2	2	— 1/4
Transcontinental Television	9 1/2	10 1/2	+ 1/2
U. A. Theatres	6 1/2	7 1/2	— 1/4
Universal Pictures	52	57 1/2	+ 1
Universal pfd.	80	96	— 1/4
Wometco Enterprises	19 1/2	21 1/4	— 1/4
Wrather Corp.	4 1/2	5 1/8	— 1/4

(Source: National Assn. of Securities Dealers Inc.)

## Turn Granada Into Church

New Orleans, Aug. 7.

Granada, 900-seat film theatre, was sold Thursday (2) by United Theatres Inc. to the Greater St. Stephens Missionary Baptist church for \$39,000. House was dark for the past year. Will now be converted into a church. The property, which measures 87 feet wide by 167 feet deep, was constructed 25 years ago and for the past few months has served as a warehouse. The exterior is of Spanish mission architecture.

Richard & Swazey Inc., representing the church, said the exterior and interior design of the building will make it easily adapted for religious uses.

## Rod Colbin's Robbery

London, Aug. 7.

Rod Colbin, fencing master and actor, en route from here to Holland and then Spain where he has some filming chores, had his flight bag stolen from Edward (Sir Cedric's son) Hardwicke's locked car in the heart of London, on a fashionable street, which made it all the more a surprise to the bobbies. Most serious loss are Colbin's notes of some 15 years, part of a longtime book project on which he has been working.

His passport, credentials and travelers checks are being slowly replaced. His camera and cash, of course, went with his notes.

Just when you thought you'd seen everything—

# THIS IS WHAT THEY THOUGHT OF NEXT!

**! A SKY-HIGH  
! SAFARI FROM  
! ZANZIBAR TO  
! TIMBUKTU TO  
! THE GOLD COAST !**



\*\*\*\*\*  
\* 4,000 fabulous, \*  
\* fantastic fun- \*  
\* filled miles of \*  
\* heart-in-mouth \*  
\* THRILLS...tongue- \*  
\* in-cheek LAUGHTER \*  
\* ...head-over-heels \*  
\* ADVENTURE.....! \*  
\*\*\*\*\*

STARRING **RED BUTTONS: FABIAN: BARBARA EDEN: CEDRIC HARDWICKE: PETER LORRE**  
**RICHARD HAYDN: BARBARA LUNA: BILLY GILBERT: HERBERT MARSHALL**

AND INTRODUCING **CHESTER**  
THE "HUMAN" CHIMP

COLOR by DELUXE CINEMASCOPE

Produced and Directed by IRWIN ALLEN

Screenplay by CHARLES BENNETT,

IRWIN ALLEN and ALBERT GAIL





## Other Majors Join Columbia Pictures In Attack on Atlanta's 'City Reviewers'

Atlanta, Aug. 7.

Columbia Pictures Corp. has plenty of company now in connection with its legal attack on City of Atlanta's new film rating ordinance. Nine motion picture companies have moved in to join suit seeking to have odious (to them) ordinance thrown out by courts.

New suit was filed in Fulton Superior Court against City of Atlanta, Mrs. Christine Smith Gilliam, alderman's wife and erstwhile city censor now rated as "motion picture reviewer," and members of the Board of Review.

Judges George P. Whitman Jr. set a hearing for 10 a.m. Aug. 17 in the nonjury division to determine why the city should not be temporarily enjoined from enforcing the ordinance. Distributors are seeking a declaratory judgment ruling the latest ordinance unconstitutional.

Attorneys for film distributors said the suit is attacking only the ordinance that requires prior submission of motion pictures to a reviewer for classification.

"Ordinance that makes it a crime to show an obscene picture is not being attacked."

New suit was filed on behalf of 20th Century-Fox, Metro-Goldwyn-Mayer, Warner Bros., Universal Film Exchanges Inc., United Artists Corp., Allied Artists Southern Distributing Corp., American International Pictures and Buena Vista Distribution Co.

Ordinance under attack was passed after Georgia Supreme Court ruled a long-established city censorship ordinance illegal. New statute requires that Mrs. Gilliam review features and classify them as "approved," "unsuitable for the young" or "objectionable."

If a film isn't approved, its rating (classification) must be stated in advertising and posted out front at theatre. Violation of the ordinance can result in a fine up to \$500 and 30 days imprisonment or both.

Film companies contend that city does not have authority to enact and enforce such an ordinance, that the old ordinance involves prior restraint, which was ruled illegal when the old censorship law was voided.

Suit also contends the film rating ordinance is "too vague and indefinite of application."

In an unrelated (to the suit) case charges against a theatre manager for violating the film grading ordinance were postponed indefinitely by Municipal Judge James Webb.

Jurist explained that Leonard Freeman, manager of Kirkwood Adult Theatre, had appealed a conviction on a similar charge and that no further action would be taken until that case is settled. It was third charge against Freeman for violating the ordinance and it was booked a week prior by Detective M. C. Faulkner. Freeman was fined \$53 each on two counts of violating the ordinance earlier and immediately filed an appeal. Actually, this is the fourth time around for Freeman. The first charge against him was dismissed in Municipal Court May 24.

### NEW THEATRES SET

UA Chain Into Shopping Centre—Sterling's Hardtopper

Los Angeles, Aug. 7.

United Artists Theatre Circuit will break ground Sept. 1 for a new 825-seat theatre, situated in the Big Ben Shopping Centre in Torrance, Fred Kunkel, West Coast division manager, discloses. Located on Pacific Coast Highway, project will cost approximately \$400,000 and provide free parking for 400 cars.

Theatre, according to Kunkel, will be of ultra modern design with a solid glass foyer and will be refrigerated. Opening date is set for Dec. 15. Structure will give circuit 11 theatres in southern California.

Separately, California Sterling Theatres revealed it would erect a \$500,000 hardtop in the Rolling Hills shopping center, near Torrance, to seat 1,000. Construction would start in two weeks, it was stated.

## VANCOUVER PRODUCER DELAYS 'ON THE CLOCK'

Vancouver, Aug. 7.

Commonwealth Film Productions has postponed James Clavell's "No Hands On The Clock" until the spring of 1963. Filming was originally set to begin Aug. 13, with the writer also producing-directing, and Paul Richards and Yvonne Furneaux named for the leads.

Lensing on Commonwealth's first British Columbia-produced film, "The Sweet And The Bitter," was completed last month, and it is currently in editing with a fall release scheduled. "Sweet And The Bitter," a Commonwealth co-production with Clavell's British-based Hollyburn Films, was helmed by the writer-producer-director, starred Paul Richards and Yoko Tani, and budgeted at an estimated \$400,000-plus. Shooting was all on location in and around Vancouver.

Decision to delay start of the second Clavell production was taken by Commonwealth president Oldrich Vachek. His reasons are apparently twofold. First to fatten up the adaptation and, second, to re-finance on a broader base, believed near \$1,000,000.

Clavell's novel "King Rat" will be published by Brown, Little Aug. 6, and is also due for screen treatment by Columbia Pictures, which purchased screen rights for an estimated \$160,000.

[Publicist Russell Birdwell was given the screenplay to read and came up with a substitute for "No Hands On The Clock" that may well be the longest title in screen history. "At The Break of A Wave There Is Madness Beyond."]

In the meantime, according to Vachek, Commonwealth does not intend to lie dormant. He noted that the company's West Vancouver studios are nearing completion and are expected to be available for use within two months.

Vachek said that a firm offer has been made to produce a film version of "Bousille and the Just," a play written by Gratien Gelinas of Montreal, who acted in the Vancouver Festival presentation last year and will produce it at Seattle's Century 21 Exposition later this year.

Recent visit of Hollywood producer-director Sam Fuller did not materialize in any coproduction agreement. Contrary to reports in Vancouver newspapers, Vachek said that Commonwealth had not invited Fuller here to discuss coproduction possibilities. He had talked with Fuller, however, and declined a deal on terms proposed. Similarly with rumored agreement discussed with Harold Hecht during stop-over in Vancouver en route to Tokyo, nothing concrete had resulted, but Vachek emphasized that Commonwealth was prepared to negotiate coproduction agreements with any outside producers over and beyond current commitments with Clavell and Hollyburn Film Productions.

### 3 On WGA 'Unfair' List

Hollywood, Aug. 7.

Louis I. "Buddy" Bregman 2d, Melvin Isaacson and Lewison Productions Inc. have been placed on Writers Guild of America West's "unfair list." Failure to pay a writer \$1,500 for his services it is alleged.

## Special Effects Dept. Ends

Hollywood, Aug. 7.

Paramount has shuttered its special effects dept. and hereafter will farm out such work.

Only staffers left are dept. head Paul Ler Pae, biz manager Kent Kelly and secretary Ida Sadders. When dept. was active it had two crews and a lineup man working, sometimes as many as 50 persons on payroll.

## 'Not Always Realistic' Says Warden Respecting 'Bird Man of Alcatraz'

Pittsburgh, Aug. 7.

It was a "no, thanks" to United Artists' offer to show "Bird Man of Alcatraz" to inmates of this city's Western State Penitentiary.

A special screening of the film had been set up for prison officials by UA and after seeing it, Warden James F. Maroney mixed the idea of showing it in Western Penn., which two weeks ago was the scene of a mild riot when 13 men climbed to the top of the water tower and remained there (and on the country's tv screens) for over a week.

Warden Maroney made this statement:

"Prison life is always fascinating to people who have never been confined to prison. The story of Robert Stroud, the bird man of Alcatraz, is certain to be fascinating to millions of Americans who have never even been to San Francisco and looked at the Rock across the bay."

"My staff and I found the film interesting and occasionally, but not always, realistic. We admired the performance of Burt Lancaster, particularly during the gruffly tender moments he spent with his birds."

"But we do not think we can accept United Artists' kind invitation to show the film to the inmates of the State Correctional Institution at Woods Run (Western State Penitentiary)."

"Inmates of a prison like entertainment of another sort—entertainment that takes their mind off their environment. They want to see what is happening in the outside world; they know what is happening in their own."

## Trans-Lux 6-Month Take Beat Same Span Year Ago

Trans-Lux earnings for the first half, ended June 30, were up substantially from the year ago period.

Company's sixthmonth net, unaudited, came to \$358,795, or 48c per share on the 743,837 shares of common stock outstanding. This compared to a profit of \$289,826, or 39c per share, for the corresponding period last year.

## Given Sojourn in Hoosergow

### Hadroff Rented Prints, Kept Them for Weeks To Service His Own Rental Accounts

Minneapolis, Aug. 7.

Localite Monroe Hadroff, 41, who pleaded guilty to a \$200,000 nationwide 16mm film rental swindle, must serve five months of a three-year prison term prior to probation. His victims included some leading distributors.

Federal Judge G. H. Nordbye imposed sentence here. The specific charge against Hadroff was mail fraud. He was arrested last March by postal inspectors who had been investigating for two years.

Assistant U.S. District Attorney P. J. Foley told the court that Hadroff in 1958 started to operate Capitol Films from his home. Using aliases and claiming to be a Twin Cities area churches and charitable organizations' representative, he wrote to distributors for

the use of the latter's films.

Hadroff would pay rental for only one showing of the films sent to him. However, he kept prints for weeks during which he'd rent them to numerous customers for substantial sums. In some instances he'd not even send back films to their distributor-owners, according to Foley.

This film rental service was advertised extensively by Hadroff who did business with individuals as well as organizations throughout the country. His customers included universities and colleges, too, officials pointed out.

After his arrest, Hadroff asserted that he couldn't make a living for his family operating his film distribution business legitimately and that it became necessary for him to do what he did.

## See Split in Allied of Illinois

### New Small Situations' Organization Sets Up Under Harry Nepo Leadership

By MORY ROTH

Chicago, Aug. 7.

A former officer in Allied Theatres of Illinois has set up a new organization of owners of small theatres in Chicago. Both sides are tight-lipped on the matter, but it's generally considered in the trade as a protest against what the new group considers Allied's mistreatment of smaller theatres.

Called Independent Theatres of Illinois, the association has rented offices in the same building on Film Row which houses Allied. It is headed by Harry Nepo, a former owner of theatres in Chi. and is starting out with a claimed 10 houses, none of which currently belong to Allied.

The official "word" is that the organization was formed to "provide independent exhibitors with much needed service and assistance in matters pertaining to film buying and booking, labor relations, legislation and in a variety of other areas of vital concern to their business." It also said that "invitations" had been sent out to other theatre men to join the group.

The problem of the small theatre in the Allied setup has been around for many years. The smaller exhibs feel that Allied has not stood up for them when distributors have followed booking patterns that favored the bigger houses. Several of the small ops have expressed bitterness in the recent case wherein Allied was to boycott 20th-Fox's "State Fair" for what they considered too high a guarantee and what amounted to a setback of some 25 theatres to a second-run outlying position. Several of the bigger Allied exhibs broke the boycott, and among the owners who showed the picture were several Allied officers.

Allied prexy Jack Clark said that he had received no complaints concerning the alleged discrimination and that six new theatres had just joined Allied, among them several small houses. "We consider every theatre equally important," Clark said. "The prosperity of the larger theatres is interdependent with the success of the smaller houses."

## Frontier Chain Resumes In Ozoner Operation

Albuquerque, Aug. 7.

Frontier Theatres, via local subsidiary—Albuquerque Theatres Inc.—is going back into outdoor theatre biz here, after a lapse of four years. Chain, which operates six of city's seven hardtoppers at present, plans to spend about \$50,000 for remodeling two presently inoperative ozoners.

One is Star Drive-In, which has been shut down about a year ever since strong winds toppled screen. Plan is to spend about \$20,000 on remodeling and get park open in late August, per Louis Gasparini, resident manager for chain.

Other ozoner is 66 Drive-In, located on Route 66 at west end of city, which has been closed for six seasons. In that time, the property has been used as airport runways for private field nearby.

Plan is to spend about \$30,000 on this one, with opening next April.

Chain presently operates these indoor houses—Hiland, Sunshine, Kimo, State, Lobo Arts and El Rey.

## Option on Bill Daniels: To Direct, and/or Shoot

Hollywood, Aug. 7.

Metro handed cameraman Bill Daniels a multiple-picture ticket, one which includes the studio's right to call on him for a director as well. Daniels, currently working on "Come Blow Your Horn," will report to MGM when that film is finished.

Daniels' deal was set by Mortie Guterman of Famous Artists.

Bob Euler, on Dallas Film Row for more than 30 years, to leave film industry. Lately buying and booking films for the McLendon circuit. Will open concession biz in shopping area at Abilene, Tex.

## Despite Nervous Mayor, El Paso Desegregates Public Amusement Spots

El Paso, Tex., Aug. 7.

Racial integration ordinance, which the city council passed over the mayor's veto, has gone into effect here. It provides a fine of up to \$200 for persons who refuse service in a hotel, motel, restaurant or motion picture theatre to any person solely on the basis of his race, color or religion.

Mayor Ralph E. Seitzinger had vetoed the ordinance with this explanation:

"The manner in which this ordinance was forced without notice or consideration indicates that further study should be given to this act. I, therefore, as mayor of this community, wish to veto ordinance No. 2898 which concerns itself with forbidding discrimination only in certain public places as not being to the best interests of this community at this time. I want to do everything in my power as mayor of this city to prevent strife among any of its peoples."

"El Paso has long been considered a great international city, particularly in this field of human relations. In Texas we have been acclaimed as the most prejudiced city when it comes to all prejudices as concerns race, color or creed."

"San Antonio now has taken the lead and as I understand accomplished complete voluntary integration. This was done after four to six months of work and conference on the subject. This can and should be done on a voluntary basis in our own community. Everyone is better off without force. No law or ordinance should be passed without full consideration and hearing of all elements who are involved or who might be affected by such laws."

"The field of integration is one that is quite touchy. This fact should be considered to the benefit of all concerned. Legislation of large moral issue should be approached cautiously and with wide consideration. El Paso is now ready for this step on a voluntary basis. The El Paso Restaurant Association, the motion picture theatres, the El Paso Hotel-Motel Association have agreed to this on a voluntary basis."

"I feel that no forced situation as by law would be to the best interests of this community at this time. Voluntary compliance accomplishes the end of an ordinance on the books which could be a source of contention. I further feel that a legislated act in this field strains a relationship between customer and businessman that is not in the best interests of human relationships."

"Since I have been in public office I have never been a party to an ordinance or law which affected a segment of this community that I didn't consult with or counsel with parties involved. I feel it is the duty of people in authority to be understanding in this field, and to use authority of force by law with discretion."

## DOES AMERICA HAVE "NEW WAVE" DIRECTORS?

*In Stockholm, at the European premiere of  
"SOMETHING WILD," this is what the critics said:*

"We are not exactly spoiled with American films by the new young school; it makes this excellent sample the more welcome. JACK GARFEIN (whose 'THE STRANGE ONE' was on here in 1957) HERE SHOWS THAT HE HAS DEVELOPED INTO A MATURE ARTIST WITH A PERSONAL PICTURE LANGUAGE AND THAT HE MANAGES TO GIVE A PENETRATING DESCRIPTION OF A PSYCHOLOGICAL COURSE OF EVENTS. Garfein works skillfully with the two contrasts—*isolation and crowding—the classical situation of the city human being.*"

*Barbro Hahnel, Dagens Nyheter.*

"'SOMETHING WILD' is genuine, it is sincere, it has fine artistic qualities, and above all, one takes a liking to the director's personality behind the camera. JACK GARFEIN SHOULD BE COUNTED AMONG THE 'NEW WAVE' IN AMERICAN FILM. I have hardly ever felt as strongly the heartless indifference of the people in a big city as I did in 'SOMETHING WILD'."

*Nils Beyer, Stockholmstidningen.*

"The makers of significant American film have renewed their film language by entering a principal environment and making it a motive: the city. 'SOMETHING WILD' is an excellent intense story about the air-conditioned nightmare, about the people in a world where the fruit of the original fall is loneliness mirrored in asphalt reflections. IT IS A GREAT CREDIT TO THE DIRECTOR JACK GARFEIN."

*Bjorn Nilsson, Expressen.*

"IS JACK GARFEIN AN AMERICAN INGMAR BERGMAN? MAYBE. HE SHARES WITH THE FORMER THE LOATHING FOR UNNECESSARY SOUNDS AND UNNECESSARY MUSIC. THE LONG SILENT PICTURE SEQUENCES ARE OFTEN EQUALLY AS DRAMATIC AS THOSE OF OUR WORLD FAMOUS FELLOW COUNTRYMAN."

*Lill, Svenska Dagbladet.*

*United Artists take pride in having presented  
JACK GARFEIN's first independent production "SOMETHING WILD."*



# Dubbing Subsidy Makes Little Sense; Germans Need N.Y. (& Other) Bally

Instead of supplying financing for the dubbing of German features for the export market, a suggestion apparently being given serious consideration in Bonn, the West German government would do better to provide funds for the establishment of export offices in New York, Tokyo and London. So reports Munio Podhorzer, head of United Film Enterprises, in New York. He previously repped Germany's Export Union here, though sans budget.

The dubbing aid suggestion strikes Podhorzer as being a little absurd. For one thing, he thinks that it's doubtful that dubbing which is not done by—or at least in conjunction with—a purchaser, would ever be wholly satisfactory. Also, he points out, any distributor who believes enough in the commercial potential of a given film will not hesitate to dub the film himself. On the other hand, there is nobody, aside from the German film industry or the government, to supply funds for the promotion of German pix abroad.

Podhorzer also suggested that the German government, instead of simply increasing the number of its monetary awards for "especially meritorious" pix, might better institute a subsidy system which would help the entire industry—as does the Eady Plan—and not just a few producers.

Exec's remarks were prompted by the recent statement from Nathan Golden, Dept. of Commerce film chief, citing the drastic decline in German film production and attendance and suggesting, by inference, that the German industry was just about on the rocks. While Podhorzer did not deny the accuracy of Golden's figures, he said he was convinced that the German industry was only in a "temporary decline" and that it should and would pull out of it. The Bonn government must soon come to the realization that films, in addition to being an important industrial product, are a vital "political and public relations asset."

It's "amazing," he admits, that the Germans, who, perhaps more than any other people, need good public relations, have taken so long to realize this.

Podhorzer points out that the annual budget of the German Export Union is less than one-fourth of the amount which is often spent for the promotion of a single important picture in its U.S. release. At the present time the Export Union has offices in Paris, Rome, Madrid, Lisbon, Buenos Aires and Rio de Janeiro, but cannot even finance them adequately.

Though no postwar German film has been a sensational money-maker in the Yank market, Podhorzer finds some brightness in the fact that more and more exhibitors and circuits have found new audiences among local German-speaking groups by instituting regular once-a-week, biweekly or monthly showings of German pix—and this at a time when Italian language audience pix have been on the decline.

According to Podhorzer, Fabian Theatres recently joined the list of circuits and theatres—among them Stanley Warner and the Art Theatre Guild—which have such a policy. The success of these specialty programs, plus the increasing popularity of German stars (see VARIETY, July 18), are slowly building an ever-increasing audience for German language pix in the Yank market on which the German government should try to capitalize via increased industry aid.

## Johnny Crawford's Film

Dallas, Aug. 7.

Johnny Crawford, who plays "Mark" in "Riflemen" the ABC-TV series, is here to make a motion picture, "Indian Paint," based on the novel of the same name by Glenn Balch. Producer is Grand Prairie Motion Picture Productions. Site for shooting is property of E. W. Goree. Young Crawford is "Little Falcon." It's story of an Indian boy and his pony.

Actor's father, Robert Crawford, a film editor, will serve in that capacity on the film produced by Oscar Nichols, with Bob Callahan and Jim Sullivan as associate producers. It will be filmed in Eastman color Panavision.

## Italo Phew-Bomb of U.S. Film Biz

Continued from page 7

Industry, said one of the attacks in Rome's "Il Messaggero" (the other was contained in Milan's afternoon daily, "Corriere d'informazione"), was a law proposed by the Italian Assn. of Authors (ANAC) asking for more severe scrutiny of production ventures desiring Italian nationality (and with it, Italian film aid advantages). This, said "Il Messaggero," to "prevent damaging foreign initiatives."

Article also mentioned four films ("Tutti a Casa"; "Crimen"; "Kapo"; and "Senilità") as "important" Italian films which had been purchased by Yank companies and never released. First two are Dino DeLaurentiis productions, latter two were produced by Morris Ergas.

### Lombardo's Statement

Further authoritative comment on the hassle came from Titanus' Geoffredo Lombardo. Speaking as head of the Italian Producers Assn., Lombardo went on record to say that belief and full confidence in Italo-American collaboration was not only most important, but essential. He said that not only had this collaboration brought positive returns to Italy, but it had in turn thrown the international spotlight onto Italian stars, directors, and talent.

With more specific regard for the hassle, Lombardo said he didn't wish to enter into a controversy among producers (which is said to have originated the fracas), but added that "to use this controversy to make people believe that the relationship between U. S. and Italian motion picture industries was dangerous was not only false but damaging to common interests."

Lombardo noted that his company's past and present relationship with such Yank companies as Metro, United Artists, and 20th-Fox had been most cordial in every way, and that he intended to develop this rapport, not curtail it, in the interests of the cause of the motion picture industry not only in Italy, but in the world.

In conclusion, he remarked that two pix produced by Titanus in combo with Metro (as Titanus-Metro) has already won top film festival awards this year: "I Giorni Contati" (Days Are Numbered) at Mar del Plata; and "Isola di Arturo" (Arturo's Island) at San Sebastian. Two more Titanus-Metro items, "Smog" and "Cronaca Familiare" (A Family Chronicle), are at this writing candidates for Venice screenings.

These examples, Lombardo felt, served notice that the Yank-Italian entente was an artistic as well as a commercial one.

### And Dino DeLaurentiis

Similarly vocal reply on the subject was made by Dino DeLaurentiis (two of whose films "Tutti a Casa" and "Crimen" were cited in articles as had examples of worldwide distribution of Italo pix by U. S. companies). He stated that his films had been "very well distributed," adding that other affirmations made in controversial articles were so "vague and puerile that they weren't worth the trouble of giving them importance."

DeLaurentiis added, apropos of other accusations against Yank companies here: "It is true that the Americans are rich; but that they are so crazy as to throw away millions of dollars just for the pleasure of increasing Italian production costs is just too unbelievable."

"I don't think therefore that too much importance should be paid to such articles, which I presume originate from some producer who is disappointed in his relationship with some Americans. In other words, I would like to play that situation down, also because in this particular moment, one that is exceedingly delicate for the Italian motion picture industry, an anti-American discussion would cause serious damage to our industry. I am certain that the editors of the newspapers who published the articles were taken in; that they did not realize that they were designed to serve the personal interests of a certain per-

son and not the Italian motion picture industry's interests in general."

"An anti-American attitude is therefore not only unfair, but also stupid."

### Good U. S. Market

DeLaurentiis went on to add that the current trend was in favor of Italo films in the U. S., noting that "for the first time in the history of motion pictures, the Americans have decided to systematically dub Italian films." He termed this "an event of vital importance for our industry," adding that this was a direct result of the honest relationships which have always existed between Italian and American producers, and the resultant respect earned by the Italo filmmaker in the U. S.

Charges of "sabotage" of Italo films on the part of Yank producers were likewise brushed off by DeLaurentiis.

"Many excellent films ('La Strada,' 'Nights of Cabiria,' 'Gold of Naples') would not have been made at all without the 'despised' American dollars."

"War and Peace" was cited as another example of Italo-U. S. collaboration on commercial level, which showed Italy capable of producing not only art films but also pix for major international circuits, on a par with any other industry.

## GRAND, EVANSVILLE, IND. SHUTS FOREVER SEPT. 26

Evansville, Ind., Aug. 17.

Demolition ball is poised to topple this town's historic Grand Theatre (ne Grand Opera House), 73-year-old opera, vaude and, latterly, first-run filmery. It makes way in September for an auto parking lot. Sole remaining mainstem film palace here will thus be Loews.

Grand, owned and operated by Premier Theatres, shutters Sept. 26. House capacity, since scaled down some, was 1,700 when it opened in 1889 with a performance of the opera "Lucia di Lammermoor." It was a link in the old Orpheum circuit in the vaude heyday. Even in the current sound film era, situation reverted on occasion to live shows, including stock presentations and local talent displays. It even did an opera reprise in 1958 with "La Boheme."

On the Grand stage was first sung, circa 1909, the harmony tune, "Sweet Adeline."

## Showmen Help Nursery

Kansas City, Aug. 7.

Motion Picture Assn. of Greater Kansas City has selected the Crippled Children's Nursery School here as the beneficiary of a special showing of "The Miracle Worker" Aug. 21 at the Brookside Theatre. William Jeffries, MPA prexy, stated that entire program will be donated including United Artist's loan of the film and Fox Midwest's donation of the theatre. Tickets will sell for \$1.50.

Assn. will discontinue its annual "Santa Claus in August," a free show for poor kids, for this year only, so that all efforts may be put forth for the nursery school benefit.

## John Skouras to Columbia

John Skouras, assistant director of the roadshow campaigns on various United Artists hardticket productions, has switched to Columbia.

He's now roadshow field coordinator for the Sam Spiegel-David Lean production of "Lawrence of Arabia" at Col.

Humberto Villarreal new manager of the El Charro Drive-In at San Antonio. Owner is John Flache of La Mesa, Tex.

## Who's in Charge? The Star? Groans!

Arnold Bernhard & Co., investment adviser and publisher of the Value Line investment survey, last week came out with an attack upon motion picture players who undertake to boss productions in which they appear. Wall Street outfit brands as "Hollywood's most distressing problem" its own domination by creative talent. Value Line says that "name" performers "have at least as much control over production as the producer" and this has been "instrumental in propelling costs of production beyond the means of many studios."

The current analysis mentions Marlon Brando and the part he has played in the making of Metro's "Mutiny on the Bounty." Comments in previous Value Line surveys focused on Elizabeth Taylor in "Cleopatra" and Marilyn Monroe in the now-shelved "Something's Got to Give," both at 20th-Fox.

The Bernhard company says the only solution to "monopoly" exercised by the stars hinges on the development of new talent on a broad enough scale to improve the bargaining position of the studios. Television, says Bernhard, seems like the logical training school but has yet to be used effectively.

## Locarno Fest Still Ignored by U.S.

## Berretta Gets Brush But Hopes for 1963 Participation—This Year Product So-So

By GENE MOSKOWITZ

Locarno, Aug. 7.

The 15th International Locarno Film Festival, in this pleasant lake town near the Italo border in Switzerland, unspoiled from July 18-29 with the U. S. still not attending on an official or diplomatic basis in spite of years of cajoling by fest director Vinicio Beretta. Beretta was steaming mad about this and felt it had now become an affront to Switzerland.

Otherwise 33 nations took part with 30 films, of which 24 were competing.

Beretta stated that he had sent an invitation to the U. S. government through the Swiss Embassy in Washington some months ago but had never gotten a reply. He had huddled with USIA Motion Picture head George Stevens Jr. at the Cannes Festival in May on the problem also. He did get a cable from Stevens June 8 saying that perhaps next year would see an official Yank selection and delegation.

There was not much satisfaction from the Motion Picture Export Assn. either. Beretta rated only a form answer from Eric Johnston last February. He said he had tried to get "Hatari" (Par) or "The Man Who Killed Liberty Valance" (Par) but was refused by the local Paramount rep.

Beretta maintained that an unnamed Yank rep of a major company had told him frankly that the U. S. industry measured festivals by the market potential of the fest country.

Thus it seemed that the Swiss mart was generally only good for \$10,000 a pic, the Spanish through San Sebastian, \$50,000, Berlin \$80,000, etc.

### Swiss Divided?

Fred Gronich, MPEA Continental head, has said that he has been willing to have official industry representation at Locarno but has found that Swiss film people are divided on the fest itself and he feels it should get its own house in order before it can get a regular budgetary grant from MPEA members.

It is true that Locarno, though officially recognized by the central government, gets no official support from Berne. Situated in the South, it is far from the Northern Swiss who dominate and fear that a feature can be hurt by critical reaction. It also appears that many would like to have the festival take place in German speaking Switzerland. Be that as it may the present fest is officially recognized as an international competitive one by the Federation of International Film Producer Assns. and is well organized and run.

Locarno does not draw any Yank foreign film buyers and rent rare ones from other countries against that, over 100 journalists, plus delegations from most participating countries. A big outdoor theatre helps with its over 1800 seats as well as special retrospective shows; this year films of King Vidor and the late French director Jean Vigo, as well as a seminar on children's films, were presented.

Beretta has been attacked for having a too strongly leftist-oriented festival in this conservative

country. Last year he had product from Cuba and Red China which led to savage attacks by Swiss (German section) papers. But he has stated that all fests have Eastern Bloc entries and the Swiss relations with these countries made it legal as well as of ethnic interest. With a selection committee now operating, China and Cuba this year were not around but Yugoslavia, Poland, Czechoslovakia and Russia were.

Locarno had a solid group of quality pix in 1961 but was below par in 1962's recent affair. Beretta invited other fest prizewinners for out of competition interest and attendance.

Beretta will adamantly go on trying to get equality representation from the U. S. for his fest. As he put it, the Swiss were close to America and true democracy called for as much interest in the small as the big. After all, said he, at the UN tiny states had the same vote as the big powers. The fest wound with its prizegiving ceremonies Sun. nite (29).

## 'Cue' Versus 'Life'

New York.

Editor, VARIETY:

Your eagle-eyed lads on the New York Sound Track beat mention that in the same week, Life interviews Joe E. Levine and finds he weighs 214 and is five-foot-four in height, and Cue interviews him and finds him 200 and five-foot-five. How-cum?

Cue interviewed Joe a couple of days after Life. Joe had been on a diet, lost weight, as a result could stand up straighter and gained an inch in the process. As Joe remarked, looking sourly at his diet salad: "I'm nearly always on a diet. I weigh too much. I worry too little, maybe I don't work hard enough."

Maybe it's the viewpoint: Life said Joe was "hoarse-voiced." I said: "Joe is soft-voiced." You see, I love people.

With regards from one of them,

Jesse Zunker

(Film Critic, 'Cue')

## Glen Alden Earnings

Glen Alden Corp., whose holdings include RKO Theatres, had earnings of \$2,839,000, or 52c per share, for the first six months of 1962. Sales and other revenues amounted to \$55,419,000.

This is a substantial increase over the first half of 1961 when the net was \$1,173,000 on gross volume of \$43,386,000.

## Oilman-Actor Partners

Fort Worth, Tex., Aug. 7.

Oilman F. Kirk Johnson of this city says he and motion picture star James Stewart have purchased a 1,125 acre ranch 30 miles from Santa Barbara, Calif.

Johnson, board chairman of Ambassador Oil, avers he and Stewart would use the ranch for breeding thoroughbred race horses.

Vic Jones, of Rowley United Theatres circuit, Dallas, mending after losing a bout with a home workshop buzzsaw.



# Little Messages to Film Producers

## YOUR FIRST, BASIC, INDISPENSABLE MEDIUM OF SELLING IS THE TRADE PAPER

In Every Industry With Organized Channels of Distribution, regardless of the product, that Industry's own Press performs the indispensable function.

The greatest users of television, radio, newspapers, magazines and billboards start with, precede their selling by, using the Industry, or Trade, Press.

So, too, in the Merchandizing of Your Motion Picture. It is a first, basic, essential step to use



Significant of the standing of leading publications in industries, outside amusement, is the following data, excerpted from The Gallagher Report. It serves to emphasize the point of the primary medium—the trade paper.

— ADVERTISING PAGES —				
		6 Months		6 Months
1962		Ending	Ending	
Pos.	PUBLICATION	6/30/62	6/30/61	
1	OIL & GAS JOURNAL	2,940	2,876	
2	JOURNAL OF AM. MEDICAL ASS'N	2,811	2,724	
3	IRON AGE	2,454	2,423	
4	MACHINE DESIGN	2,305	2,183	
5	MEDICAL ECONOMICS	2,300	1,979	
6	MODERN MEDICINE	2,261	2,140	
7	STEEL	2,261	2,302	
8	ELECTRONIC DESIGN	2,252	2,339	
9	ENGINEERING NEWS RECORD	2,062	2,033	
10	CHEMICAL ENGINEERING	1,984	1,995	
11	AM. MACHINIST/METALWORKING MFG.	1,929	1,963	
12	ELECTRONICS	1,859	2,073	
13	FLORISTS REVIEW	1,858	2,049	
14	AVIATION WEEK	1,840	1,964	
15	CHEMICAL & ENGINEERING NEWS	1,752	1,739	
16	CHEMICAL WEEK	1,702	1,647	
17	PURCHASING	1,566	1,710	
18	CONSTRUCTION DIGEST	1,503	1,622	
19	ELECTRICAL WORLD	1,501	1,535	
20	JOBBER TOPICS	1,472	1,388	

— ADVERTISING PAGES —				
		6 Months		6 Months
1962		Ending	Ending	
Pos.	PUBLICATION	6/30/62	6/30/61	
21	DESIGN NEWS	1,433	1,406	
22	PRODUCT ENGINEERING	1,312	1,309	
23	MODERN MACHINE SHOP	1,230	1,206	
24	CONSTRUCTIONER	1,221	1,296	
25	ARCHITECTURAL RECORD	1,203	1,271	
26	MODERN PLASTICS	1,195	1,233	
27	HARDWARE AGE	1,183	1,234	
28	PETROLEUM ENGINEER	1,176	1,006	
29	PAPER TRADE JOURNAL	1,171	1,057	
30	GRAPHIC ARTS MONTHLY	1,144	1,205	
31	EDN (ELECTRICAL DESIGN NEWS)	1,138	920	
32	FACTORY	1,115	1,144	
33	HYDROCARBON PROC. & PETROL. REF.	1,115	1,166	
34	MODERN PACKAGING	1,111	1,033	
35	MACHINE & TOOL BLUE BOOK	1,103	1,072	
36	FLEET OWNER	1,053	1,030	
37	HEATING, PIPING & AIR CONDITIONING	1,051	1,029	
38	PLANT ENGINEERING	1,045	1,014	
39	BAKERS WEEKLY	1,011	964	
40	COMMERCIAL CAR JOURNAL	1,005	963	

## Locarno Film Fest Reviews

Continued from page 6

### Reach For Glory

desire for action that is unfortunately turned to gang warfare, spartan, cabalistic rituals, anti-semitism and general unreluctance. Into this comes a refugee Jewish boy from Germany. He becomes the friend of one of the boys in the London gang but is twitted by the others, first as a Nazi and then as a Jew. Grudgingly accepted, he runs off during a fight with another gang is sentenced to a mock execution. To save him, real bullets are first inserted in the guns but then removed for blanks. But one lad makes a mistake, and the boy is killed.

This produces an outcry that they have been allowed to train with real guns and thus should not be condemned when they use them. What is basically realistic in the film is watered down by series of dreams by a boy who pictures himself as a war hero.

Shame at conscientious objectors is also worked in via a brother of one of the boys and false accusations of budding homosexuality.

Philip Leacock's matter of fact direction lacks the weight to weld this into dramatic look at war's shattering effects on adolescence.

Most of boys are good in their roles. Martin Tomlinson and Oliver Grimm are especially effective as the two friends kept apart and involved in tragedy by the fault of wars misunderstandings and human frailties. Overall this is just a good small film on a big subject. Production dress is fine. It is a sound start for two young Yank producers, John Kohn and Jud Kimberg. **Mosk.**

### Kahuliwala

(INDIAN)

Locarno, July 31.  
Bimal Roy production and release. With Balraj Shama, Sumnu. Directed by Bimal Roy. Screenplay by Khali, camera, Kamal Bose, editor, Amit Bose. At Locarno: Film Fest. Running time, 95 MINS.

The late Indian poet Tagore's story was made once before in the Bengal section of India. Here it gets another filmic round from the Hindu filmmakers. Pic emerges a tender, sentimental opus that manages to avoid being mawkish but lacking the needed shadings of characterization to make it more than a local item or, at best, a language film in foreign spots.

An Afghanistan farmer goes to India to make enough money to save his farm. He thinks only of his little daughter and transfers this affection to a little Indian girl. At first she fears this stranger, called the Kahuliwala by the Indians, but then they become friends.

It deepens into a great mutual esteem but one day he kills a man who tries to cheat him and is sent to prison. Getting out, he finds the little girl grown up. Suddenly he realizes his own daughter may have forgotten him.

Thesps manage to give the characters enough substance to keep this from lapsing into too much pathos. In short, this is well made and tender but the story gets too sentimentalized and arch to give it the fillip for arty chances abroad. But this should make a bundle on its home grounds. **Mosk.**

### Voskresenie—Part II

(RUSSIAN)

Locarno, July 31.  
A rare thing in VARIETY pic reviews, but this 175-minute Russo pic calls for an added review because only its first part (90 mins.) was appraised last September during the Russian Film Week in Paris. Complete version is a detailed filming of the Leo Tolstoy novel and a work of solid dramatic structure. But it is too long and not sustained well enough by the direction to bring it off completely.

As a result this needs pruning which might punch it up and possibly make for arty chance abroad on its stout production values. Fine playing and story value.

All the material is there. A middle-aged Russo nobleman is called to jury duty in turn-of-the-century Czarist Russia. He finds that he knows one of the defendants, a still beautiful woman, in a poison case. He had seduced her when she

worked for his aunts and left her with child long ago.

It had led to her being fired and then drifting into prostitution. As the trial progresses he relives the times with her. She is almost acquitted except for a jury slip. Then he decides he is responsible for her sorry lot and tries to make it up to her.

But she had tried to force him out of her mind because of the pain she had suffered. He keeps going to see her and begins to help other people and political prisoners in the prison. When she is sent to Siberia he follows her, but she will not marry him and decides to throw in her lot with a political prisoner as he goes back to try to live as man.

The insight into human compassion is there but the director at times piles on too much bravura and repeats actions already made clear. However, this is done with vigor and a solid feeling for the time. Tamara Semina is an actress with force and presence who makes the early innocence, later debauchery and final redemption always true and alive.

Evening Matveev plays the early lecherous nobleman and later the benevolent, chastened man that is just right in this difficult role.

Film sometimes puts too much emphasis on the corruption of the times, the moralizing and emerging political aspects. But, overall, it is an exacting, well-made version of a literary classic that thus bodes foreign chances. Same story has been made twice in Hollywood. **Mosk.**

### En El Balcon Vacio

(On An Empty Balcony)

(MEXICAN)

Locarno, July 31.  
Ascot-Torpe production and release. With Nuri Perena, Maria Luisa Elia, Conchita Genoves, Belina Garcia. Directed by Jomi Garcia Asot. Screenplay, Maria Luisa Elia, Asot, Emilio Garcia Riera; camera, Jose Torres; editor, J. Espigada. At Locarno Film Fest. Running time, 46 MINS.

Made in 16m for around \$4,000 by a group of Spanish refugees in Mexico, this makes up in mood, atmosphere and feeling for what it lacks in technique. However, it looms mainly for the usage or special supporting fare. It's stream of narration and format also making this a good tele possibility.

A woman reminisces about her childhood in Spain and she is seen as a girl there. The revolution leads to the family's taking refuge in France and then going to settle in Mexico. As a grown woman, she visits her home in Spain but cannot recapture the time and her old self.

Although made entirely in Mexico, there is a good feel for Spain. The little girl sees the beginning of the Spanish Revolution; via scenes she witnessed there. Then comes her uprooting and her lonely life in France till she makes a friend there. Then in Mexico, she feels the call and images of Spain.

The use of newsteel footage and a feel for the imagery of memory transposed in a slightly dreamlike manner are in keeping with the easy style narrative springing up in European films of late. The non-pro players do well. Director Jomi Garcia Asot has managed to succeed in intimating character and emotion in spite of his limited budget. It is technically uneven, but acceptable. **Mosk.**

### Wyrok

(The Verdict)

(POLISH)

Locarno, July 31.  
Polish Film release of ZRF production. With Wlodek Glinka, Nanna Zembrzuska, Grzegorz Roman, Josef Nowak. Lidia Korsakowa. Directed by Jerzy Passendorfer. Screenplay, Jerzy Zicki. Passendorfer; camera, Wlodek Glinka; editor, J. Salica. At Locarno Film Fest. Running time, 75 MINS.

Problem film about a child being fought over in court by his alcoholic, negligent mother and a fairly well-to-do couple, pic manages to avert melodrama and soap opera by tasteful observation. But this lacks the weight for solid export value except possibly video usage.

A little boy of five runs off from home where his dipo mother lives with a brutal hoodlum who also makes her work. Kid is picked

up by a newspaperman who takes him home. He and his wife, on the verge of divorce due to a lack of children, take to the boy. Finally his mother claims him again but the beastly boozier makes a deal with the newspaperman for the child without consulting the mother.

Then the mother goes to court where both sides are given. It ends there. But director Jerzy Passendorfer has wisely sketched in the child's environment and the adult comportment, concentrated on how a child looks at grownups. The moppet's naturalness make this pay off and keep this slight affair interesting. It might even make dueler fare. **Mosk.**

### Moshi-Moshi, Hallo

(Hello, Hello, Japan)

(GERMAN-JAPANESE-COLOR)

Locarno, July 31.

Knoop Film-Iwanami production and release. Directed and edited by Walter Knoop. Screenplay and commentary, Knoop. Hans Hermann, commentary spoken by Hans Daniels; camera (Ansel), Eikichi Uyenatsu; Shiro Komura, Ken Akimoto, Tatsuo Watanabe, Hiroshi Murata. Knoop. At Locarno: Film Fest. Running time, 30 MINS.

Documentary on various parts of Japan in a haphazard mixture of images that give little insight into that colorful country. Linger too much on construction and obvious touristic gambits; this emerges a heavyhanded affair that appears limited to the countries of origin with little except programmer filler or cutdown tele usage looming in other markets.

Filmed mainly by Japanese cameramen, the color is surprisingly flat and unimaginative. The many other Japanese films have set higher standards. A series of New Year's Eve rituals are shown, then the inevitable tuna fishing, building and launching a tanker, girl shows, Kabuki, old temples and a plethora of street scenes.

Nowhere is there a seemingly concerted attitude towards the country. It remains a surface travelogue. In short, German filmmaker Walter Knoop obviously went to Japan but saw nothing of pure and original note. And everyday has seemingly lost out on this overlong documentary feature.

There is one scene of the nude-to-waist femme pearl divers that is done with some taste even if a phony shark scare is worked in. This could be a hype for dueler usage. And, in spite of the limited talents involved, this still manages to exert some interest in its sheer scenic contrasts. But the sluggish commentary even gets in the way of that. **Mosk.**

### Roy Brewer Also Aide To AA's Edward Morey

Roy Brewer is taking on additional duty at Allied Artists as sales aide to exec v.p. Edward Morey. Latter took over on sales when longtime v.p. Morey (Raz) Goldstein moved to Warner Bros. Brewer will continue to supervise branch operations for AA, which post he's held for past seven years.

### George Stoll

Continued from page 3

eral more are in negotiation, he stated.

Reason for his "most difficult job" was the precision necessary for several sequences, two in particular. One, the washerwomen to do between Doris Day and Martha Raye; Two, the clown prizefight between Jimmy Durante and Stephen Boyd; Three, the horse trots and acrobatic numbers.

All the original music of the Texaco Gas-sponsored show which opened at the since-raved 4,500-seat Hippodrome in 1935 have been retained. These plus two original numbers Stoll wrote "This Can't Be Love" and "Why Can't I?" will supplement tunes by Richard Rodgers and Doreen Hart.

Stoll worked on the musical for eight months, five of which were spent on actual production. Pic is Durante's first since 1950. "The Milkman." He's done some cameos since but never a starring role as in "Jumbo." Miss Raye's role in 15 years, since she starred opposite Charles Chaplin in "Monsieur Verdoux."

Roger Edens was associate producer with Joe Pasternak as producer. Likewise, Martin Melcher, Miss Day's husband was in as coproducer.

## Film Reviews

Continued from page 6

### Vaxdockan

couple of thieves run out of the room, as he enters and in their hurry, they knock over a display doll. The watchman goes over to the fallen doll and starts uttering words of comfort. He then decides to take the nude female doll home with him and make it look as if the thieves had stolen it.

When he gets it home, he starts talking to it and is delighted to have some company. He treats the doll more and more as if it were a real woman and eventually begins to carry on conversations, believing that it has come to life and talks, moves and loves him. He starts buying flowers, food, clothes and ornaments for it. In his mind, the dummy becomes demanding at times, wants him to introduce it to others and go out and have a good time. The film unavoidably leads to tragedy.

Per Oscarsson plays the part of the watchman intensively and convincingly. However, the doll's transitions from a thing to a living woman are not entirely convincing. The subject is not sufficiently developed to sustain attention. Furthermore, the old, shabby environment seems very out of place in prosperous Sweden, where citizens are not complaining about the shabbiness of their apartments, but the loneliness of their cubicles in suburbia.

However, "The Doll" should be of some interest to art theatre audiences. **Fred.**

### The Pirates Of Blood River

(BRITISH-COLOR)

Easygoing bit of hokum for not overfussy patrons; cutlasses and all that, but little marquee appeal.

London, July 31.  
BLC release of Columbia presentation of a Hammer production. Stars Kerwin Mathews, Christopher Lee, Glenn Corbett, features Maria Landi, Oliver Reed, Andrew Keir, Peter Arne, Marie Devereux, Diane Aubrey. Produced by Anthony Nelson Kays. Directed by John Gilling. Screenplay, John Hunter & John Gilling from story by Jimmy Sangster; camera (Technicolor), Arthur Grant; editor, Eric Rood-Perkins; music, Gary Hughes. At London Pavilion. Running time, 84 MINS.

This one is strictly a dueler, some hokum designed for easygoing audiences. As such, it's by no means a bad adventure yarn with plenty of action and some competent, straightforward pieces of thesping. It follows the admirable Hammer policy of playing hokey material straight. Hence, it is acceptable even if some of the situations are contrived and occasionally the dialog is unintentionally amusing.

Storyline concerns a band of religious settlers on a West Indian island. Son of the leader is falsely accused of having an affair with the wife of one of the settlers and is banished to a penal colony for life. He escapes from the cooler and falls in with a band of pirates led by LaRoche (Christopher Lee) who, in the true tradition of second feature films, has a patch over one eye and has lost a hand. Only the parrot is missing. The pirate king rightly assumes that the settlers have some secret treasure and, promising to right the settlers' wrongs, persuades the escaped con to lead them to the settlement.

What follows is allround double-crossing, the rescue of damsels in distress, plenty of flashing cutlasses and a highly implausible ending. It adds up to modest entertainment shrewdly geared to what will be a successful boxoffice haul, particularly when paired with another pic, as here.

Christopher Lee, a capable actor who, for his own sake, has probably been playing these type of parts too long, registers as the Pirate king, playing it with the right touch of sinister, aplomb. Kerwin Mathews and Glenn Corbett, inexplicably imported from Hollywood, are adequately dashing heroes. Andrew Keir is a dour

leader of the settlers while Peter Arne turns in a canny performance as one of Lee's more rebellious henchmen. Femme side is limited but is suitably handled by Maria Landi, Diane Aubrey and Marie Devereux.

John Gilling directs briskly while Arthur Grant's Technicolor lensing is okay. As usual in this type of film, the music is laid on too heavily and without subtlety. **Rich.**

### In From India

Continued from page 8

from the Near East and various parts of Africa.

While Anand is not out to revolutionize the Indian industry or even Indian tastes, he has now reached the position as a leading actor where he can make three standard pix, and then afford to "experiment" on the fourth on the kind of "offbeat" (by Indian standards) picture which might appeal to western audiences. This he feels he did with his "We Two," a contemporary drama of upper middle class Indian life, sans music, dancing and the usual trills.

While boxoffice returns can be quite phenomenal in terms of budget, production costs in India are not cheap and there is no equivalent to France's "nouvelle vague" or New York's burgeoning "underground cinema." The only people who can afford to experiment, he says, are performers like himself, who make good money from the conventional market and then can occasionally indulge their passion to communicate with audiences beyond the Indian frontiers.

It's not extremely unusual, according to the actor-producer, for a conventional Indian pic, which cost \$400,000, to bring in its production costs in the first two weeks of release with between 70 and 80 prints in work. A successful picture will earn as much as \$2,000,000. He expects his "We Two," which has been in release a short time, to earn about \$800,000 in the Indian market, which is just double the cost.

The export market, however, remains slim. One problem being the fact that the Pakistani government, in an effort to build up its own industry, prohibits the import of Indian films, thus denying Indian producers that lucrative market. To give an indication of what the export market means, Anand said that his next to last pic, "Kala Bazar" (Black Market) had earned \$750,000 in the Indian market, and only \$40,000 elsewhere.

That \$400,000 represented flat sales and on his new pic Anand is trying something new: a percentage of the gross deal with an Indian film distrib in London who'll supervise world sales for him. It's an 80-20, 80% to Anand's deal, and Anand expects to learn from this experience more specifically just what the b.o. power of his films are in the Middle East and Africa, if not in the States.

Anand went to Hollywood last week but plans to return to Bombay by Aug. 11 via a return trip through New York and London. His wife, actress Kalpana Kartik, is accompanying him on this, his first visit to the States.

### Directors' Benevolent Reps

Hollywood, Aug. 7.  
All officers of board of trustees of the Educational and Benevolent Foundation of Directors Guild of America and Directors, Inc. have been reelected. DGA prexy George Sidney revealed. David Butler is chairman, Willis Goldbeck, first veepee; Leo McCarey, second veepee; John Rich, secretary; and Lesley Selander, treasurer of BTEB.

Continuing in Directors Inc. are Goldberg, prexy; Sidney, first veepee; Butler, second veepee; Delmer Daves, secretary; and Selander, treasurer.

Replacing late Frank Borzage as trustee on Foundation board was Josef von Sternberg. King Vidor replaces von Sternberg as alternate. Robert Vreeland moves from alternate to board membership in place of Emmet Emerson, now an alternate.

# ANTI-COMBINATION-OF-WEEK

## 'Mink' Big B.O. Touch for July; 'Story,' 'Advise,' 'Lolita' 2, 3, 4; Summer Product Lifts Spirits

By MIKE WEAR

VARIETY's regular weekly Boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

July was anything but a laggard period. Helped by the Independence holiday and strong screen fare, the pace hinted strong weeks ahead in August. Some unusually cool weather for a couple of weeks this year proved added boxoffice booster.

"That Touch of Mink" (U), launched late in June, lived up to every optimistic hope and swept through to No. 1 spot, in first place all but one week during the month. The Doris Day-Cary Grant comedy

being seventh another two. Actually it ran up better than \$820,000 total just in keys covered by VARIETY. "Hawaii" (Par), another newcomer, climbed up to seventh spot.

"Mr. Hobbs Takes a Vacation" (20th), seventh in June, took eighth place. "Notorious Landlady" (Col), which was a bit slow getting started, pushed up to ninth spot for the month although not in release many weeks.

"El Cid" (AA), which was sixth in June, managed to wind up 10th because of amazing strength displayed on some lower-scaled engagements. Pic, too, was hanging up some amazing takes on multiple-run dates as the month ended. It has previously been on two-a-day, upped scale, "Judgment at Nuremberg" (UA), third in June, finished 11th, mainly because it had completed most of its big major city hardticket playdates and had barely begun some of its popsale engagements.

"Counterfeit Trailor" (Par), fifth in June, managed to finish 12th although rather obviously not getting the playdates many exhibitors thought it deserved. "Miracle Worker" (UA), which showed promise late in June, "Taste of Honey" (Cont), runner-up in June, and "Road to Hong Kong" (UA), fourth in June, were the runner-up pictures.

Of the newcomers, just getting around late in the month, "Music Man" (WB) shapes as the new blockbuster. Because only in distrib to any extent only two weeks, it is not included in competitive figuring for the month. Musical was first one week and second another session. The money racked up the final week in July indicates strong sailing for this film in the weeks ahead.

"Bird Man of Alcatraz" (UA) showed up strong in the final session of July, indicating fine potential in forthcoming weeks. It wound up fourth this week. "Adventure of a Young Man" (20th), launched the final week of the month, indicated stout potential since finishing among the top 10 that stanza. "World of Comedy" (Cont), just getting around, mostly in arty theatres, showed enough to land second spot among runner-up pic the final week of July.

"My Geisha" (Par), a bit spotty in weeks played late in June, never did quite catch on. However, it managed to be a runner-up pic two different weeks in July. "Big Red" (BV), which finished eighth in June, never measured up to its indicated potential last month, only showing as a runner-up film one week in July.

"Spiral Road" (U), launched in Philly the final week of the month with solid returns, is booked for numerous keys early this month. "Tales of Terror" (AD) added some sizable biz late in the month, being sock in Boston and fair in Providence and even better in some other keys.

Of the new arty films, "Boccaccio '70" (Embassy) showed the best late in the month. It continued huff in N.Y., was sock in L.A. and smash in Frisco. "Sky Above," also from Embassy, was rated good in Washington and sturdy in N.Y. "Holiday in Spain" (Nat'l Th.) continued to make some stout showings, being torrid in Boston and great in Detroit as the month ended.

## BREAK ROUTINE FOR BETTER BIZ

Chicago, Aug. 7

Oscar Brotman, Chicago, motion picture theatreowner and lawyer, is in New York to further champion his favorite cause—a day-and-date relationship between Loop firstruns and selected outlying picture houses. He's been devoting the past several weeks to soliciting Windy City area theatre owners to join the campaign by purchasing 100 shares of stock in a cooperative organization at \$10 per share.

Brotman's proposal—called Chicagoand Releasing Plan—offers a break for theatre goers, promises additional revenue to outlying theatres (whether they join up or not) and to distributors, and tenders a bone to the downtown firstruns, mostly in the form of co-op advertising. The rub lies in the fact that although the powerful Loop deluxers stand to profit least, if at all, it is their cooperation that is needed most for the plan to succeed.

### People Moving

Population shifts in the Chicago area in the past 20 years have created new zones of theatre goers who patronize outlying suburban theatres which are not competitive to the downtown houses, according to Brotman. "The Jackson Park (Theatre) Decree broke down the previous clearance runs," he maintains, "and gradually the obviously unfair situation of only three A-run houses has increased to the now muddled situation of over 65 A-runs."

In the new situation, Brotman says, the public is given no choice of where to go when the same attraction opens simultaneously in all of the A-run situations. "Obviously," he adds, "an exhibitor is fearful that if he goes away from the combination, his competitor will garner the lion's share of the available business. And it follows that it is not even necessary to point out that an exhibitor will hesitate to fall back and accept a later run."

### Avoid 'Combo-of-Week'

However, this last year, according to Brotman, exhibitors who had the nerve to occasionally book away from the combination of the week have profited, and so have the A-run houses who have held over a top attraction. "Certainly, one week cannot exhaust all of a top picture's possibilities in this densely populated metropolitan area," he contends. "The second A week finds an exhibitor running a top attraction all alone or possibly a handful of theatres instead of 50 or 60."

The CRP would differ from United Artists' "Premiere Showcase" in that it is sponsored by the exhibitors instead of the distributors. The funds raised by the stock sale would be used for higher guarantees (or "front money") and for an extensive cooperative advertising campaign.

Brotman says that the plan will benefit non-CRP members by decreasing the number of houses running the same picture and giving the public a choice. Distributors will profit from a preem week ad campaign that will effect a dozen or more situations rather than just a single deluxer. He also expects that the new firstruns will be able to charge more, thus resulting in a higher return to the distrib.

## Rank Org. Plans to Strike Out On Own With New Release Pattern, But One Prod. Group Worried of Outcome

London, Aug. 7

### 'King Rat' Under Eady

Hollywood, Aug. 7

Columbia, which recently acquired "King Rat" by James Clavell for \$175,000, is expected to be produced in England under the Eady Plan.

European production head M. J. Frankovitch will most likely produce next year.

### THREE CHAINS PARLAY PRESLEY & REAP JOY

Atlanta, Aug. 7

Three circuits joined forces in an experiment involving multiple run with a major motion picture and are delighted.

Georgia Theatre Co., Storey Theatres Inc. and Dixie Drive-In Theatres were three chains that booked Elvis Presley's newest starrer, "Kid Galahad," into 13 of their outlets and waxed ecstatic when United Artists release played to turnaway business at seven drive-ins involved and packed six conventional theatres in neighborhood locations.

Multirun has been tried before hereabouts, but never with a Presley pic. It goes without saying that it will be tried again, since it grossed a hefty \$10,000 (Wednesday, 11 day and night it opened. Engagement closed tonight (Tues.) and subsequent runs will start immediately in other locations operated by these same circuits.

"Galahad" was shown at Bankhead, Glenwood, Peachtree, Piedmont, Roosevelt, Starlight and South Expressway Drive-ins and following hardtops: Decatur, East Point, Empire, Gordon, Plaza and Terhwood.

### Tommy Harmon

Continued from page 2

such a national showcase and they won't talk price at all. They throw a figure at you and it's take it or leave it." Harmon pointed out that in the \$1,000,000, Rose Bowl game television package, the key man who calls the play-by-play is lucky to get \$1,000.

On ABC Radio, Harmon has cut himself a strenuous schedule of 13 shows a week, including five 10-minute shows weekdays and four five-minute shows on Saturday and Sunday apiece. Under General Motors sponsorship, Harmon is traveling to all points of the country for on-the-spot background material on such major events as the Patterson-Liston bout, the World Series, the NCAA finals, the Kentucky Derby, various golf tournaments and boat races. In addition, he's doing two local television shows daily for KTLA on the Coast. ABC, incidentally, is building a special studio in Hollywood for Harmon for about \$30,000.

Harmon, a standout collegiate and pro football player, was the first of the "new breed" of athlete-turned sportscaster. In his case, it was not accidental. He majored in English and speech at Michigan U. with the aim of being a broadcast commentator and his first job was at WJR in 1941 immediately after finishing college.

The Rank Organization is once again to strike out on its own with a new release pattern. Sources here reveal that Rank is to blanket-release a lot of the product in 1963. But the major innovation in the Rank release formula has at least one group of filmmakers worried, namely the Federation of British Film Makers. Outfit believes a key change such as the one Rank proposes to initiate in 1963 first should have general industry approval. According to the Federation, this is a "whole industry" matter not one that should be dictated to the "industry as a whole." Says Archibald, Chairman of BBFM: "This is not a situation which should be thrust on distributors and producers without prior industry agreement."

In the first place, Archibald points out, the number of prints required for the projected mass-release is considerably greater than required at present (one source reveals the tab for prints under the blanket release system could amount to as high as \$200,000).


In view of this, the BBFM recommends that from here on in, producers should include in their distribution contracts a proviso that if more than, say, 60 prints are required for U.K. release, the consent of the producer must be required.

Federation feels there is some cause for trade re-examination of the Kinematograph Renters Society plan—first put forward in 1960—under which pix were released on a calendar basis as opposed to a geographical one.

This way, the BBFM contends, fewer prints are needed and thus films stand a chance of getting some money back without the gravy being soaked up by the cost of prints. Lord Archibald: "What's more, the whole country could be covered in something like 15 to 20 weeks."

KRS plan called for area releases—it has been suggested in the Independent Television Authority's commercial tv areas—which allowed for a concentration of advertising and promotion.

The Rank Organization would make no comment on the BBFM attitude.



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## Hollywood Production Pulse

## ALLIED ARTISTS

Starts, This Year ..... 1  
This Date, Last Year ..... 5

## AMERICAN INT'L

Starts, This Year ..... 2  
This Date, Last Year ..... 3

## "THE YOUNG RACERS"

(Shooting in Monte Carlo)  
Prod.-Dir.-Roger Corman  
Mark Damon, Bill Campbell, Luana Anders  
(Started May 15)

## COLUMBIA

Starts, This Year ..... 13  
This Date, Last Year ..... 16

## "BYE BYE BIRDIE"

(Kohlmair-Prod.)  
Prod.-Fred Kohlmair  
Dir.-George Sidney  
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell, Jessie Franson, Maureen Stapleton, Paul Lynde, Frank Albertson, Trudi Ames, Ed Sullivan, Bryan Russell, Robert Paige  
(Started May 5)

## "THE IRON MAIDEN"

(GHW Prods. Ltd.)  
(Shooting in England)  
Prod.-Peter Rogers  
Dir.-Gerald Thomas  
Michael Craig, Anne Helm, Jeff, Donnell, Alan Hale Jr., Cecil Parker, Noel Purcell  
(Started July 2)

## "THE MAN FROM THE DINERS' CLUB"

(De-Amperand Prods.)  
Prod.-William Bloom  
Dir.-Frank Tashlin  
Denny Kaye, Cara Williams, Martha Hyer, Telly Savalas, Everett Sloane, Kay Stevens, Howard Caine, Jay Novello, Ann Guilbert  
(Started July 9)

## "THE BALLAD OF THE RUNNING MAN"

(Feet Prods. Ltd.)  
(Shooting in Spain)  
Prod.-Dir.-Carol Reed  
Laurence Harvey, Lee Remick, Alan Bates  
(Started July 17)

## WALT DISNEY

Starts, This Year ..... 2  
This Date, Last Year ..... 3

## "THE MIRACLE OF THE WHITE STALLIONS"

(Shooting in Vienna)  
Prod.-Walt Disney  
Dir.-Arthur Hiller  
Robert Taylor, Eddie Albert, Lilli Palmer, Curt Jurgens, Jim Franciscus  
(Started June 4)

## METRO

Starts, This Year ..... 13  
This Date, Last Year ..... 10

## "TODAY WE LIVE"

(C.I.P.A. Prods.)  
(Shooting in France)  
Prod.-Jacques Barr  
Dir.-Rene Clement  
Simone Signoret, Stuart Whitman  
(Started May 23)

## "IN THE COOL OF THE DAY"

(Shooting in Greece)  
Prod.-John Houseman  
Dir.-Robert Stevens  
Jane Fonda, Peter Finch, Angela Lansbury  
(Started June 8)

## "THE FRIENDLIEST GIRLS IN THE WORLD"

(Shooting in Paris)  
Prod.-Anatole de Gruenwald  
Dir.-Henry Levin  
Dolores Hart, Hugh O'Brian, Karl Boehm, Karl Malden, Pamela Tiffin  
(Started June 25)

## "FOLLOW THE BOYS"

(Shooting in Nice, France)  
Prod.-Lawrence P. Bachmann  
Dir.-Richard Thorpe  
Connie Francis, Paula Prentiss, Janie Paige, Russ Tamblyn, Richard Long, Ron Randall, Dany Robin, Tom Tully, Roger Perry  
(Started July 9)

## PARAMOUNT

Starts, This Year ..... 6  
This Date, Last Year ..... 7

## "HUD BANNON"

(Salem & Dover Prods.)  
(Shooting in America)  
Prod.-Martin Ritt and Irving Ravetch  
Dir.-Martin Ritt  
Paul Newman, Melvyn Douglas, Patricia Neal, Brandy Williams, John Ashley, Whit Bissell, Graham Denton, Sheldon Allman, Val Avery, Pitt Herbert  
(Started May 21)

## "PARIS WHEN IT SIZZLES"

(Shooting in Paris)  
Prod.-George Axelrod  
Dir.-Richard Quine  
William Holden, Audrey Hepburn  
(Started June 18)

## "DONOVAN'S REEF"

(Udon Ford Prods.)  
(Shooting in Hawaii)  
Prod.-Dir.-John Ford  
John Wayne, John Marvin, Jack Ward, Elizabeth Allen, Cesar Romero, Dorothy Lamour, Mike Mazurki, Jacqueline Louie  
(Started July 2)

## 20th CENTURY-FOX

Starts, This Year ..... 2  
This Date, Last Year ..... 20

## "THE CONDEMNED OF ALTONA"

(Shooting in Hamburg)  
Prod.-Carlo Ponti  
Dir.-Vittorio De Sica  
Sophia Loren, Maximilian Schell, Frederic March, Robert Wagner, Alfredo Franchi, Lucia Pelleri, Roberto Masi, Antonio Cicala  
(Started May 21)

## "THE LEOPARD"

(Titanus Prods.)  
(Shooting in Sicily)  
Prod.-Goffredo Lombardo  
Dir.-Luciano Visconti  
Burt Lancaster, Claudia Cardinale, Amedeo Nazzari, Renzo Montalt, Paolo Stoppa, Romolo Valli  
(Started May 21)

## UNITED ARTISTS

Starts, This Year ..... 13  
This Date, Last Year ..... 27

## "IT'S A MAD, MAD, MAD, MAD WORLD"

(Stanley Kramer Prods.)  
(Shooting at Revue)  
Prod.-Stanley Kramer  
Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers, Jerry Thomas, Jonathan Winters, Eddie Adams, Dorothy Provine, Jimmy Durante, Eddie "Rochester" Anderson, Jim Backus, Ben Blue, Peter Falk, Paul Ford, Arnold Stang, Alan Carter  
(Started April 26)

## "THE LONELY STAGE"

(Mac-Turk Prods.)  
Prod.-Stuart Millar & Laurence Turman  
Dir.-Ronald Neame  
Judy Garland, Dirk Bogarde, Jack Klugman  
(Started May 15)

## "THE GREAT ESCAPE"

(Mirisch-Alpha Prods.)  
(Shooting in Munich)  
Prod.-Dir.-John Sturges  
Steve McQueen, James Garner, Richard Attenborough, James Donald, Charles Bronson, Donald Pleasence, James Coburn  
(Started June 4)

## "TOM JONES"

(Woodfall Film Prods.)  
(Shooting in England)  
Prod.-Dir.-Tony Richardson  
Albert Finney, Susannah York, Hugh Griffith  
(Started June 25)

## "THE COOL MIKADO"

(Shooting in England)  
Prod.-Michael Winner  
Dir.-Michael Winner  
Dennis Price, Stubby Kaye, Frankie Avalon, John Scott, Tommy Cooper, Jill Mai Meredith  
(Started July 9)

## "THE MORIA"

(Shooting at Goldwyn Studios)  
Prod.-Robert F. Foster  
Dir.-Reginald Le Borg  
Vincent Price, Nancy Kovak, Chris Pine, Elaine Devry  
(Started July 18)

## UNIVERSAL

Starts, This Year ..... 7  
This Date, Last Year ..... 7

## "HUGO AMERICAN"

(Prod.-Dir.-George England  
Marlon Brando, Sandra Church, Eli Okada, Pat Hingle, Arthur Hill, Jocelyn Brando, George Shibata, Reiko Sato  
(Started March 20)

## "LANCEROT AND GUINEVERE"

(Carnel Wilde-Bernard Luber Prods.)  
(Shooting in Yugoslavia)  
Prod.-Carnel Wilde and Bernard Luber  
Dir.-Carnel Wilde  
Carnel Wilde, Jean Wallace, Brian Aherne, Ian Gregory, Michael Medham  
(Started May 7)

## "TAMMY AND THE DOCTOR"

(Ross Hunter Prods.)  
Prod.-Ross Hunter  
Dir.-Robert F. Foster  
Sandra Lee, Peter Fonda, Macdonald Carey, Beulah Bondi, Margaret Lindsay, Adam West  
(Started July 9)

## "A GATHERING OF EAGLES"

(Prod.-Sv Bartlett  
Dir.-Delbert Mann  
Rock Hudson, Robert Taylor, Mary Peach, Barry Sullivan, Leora Dana, Kevin McCarthy, Richard LePore  
(Started July 16)

## WARNER BROS.

Starts, This Year ..... 10  
This Date, Last Year ..... 8

## "GAY PURR-EE"

(UFA Prods.)  
Prod.-Egon G. Saperstein  
Dir.-Abel Gattinoni  
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermine Gingold, Paul Frees  
(Started June 6)

## "VALLEY OF THE SWORDS"

(Cinegraph Prods.-M.D. of Spain)  
(Shooting at Producers Studios)  
Prod.-Sidney Pink & Richard C. Meyer  
Dir.-Javier Seto  
Cesar Romero, Frankie Avalon, Broderick Jones  
(Started July 23)

## "WHAT EVER HAPPENED TO BABY JUNE?"

(Seven Arts-Associates & Aldrich)  
(Shooting at Producers Studios)  
Prod.-Dir.-Robert Aldrich  
Betty Davis, Joan Crawford, Anna Lee  
(Started July 23)

## "P.T. 109"

(Shooting in Florida)  
Prod.-Bryan Foy  
Dir.-Lewis Meltstone  
Cliff Robertson, Ty Hardin, James Gregory  
(Started June 27)

## "SPENCER'S MOUNTAIN"

(Shooting in Jackson Hole, Wyo.)  
Prod.-Dir.-Delmer Daves  
Henry Fonda, Maureen O'Hara, James MacArthur, Hayden Rorke  
(Started June 29)

## "NOT ON YOUR LIFE"

(Belgrave Enterprises)  
(Shooting in Greece)  
Prod.-Dir.-Morton DaCosta  
Robert Preston, Tony Randall, Georgia Moll, Walter Matthau  
(Started July 2)

## "MR. LIMPEY"

(Prod.-Dir.-Rose  
Dir.-Arthur Lubin, William Tylla  
Don Knotts, Carole Cook, Jack Weston, Andrew Duggan, Larry Keating  
(Started July 5)

## INDEPENDENT

Starts, This Year ..... 13  
This Date, Last Year ..... 21

## "THE BIRDS"

(Afrid Hitchcock Prods.)  
(Shooting at Santa Rosa)  
Prod.-Dir.-Afrid Hitchcock  
Rod Taylor, Jessica Tandy, Tippi Hedren, Suzanne Pleshette, Veronica Cartwright  
(Started March 6)  
(Samuel Bronston Prods.)  
(Shooting in Spain)  
Prod.-Samuel Bronston  
Dir.-Nicholas Ray  
(Started July 2)

## "55 DAYS AT PEKING"

(Charlton Heston, Ava Gardner, David Niven, Flora Robson, John Ireland, Leo Genn, Robert Helpmann  
(Started July 2)

## "SAMMY"

(Bryanston-Seven Arts Prods.)  
(Shooting in London)  
Prod.-Ken Hughes  
Dir.-Ken Hughes  
Anthony Newley  
(Started July 2)

## "TERRIFIED"

(Bern-Field Prods. for Crown International Pictures release)  
(Shooting at Hal Roach Studios)  
Prod.-Richard Bernstein  
Dir.-Lew Landers  
Rod Taylor, Steve Drexel, Tracy Olsen  
(Started July 19)

## "FACE OF TERROR"

(Carthay Films)  
(Shooting in Spain)  
Prod.-Jack Mills  
Dir.-William Hole Jr.  
Lina Gade  
(Started July 23)

## BRITAIN

Starts, This Year ..... 13  
This Date, Last Year ..... 10

## "THE MIND BENDERS"

(Nodus Films)  
Prod.-Michael Brown  
Dir.-Basil Dearden  
Dir.-Bogarde, Mary Ure  
(Started July 9 at Pinewood studios)  
(Anglo-Prod.)  
Prod.-Jack Greenwood  
Dir.-John Moxley  
Robert Llewellyn, Barbara Shelley  
(Started July 23 at Merton Park studios)

## "THE IRON MAIDEN"

(GHW Prods.)  
Prod.-Peter Rogers  
Dir.-Gerald Thomas  
Michael Craig, Alan Hale, Anne Helm, John Donnell  
(Started July 2 at Pinewood studios)

## ASSO. BRIT. - PATHE

Starts, This Year ..... 4  
This Date, Last Year ..... 5

## "SUMMER HOLIDAY"

(Estate Distributors Ltd.)  
Prod.-Kenneth Harper  
Dir.-Peter Jackson  
Cliff Richard, Laurie Peters  
(Started May 28 in Greece, July 13 into associated British studios)

## "SPARROWS CAN'T SING"

(Carthage Prods.)  
Prod.-Don Taylor  
Dir.-John Littlewood  
James Booth, Barbara Windsor, Barbara Ferris  
(Started May 28 on location in London. No studio)

## BRITISH LION

Starts, This Year ..... 7  
This Date, Last Year ..... 7

## "THE WRONG ARM OF THE LAW"

(Robert Vela Prods.)  
Prod.-Aubrey Barling  
Dir.-Cliff Owen  
Peter Sellers, Nanette Newman  
(Started July 2 at Beaconsfield studios)

## "THE MAN WHO FINALLY DIED"

(Whitcross Prods.)  
Prod.-Norman Williams  
Dir.-Quentin Lawrence  
Stanley Baker  
(Started July 2 at Twickenham studios)

## "HIDE AND SEEK"

(Spectrum Prods.)  
Prod.-Albion-British Lion release  
Dir.-Cy Endfield  
Jan Carmichael, Janet Munro, Hugh Griffith  
(Started June 11 at Shepperton studios)

## BRYANSTON

Starts, This Year ..... 4  
This Date, Last Year ..... 3

## "THE SMALL SAD WORLD OF SAMMY LEE"

(Bryanston Seven Arts)  
Prod.-Frank Godwin  
Dir.-Ken Hughes  
Anthony Newley, Robert Stephens, Julia Foster  
(Started July 2 at Shepperton studios)

## "SAMMY GOING SOUTH"

(Prod.-Al Magon  
Dir.-Alexander Mackendrick  
Edward G. Robinson, Paul Stassino, Orlando Martins  
(Started May 7 on location in East Africa. Shepperton studios from July 23)

## COLUMBIA

Starts, This Year ..... 3  
This Date, Last Year ..... 7

## "THE RUNNING MAN"

(Feet Prods.)  
Prod.-Dir.-Carol Reed  
Laurence Harvey, Lee Remick, Alan Bates  
(Started July 16 on location in Southern Spain. Then into Ardmore studios, Ireland)

## "LAWRENCE OF ARABIA"

(Horizon Pictures, G.B. Ltd.)  
Prod.-Sam Spiegel  
Dir.-David Lean  
Peter O'Toole, Maurice Ronnet  
(Started May 1961 in Jordan. Halted. Resumed Dec. '61. To Morocco June '62)

## DISNEY

Starts, This Year ..... 1  
This Date, Last Year ..... 2

## "HORSE WITHOUT A HEAD"

(Exec. Prod.-Walt Disney  
Assoc. Prod.-Hugh Altwood  
Dir.-Don Chaffey  
Leo McKern, Herbert Lom, Vincent Winter  
(Started April 12 at Pinewood studios)

## MGM

Starts, This Year ..... 7  
This Date, Last Year ..... 5

## RANK

Starts, This Year ..... 4  
This Date, Last Year ..... 5

## "ON THE BEAT"

Prod.-Hugh Stuart  
Dir.-Robin Asher  
Norman Wisdom, Raymond Huntley, Jennifer Jayne  
(Started July 2 at Pinewood)

## "THE FAST LADY"

(Independent Artists)  
Prod.-Julian Wintle and Leslie Parkyn  
Dir.-Ken Annakin  
Stanley Baxter, Leslie Phillips  
(Started May 14 at Beaconsfield studios)

## UNITED ARTISTS

Starts, This Year ..... 4  
This Date, Last Year ..... 0

## UNIVERSAL

Starts, This Year ..... 2  
This Date, Last Year ..... 0

## "PARANOID"

(Hammer Films)  
Prod.-Anthony Hinds  
Dir.-Freddie Francis  
Janette Scott, Oliver Reed  
(Started July 23 at Bray studios)

## Famous Artists

Continued from page 5

Nichols, for \$7,500 plus a piece; "A Child Is Crying," MacDonald, to Mort Abrahams, for \$5,000 plus a piece.

Screenplay assignments recently set include Dan Taradash, on "Mortuary," at 20th-Fox, in the area of \$175,000; Franklin Coen and Frank Davis, original on "The Louvre Story," for Jules Bricken Productions, \$25,000 plus a piece.

In addition, FA sold "The Perfect Set-Up," by Jack Sher, to Martin Melchner as a legit and it bows on Broadway this fall. If Melchner exercises an option for six rights, the price tag is \$400,000 plus a percentage.

FA execs say there has been an upsurge in sales the past six months, with far more deals made than normally, see in this indication of an upbeat in 'pix' production.

Gordean, commenting on MCA's talent agency folding last week as a result of U.S. Government antitrust action, said "we have not gone after MCA agents nor any of its clients. I'm not going after them anymore than a lawyer would chase after clients. We don't want to undignify the situation."

He expressed the opinion that 95% of MCA's top talent will wind up with agencies who repped them previously, and have now either formed their own agencies or joined others. FA, he emphasized, is not interested in any "mass onslaught" or "scrambling" after ex-MCA clients. Some of the former MCA clients may make no decision on a new agent for the time being, and may temporarily have their attorneys handle their business, he opined.

Generally, of course, other agencies will benefit from the MCA dissolution, Gordean remarked, and as for the abrupt end of MCA, he commented: "I never had any complaints about MCA. They were no better and no worse than others."

As for FA, Benjamin remarked that "with all the talk of gloom

and doom, we have practically all of our writers working—30-36 in movies," and there is so much activity along these lines a healthy upsurge in production of 'pix' is indicated, both execs opined. Gordean expressed the opinion the naming of Darryl F. Zanuck as proxy of 20th-Fox will inevitably help not only 20th but the industry, predicting various action and restoration of production at the Westwood lot as a result.

FA's presidency is vacant since the departure of Martin Jurov, who entered the production field in partnership with Blake Edwards, and the agency has no plans of filling that position. Charles K. Feldman is running the agency, with the assistance of Gordean and Benjamin, and no change in this setup is contemplated.

Gordean said "our strength has always been in the field of motion pictures. We have faith in the strength and vitality of the industry and with the inevitability of pay-tv the potential by way of grosses is fantastic, and could as an industry outcross any other industry in the world."

He said the reason FA has not gone after MCA clients is that "it has been the policy of the agency over the years to represent a select clientele and this is a policy we will continue to pursue." Gordean flatly denied that the agency is involved in any negotiations for an association with other companies, saving there had been a pitch to FA by Seven Arts but these discussions ended many months ago. FA is not planning or involved in merger talks or any other associations, he stressed.

Recent FA 'pix' deals include Elsa Martinelli, set in Seven Arts' "The Enchantress," starring Robert Mitchum; a four-pix deal for Howard Hawks with Paramount; a six-pix deal for John Wayne at Paramount; William Holden, Metro and Martin Ransohoff, "Americanization of Emily"; Susan Hayward, "Summer Flight," the Mirisch Co.; Henry Hathaway, "Of Human Bondage"; Angie Dickinson, "The Perfect Setup," Jack Sher.

## Ozoner's Got Big Screen, So That Means 2d Run

Atlanta, Aug. 7—William Wyler's "Ben-Hur" opened Thursday (2) at Thunderbolt Drive-In Theatre on Jonesboro Road. This 1,246 auto capacity open-airer opened last week with announced first-run film policy. Quick switch to second run is explained by fact that it is only drive-in hereabouts (perhaps in south) equipped with 70m projection equipment, so patrons can expect to see "big" pictures like "B-H" along with new product.

## Levien

Continued from page 3  
Levien continued. He said he is willing to help where he can and whatever proxy Darryl F. Zanuck asks him to do.

As proxy of Universal American Corp., Levien was accompanied by Harry E. Gould, chairman. He said his studio trek was not his direct reason for being in town four days, but since he was here on UAC biz, he thought it a good idea to get acquainted with studio head Peter G. Levathes "and see what is here. It's a very interesting lot," he added, emphasizing he was not looking over or checking up anything in an official capacity.

Levien said he started to get interested in 20th stock last February and March and accumulated 21,000 shares for himself. His brother and family own 10,000 shares and he also repped indie circuit operator Harry Brandt who, according to Levien, has nearly 90,000 shares.

Levien said he had talked to new chairman Spyros P. Skouras for a month before being elected to the board. Gould doesn't own any 20th shares.

Reason Brandt wasn't elected to the board, noted Levien, was an exhibit couldn't be named for post with a production company. Brandt, who has been quite ill, has been coming along nicely, stated his proxy holder.

UAC biz which brought two men here from east was board sessions of Paul Hardeman, Inc., 83% owned by UAC, and Livingston Rock & Gravel Co., second largest in the west.

## Past French Film Season Pointed Up Patronage Dip; Paris 1st Runs Climb

Paris, Aug. 7. The sad news in a resume of the past French film season, 1961-62, from last August to this month, is that attendance has continued to dip. But more Paris firstruns obtained better than 100,000 patrons than last year. This leaves some hope that worthwhile pix still get strong patronage. Paris firstruns usually echo overall biz.

Statistics show that 107 pic drew more than 50,000 people on their first-time-around runs in Paris. Two pix did over 500,000. Thirty-one of these were American, which is about par.

Although most of the money pix were in the commercial vein via specs, comedies and adventure films, a substantial number of more unusual pix also coined money which displayed more selectivity along with natural money-makers.

Among Yank big guns was "Guns of Navarone" (Colt) in first spot with 561,520 patrons. Other U.S. high grosses were "Spartacus" (U), "101 Dalmatians" (BV), "On the Double" (Par), "Breakfast at Tiffany's" (Par), "West Side Story" (UA) and "Phaedra" (CA) all in their first slots.

"Sergeants 3" (UA), "One-Eyed Jacks" (Par), "The Comancheros" (20th), "Lover Come Back" (U), "My Geisha" (Par), "Absent-Minded Professor" (BV), "The Hustler" (20th), "Gone With Wind" (MGM), "King of Kings" (MGM), "Last Sunset" (U), "Ocean's Eleven" (WB), "Buster Keaton's silent pic 'The General'" (Ladies Man) (Par), "Naked Edge" (UA) and "Swiss Family Robinson" (UA).

Leading French films were Robert Dhery's "La Belle Americaine" (Cont), "The Button War" about moppet warfare, "Money, Money, Money" (U), "La Fayette" (U), "Famous Loves" a sketch pic, "A Monkey in Winter" with Jean Gabin, another episodic one, "Seven Capital Sins" Brigitte Bardot's "A Very Private Affair" and Waver Francois Truffaut's "Jules and Jim" (Italo "Divorce Italian Style" is emerging the best grosser from that country).

About 368 new pix were shown this season.

## Unrest Still Sloughs Arg. Show Biz Albiet Some Yank Pix Click

Buenos Aires, July 31. Conditions are unsettled in an Argentina which has experienced two droughts in succession (one was just broken), has had political turmoil, and where the utmost is being done to restore finances disrupted by political squandering. Civil Services, Armed Forces, State pensioners and creditors have not been paid for several months, and unemployment is either a fact or threatens many enterprises.

All this hits show biz hard, though promoters find that anything really good meets with amazing response. But this makes it difficult to judge which films would become top boxoffice because so much depends on what coin is in circulation at the time of release or how the political weather-vane stood. Some U.S. pix have done surprisingly well.

UA's "West Side Story" has broken a prejudice against musicals, and has held at the Broadway on roadshow scale for over 12 weeks to date, though the 70c admission is rated quite high here.

"Four Horsemen of Apocalypse" (MGM) held five weeks at the Metro, "Children's Hour" (UA) played five weeks at the Gran Rex, day-date with the Gaumont. "Pocketful of Miracles" (UA) so far has run seven weeks at the moveover Biarritz.

"Lover Come Back" (U) has gone eight weeks at the Ambassador; thus far while the English comedy, "Carry On Teacher" went six weeks at the Iguazu. "El Cid" (AA) is now in its ninth session at the Luxor, and is one of the pictures for which advance booking is still a must. And despite the hard times, some native product has also done well.

## Singapore Censors Get Tougher With U.S. Pix; 'Satan,' 'Suzie' Banned

Singapore, July 31. "Satan Never Sleeps" (20th) has been banned by the Singapore Film Censor Board which keeps its eyes open for what it considers it must ban. If it doesn't use its big scissors clip-clip-clip, it puts a "No" chop on a Hollywood like it did "Satan" because it contained "undesirable political, religious and other sequences."

The conclusions reached by the five-man board does not stop the pic from playing at Cathay in Johore Bahru, 16 miles from this city. Even putting the words "Banned in Singapore" in ads for local dailies in Singapore, in ads for local dailies in Singapore, in ads for local dailies in Singapore.

Paranourts "Blood and Roses" also was banned by the censors but it was passed with cuts in Malaya by another film board. Singapore turn-down was because of "horror, vampirism and undesirable scenes." Another Par pic, "Hey, Let's Twist," was forbidden for Singapore because of "undesirable dances and song sequences."

Biggest Par production banned this year is "World of Suzie Wong." Par's Singapore manager, Roy McAree, has been fighting this censor gag but so far his persistent efforts have failed. It and when "Wong" is passed by the Malayan Film Censor Board in Kuala Lumpur, it naturally will have a long season at Johore Bahru where the Singapore film crowd can see it.

Last year several U.S. films were banned because of too much sex. But in 1962 the censors are looking more for political or religious angles.

## SPANISH ACTRESS BUYS S. A. SCHEDULE

Buenos Aires, July 31. Spanish actress Aurora Bautista, of "Joan the Mad" fame, is expected here about Aug. 10, to work in legit and on tele as well as make a film here under Luis Saslowsky's direction. In legit, she is due to play in Federico Garcia Lorca's "Yerma" and Ramon del Valle Incan's "Palabras Divinas" ("Divine Words") at the Grand Splendid Theatre, to be reconverted to legit after operating for some years as a cinema.

Next September, the Teatro de Ensayo (a Little Theatre outfit), set up under the auspices of the Chilean Catholic University, will visit Buenos Aires to present "The Flower Pergola," a musical comedy by Francisco Flores del Campo, and Isidora Aguirre, and "A Blind Man's Verses" by a young Chilean author, Alberto Heidemanns under Eugenio Dittborn's direction.

This winter there are 24 traditional theatres operating here and 14 "off Corrientes" or Little Theatres.

The Comedien des Champs Elysees, under Maurice Jacquemont, is due here in October to put on plays by Moliere, Claudel, Camus, Salacrou, and Ionesco; not only in Buenos Aires but also on a tour of the provinces, under French government auspices.

## Richard Fleischer To Direct Japan 'Zakary'

Rome, Aug. 7. Richard Fleischer will direct "Zakary" beginning in November for producer Dino DeLaurentis. Pic gets a Columbia release and will be shot in Japan in Technicolor.

Hideo Oguni, a Japanese screenwriter, has just completed a first treatment of story, which concerns British Intelligence activity in Britain during the last World War. Item marks second straight under the DeLaurentis banner for Fleischer, who recently shot "Barabbas" for the Rome-based filmmaker.

## 10 Years Sans Subsidy

Mexico City, July 31. Concert Ballet de Mexico company celebrates a decade of existence this year with a special repertory. Director is Felipe Segura.

Concert Ballet was founded by Segura and Sergio Unger. Letter is now abroad and was premier dancer of the defunct Monte Carlo Ballet.

Outstanding achievement of the company during ten years of existence it has never sought loans or official aid. Programs have always been staged with the company's own funds.

## France & Spain Set New Terms For Film Trade

Madrid, July 31. The new film agreement between Spain and France finally clears the way for minority Spanish participation in coproductions, with lowering of required minimum investment from 30 to 20% in projects budgeted at the peseta-French franc equivalent of over \$200,000. Modification is expected to stimulate ventures between the two countries.

In projects budgeted at under \$200,000, where the minimum Spanish investment is fixed at 30% of budget, the Spanish producer is now authorized to participate via financing only instead of the former arrangement requiring him to furnish his investment percentage in terms of cast, equipment, studio rental, etc.

On the distribution end both countries can export unlimited quantities of original-version production. The clause has little market significance at the moment, but marks another example of long-range tendency to curtail dubbing privileges for foreign film imports.

In terms of import quotas, both France and Spain have agreed to accept 30 dubbed films annually. Five of the total of 30 film imports will be allowed to enter in subtitled versions if the full quota of dubbed pix is not fulfilled.

Recently signed in Madrid by the Spanish Foreign Minister and the French Ambassador, the new agreement generally eliminates physical and psychological barriers to reinvigorated activity between the neighbor countries.

## Joe Fryd Lands Rights To Hlasko's New Novel

Rome, July 31. Rome producer Joseph Fryd has secured world film rights to a new novel by Marek Hlasko, whose "Eighth Day of the Week" was made into a film a few years ago.

Hlasko's new tome, titled "On the Day of his Death," is set in Israel, where the author spent some time recently. It has already been published in Germany, and Fry expects to bring out an Italo version shortly to be followed by an English adaptation.

## Sees Way to Aid Limping French Prods.

Signed by Embassy for All His Pix, Bokanowski Views Such Pacts Ideal for Frenchmen

Paris, July 31. Gilbert Bokanowski, who recently signed a deal with Joseph E. Levine's Embassy Pictures for world rights to all his pix, except for France, Belgium and Italy, feels this is the ideal thing for ailing French producers. Since no French pic can actually amortize itself in its home market, the long-desired depth penetration in Yank markets may be the saving thing in the crisis-ridden French film industry.

Bokanowski declares that his productions will remain completely French but take American tastes into account via such simple things as cutting down excess talk, a French fault, and sometimes keeping U.S. angles in mind for certain scenes.

He has transformed his company, Transworld Productions, into one

## Sweeping Spanish Communications Changes; Garcia Escudero Heads Pix

By HANK WERBA

Madrid, July 31.

## New Prod.-Distrib Link Between Britain, Canada Producing in Vancouver

London, July 31. A production-distribution link between Britain and Canada was revealed last week with the formation of the Anglo-Canadian Film Co., which, in association with British Lion, will release a program of four to six pictures a year, to be lensed in Vancouver, B.C.

Managing director of Anglo-Canadian is William V. Gell, and his codirectors are producer George H. Brown and lawyer G. I. Barty-King. The company will have Eastern Hemisphere rights to the output of the newly-built Hollyburn Studios, which are being operated by Commonwealth Film Productions, Ltd. President of the Canadian outfit is Oldrich Vaclavik. Western Hemisphere distribution will be through Intercontinental Pictures, Inc., of which Edmund Baumgarten of Los Angeles is prexy.

Output of the Hollyburn Studios will qualify for British quota, but will not rank for Eady Levy. First picture at the new studio is "The Sweet and the Bitter," starring Yoko Tani and Paul Richards, which started production a month ago. It is being produced and directed by James Clavell. Also on the slate are "Mirage Island," "High North" and "Windigo."

The new studios, which comprise three sound stages, a dubbing theatre, and administration block, are reported to have cost around \$2,000,000, and were financed entirely by British sources. Though the studio company does not have a shareholding in Anglo-Canadian, latter is regarded as a subsid of Commonwealth Film Productions. It is contemplated that at a later stage, coproductions will be mounted in Britain. Such pictures would, in all probability, qualify for Eady.

## FOURTH MEXICAN FEST AT ISRAEL CENTER

Mexico City, July 31. Israel Sports Center has set its fourth annual Film Festival for October celebration. Competition is limited exclusively to Mexican feature films which have been exhibited between Jan. 1 and Dec. 31 of 1961.

Coproductions are prohibited since the main aim of the fest is to pay tribute to Mexican motion pictures.

The Gold Menorah will be awarded to the best film, the best male and female stars; supporting players, juvenile and child leads, new discoveries of year, best photography, best settings, script, adaptation, and also to the producer doing the most to give a chance to young talent.

Ministry of Information & Tourism, with authority over motion pictures, television, radio, press and all forms of entertainment and other mass communications, was given a housecleaning last week. An entire new slate of top ministerial officeholders was sworn in for duty.

Sparking the drastic reshuffle was General Franco's recent appointment of Manuel Fraga Iribarne as the new Minister to replace long-term predecessor, Arias Salgado. The latter made his reputation through the years as a jealous sentinel of Spanish morals, advocating strict censorship. In a sense, he reflected the spirit of continued isolationism long past the hour of Spain's rapidly increasing alignment with the West and Europe's Common Market.

Fraga Iribarne takes over this sensitive responsibility at the age of 40. In addition to his political writings, the new minister has written such extensive studies as "Art in Society" and "The Press in Relation to the Political-Social Structure." He has participated as panel speaker on the sociology of Latin-American films at the Santa Marguerita Ligure Film Festival. He has also served as advisor to the government commission preparing the new press and information laws.

Less than a week after taking office he put in a new lineup. He named Pio Cabanias Gallas (age 38) as Undersecretary of Information and Tourism. Veteran newspaperman, Manuel Jimenez Quilez, was brought in as Director General for Press. Carlos Robles Piquer became Director General of Information. Succeeding the Duke of Luna was Antonio Garcia Rodriguez Acosta as Director General for Tourism. New Director General for Radio and Television is Roque Pro Alonso.

Biggest surprise was the substitution of Director General for Cinema and Theatre, Jesus Suevos, by Jose Marcia Garcia Escudero. As recently as last month, at a San Sebastian Film Festival press conference, Suevos outlined to Spanish and foreign film writers a comprehensive plan for revamping the entire government film aid structure. At that time, he impressed film scribes with his comprehensive grasp of the Spanish film industry trouble spots and his elaboration of remedies.

His successor, Garcia Escudero, was Director General for Cinema and Theatre in 1951; then he was president of the National Federation of Cine Clubs. He has a dozen published books to his credit, four on films. His most recent tome, "Cine Espanol," is a detailed critique of the entire film industry structure and outlook. There seems to be little doubt that the new Director General will embark on a vigorous program of reformation of government film aid, film industry perspective and, possibly, of censorship routines.

## COMMIE CHINA FILMS SINGAPORE B.O. HITS

Singapore, July 31. Motion pictures from Communist China are making hay while the sun is shining here. But this may not last. It won't continue after Singapore joins the Federation of Malaya (very anti-commie) and the Borneo Territories into a political whole called Malaysia. For then, Malaya will be the No. 1 power and it is now banning all pictures from mainland China, whatever the nature of the film.

So from behind the Bamboo Curtain, while there's still time, some better films are entering this former British colony. Communist China's films, unless they contain angles considered by the Film Censor Board to be "undesirable," can be shown here.

One Red pic showing here this month at Shaws' Capitol is "Romance From the Cloud," a Shing Shing (Shanghai) opera in Eastmancolor with Mandarin subtitles.

## International Sound Track

### London

Interior filming has been completed on Hal Chester's "Hide and Seek," and the unit now has four weeks of locations in London, Ascot, Cambridge, and Cornwall. Curt Jurgens, who stars with Ian Carmichael and Janet Munro, has rejoined the unit from Vienna, where he completed work on another film. Paul Gallico's "The Three Lives of Thomasina" is to be Walt Disney's next British subject, and filming is due to start in Scotland on Aug. 16, with Don Chaffey as director and Hugh Attwood as associate producer. "The Lion," Samuel G. Engel's production for 20th-Fox, which was filmed entirely on location in Kenya, had its world premiere at the Leicester Square Theatre on July 26. Pathe News releasing a Technicolor film of the Queen's art treasures, which were put on public view last week. On the day on which he was celebrating his 48th birthday Carl Foreman was making his directorial debut with "The Victors" at Shepperton Studios. He's also producing and author of the screenplay, Pic, which is for world release through Columbia, stars Vincent Edwards, George Hamilton, Christine Kaufman, Melina Mercouri, Jeanne Moreau, George Peppard, Romy Schneider, Rosanna Schiaffino, Eli Wallach, Michael Callan, Peter Fonda, Jim Mitchum and Tony Wallace. Charles H. Schneer has bought Surrey Smith's novel, "The Village that Wandered," as an upcoming American-British production for Columbia. "Term of Trial," a Romulus production directed by Peter Glenville, with Sir Laurence Olivier starred, is being picked as the British entry to the upcoming Venice Film Fest.

In its first 17 British playdates, Samuel Bronston's "El Cid" has grossed over \$1,000,000, according to Fred L. Thomas, managing director of Rank Film Distributors. The epic is still in six of its original situations, including the Metropole, Victoria, where it opened last December. These engagements exclude the 35mm releases, and apply only to theatres playing the widescreen version. The Victor Saville-Lan Dalrymple production, "Mix Me a Person," starring Anne Baxter, Adam Faith and Donald Sinden, preems at the Columbia Theatre tomorrow (Thurs.). It's a Wessex project, made in association with British Lion, and despite bad weather on location, was brought in ahead of schedule. Raymond Stross has started production at the Ardmore Studios, Dublin, on "The Very Edge," as a vehicle for his actress wife Anne Heywood. Novelist Elizabeth Jane Howard was commissioned to write the original, and Cyril Frankel, who also directs, worked with her on the screenplay. Richard Todd costars, and others in the cast include Jack Hedley, Nicole Maurey, Jeremy Brett, Barbara Mullen and Maurice Denham. Patrick McGeehan signed by Walt Disney to star in "The Three Lives of Thomasina," which starts rolling in Scotland this month. It's based on Paul Gallico's novel, and will be directed by Don Chaffey. Meantime, principal photography has been completed at Pinewood on Disney's latest British pic, "The Horse Without a Head," starring Jean-Pierre Aumont, Herbert Lom and Leo McKern. Chaffey is the director of that one, too. Hugh Attwood is associate producer on both films. "African Awakening," made by World Wide Pictures for Unilever, has been selected as the British entry for The Kalinga Prize. The UNESCO award, worth \$5600 in sterling, goes to the director of a feature or feature length documentary judged by an international jury to have contributed to public appreciation of an outstanding achievement. The winner will be announced in December. Dirk Bogarde and Mary Ure are the stars of Anglo-Amalgamated's "The Mind Benders," which Michael Relph and Basil Dearden are filming at Pinewood.

### Paris

Stuart Whitman, opposite Simone Signoret in "Today We Live," now shooting here, telling the press he was never a film extra and has never taken a role, even on tv, that did not interest him or, in his opinion, suit him. He points out it seems to have worked out for him. Whitman speaks English in "Today" in which he is a downed Yank aviator during the last war in occupied France helped by Miss Signoret. Yves Montand thinks his one-man show may be his Paris stint next March. He has decided that U.S. offers him little chance of desirable screen roles. He would like to do more theatre, doing Bertolt Brecht's "Galileo" in French interests him.

Jacques Tati expectedly beginning a new pic after three years of inactivity except for putting a new sound track on "Mr. Hulot's Holiday" and re-releasing it successfully. In keeping with the "film crisis," Syndicate of Film Technicians has addressed an open letter to newspapers reminding everybody that the jobs of 15,000 people can be at stake. They point out falling filmgoing, rising costs, lack of planning or international outlook, and lack of needed government aid and loans.

Brigitte Bardot purportedly to do her first big musical pic next season with Roger Vadim directing "Paris 1925." She did one other musical at the beginning of her career, "Miss Pigalle." Things are not easy for bit players these days so French thesp Jack Lenoir, who plays a small role of an American Indian in the currently shooting Yank pic "Paris When It Sizzles," Paris, is also doubling as a chauffeur for the production as well as translator, prop man and other functions. Lenoir also does video work and has worked on other Yank pic like "Trapeze" (U.S.), "The Longest Day" (20th) and others. He likes to work with Yanks who pay better and are more easygoing. Gilbert DeGoldschmidt starting his sketch pic "The Four Truths" linking local directors Rene Clair and Herve Bromberger, Hispano helmer Luis Berlanga and Italo filmmaker Alessandro Blasetti. Each do a La Fontaine fable with the animals converted to humans. Clair leads off this week in an episode starring Leslie Caron and Charles Aznavour. Audrey Hepburn's dog had a way of walking into shots of "Paris When It Sizzles." Paris Locked in her dressing room from now on.

### Rome

Around \$10,000,000 is the initial Titanus Film investment in its new Sicilian Studio. . . . scope of venture, says company proxy Goffredo Lombardo, is to "decentralize" the intense Italo production around Rome as well as to lower costs and take advantage of "ideal" climatic conditions. . . . Mel Ferrer to shoot pic in Italy in September. . . . Bob Aldrich's current "Whatever Happened to Baby Jane?" reaped a pubad bonanza thanks to front-paged still of stars Joan Crawford and Bette Davis watching Italo segment of Telstar relay program.

Lon Jones renewed as Dino DeLaurentiis international press topper for another year. . . . producer celebrating his 25th year in motion pictures. . . . Monica Vitti returns to television after a series of pic stints directed by Michaelangelo Antonioni. . . . slated to follow that with pic directed by Marco Ferreri; another by Jacques Demy, and, in early 1963, another for Antonioni.

Tass Agency reveals two Russo pic will unspool at Venice Feature Fest this fall: "Men and Beasts" and "The Youth of Ivan," respectively directed by Sergei Gerasimov and Andrei Tarkovski. . . . directors are expected to attend fest. . . . Michaelangelo Antonioni's next pic, to start this fall or winter, will be in color and features Monica Vitti, off-time Antonioni topline. . . . Venice Festival submission deadline for feature pic was extended through midnight of July 25, when acceptance committee began its pre-selection screenings for event starting Aug. 25. . . . list of pic accepted for competition will be announced Aug. 1st. . . . Ressano Brazzi honored with Gold Medal for "life dedicated to cinema" by Italian Trade Press at Rome ceremony. . . . similar awards also went to Lee Kamern, Deap-USA general manager, and to

Vieri Niccoli, Paramount's Italo press chief. . . . Gina Lollobrigida and Jayne Mansfield are last-minute additions to Taormina Festival guest list.

### Berlin

On the occasion of his 70th birthday, Harry Piel, former daredevil German screen-hero sometimes likened to Fairbanks, was honored via the reissue of his 100th film, "Artists" (1935). Erich Koenig's Berliner Filmclub, Piel, whose career spanned nearly 40 years, made 107 films all told. . . . Ingmar Bergman's "Through a Glass, Darkly," which ran during Berlin Film Festival (out of competition), now at Atelier am Zoo Pic, which has drawn superlative press acclaim here, has been declared particularly worthy by W-German film classification board which means considerable tax relief. . . . "The Bread of Former Years," Germany's entry at last Cannes Film Festival, now running at Cinema Paris. Critics ranging from meagre and mediocre to poor. . . . Walter Wood completed his Robert Siodmak-directed Don Murray-Christine Kaufmann starrer, "Tunnel 28." Pic is to have its preem sometime in fall, probably in two U.S. cities and Berlin at the same time. . . . Report from Paris indicates that Marlene Dietrich would appear in a German film; if script and role would suit her: Her last German pic dates back more than three decades, it was "Blue Angel".

Helmut Ashley's "Murder Game" and Otto Dornick's "Without Date" rep. Germany at Locarno (July 18-29) Film Festival. . . . Remarkably good reviews went here to the Swedish film, "Aenglar, finns dom?" (Angels—Are There Any?), to which at first no local critic had paid special interest. . . . The Cinemiracle feature, "Windjammer," is now running again at Sportpalast. . . . Europa, distributing "Lolita," reports that 15-year-old Sue Lyon was interviewed by 117 journalists, 18 radio and tv reporters and about 160 photographers during her recent eight-day ballyhoo tour. . . . "Woman's Doctor Sibelius" (Gloria) is now running in numerous German cities. It's another German film that stars former Tarzan, Lex Barker. . . . Within 17 years, Berlin's Artur Brauner (CCC) has produced 129 features including three not yet released and five films currently in production. Brauner may be Europe's most numerically active film producer. . . . Berlin's Kurt Ulrich is, with 78 films, Germany's second busiest producer followed by Hamburg's Walter Koppel (Real) with 60 films. . . . Paul Hubschmid (now Paul Christian in Hollywood) observed his 45th birthday. Now Professor Higgins in the local "My Fair Lady".

The once powerful German UFA producing company is dead but the UFA calendar is still very much alive. As in previous years, the new one (for 1963 now) was issued in June during the Berlin Film Festival days. It's again a neatly done job, this time with Germany's (singing and filming) teenage idol, Heidi Brühl, on the cover. Calendar contains 53 pictures (13 in color) of mostly German film stars. Lineup of foreign stars includes eight French and three of Italian origin while Hollywood is repped by three (Doris Day, Shirley MacLaine and Rock Hudson). There is a biography of each star on the reverse side of the various pictures. Published by Verlag Universum Film AG, calendar costs \$1. Rudy Reinhard is creator and editor of this.

### Tokyo

It is now apparent that U.S. filmieries will solve their pressing union problems individually rather than collectively. UA is close to accord with its union and some of the other Yank companies are awaiting work from New York after submitting demands of their respective unions. Problems became clear this spring when employees of the U.S. companies first formed unions in their Osaka branches. These soon spread to all five Japan branches of the companies after which negotiations were launched. . . . It's now official that Theatre Tokyo will be converted to a Cinerama house; re-opening Nov. 1 with "How the West Was Won". . . . Irving M. Levin, director of San Francisco (est. visited Japanese companies inviting entries. . . . "101 Dalmations" (RKO-Disney) opened strong with school holiday season. . . . Flat sales of Japanese exports during first half of year totalled \$954,551 with Formosa, Okinawa, U.S. and Thailand biggest buyers. . . . Of 199 domestic pics produced this year through June, 105 were in color. . . . Double-feature of "Too Hot to Handle" (RKO-BCFC) and "French Peep Show" both in general release. . . . Japan majors plan expansion of SEASIAN markets by building theatres in Hong Kong, Indonesia, the Philippines, Malaya and Thailand. . . . Nikkatsu, of Nippon's Big Five, celebrates 50th anni this fall. . . . Toho now prepping products for 30th anni releases. . . . U.S. majors rejected exhibs' request that distributors bear cost of publicity material and shipping of film. . . . Mitsukoshi Dept. Store will hold foreign film exhibition in September. . . . Dust will be thick at Hibya Theatre, this city's second best house, in upcoming months, with "Man Who Shot Liberty Bells" (Paris) and "Duel in the Sun" (Herald) following "She Wore a Yellow Ribbon" (Elmer). . . . "Grapes of Wrath" to be released here for first time, received "special recommendation" by Excellent Film Appreciation Committee, comprised of leading film critics and culture figure. . . . Judgment at Nuremberg" (UA) is only other film to be so chosen this year. . . . Japan's Motion Picture Code of Ethics Comm'nish has asked local producers to cool off sexy scenes. . . . Daniel rejected Columbia's bid for co-production of "Flowers of Hiroshima" which John Frankenheimer would direct. . . . UA expected to close deal for global rights to Daij's "Life of Buddha." Pact would exempt territories, such as Italy and Spain, were right have already been sold. Picture made last year, was Japan's first in 70m, remains the most expensive at about \$1,500,000 and was easily all-time domestic hit. . . . Yul Brynner returned from Paris to join Richard Widmark, Harold Hecht and Michael Anderson, already here for UA-Daizel co-production of "Flight From Ashiya" with George Chakiris, Suzy Parker and Shirley Knight expected later. Starting date has been pushed back to around Aug. 20 because of delay in obtaining Air Force cooperation.

### Mexico City

Producer Francisco del Villar, back from the Berlin Festival, where he entered his "The Weaver of Miracles," said his picture was a "white pigeon" compared with European entries heavy on sexual themes. Only way to gain a prize is to feature sex and violence, del Villar said. . . . Despite foreign reports that Vittorio de Sica has received carte blanche to shoot "The Children of Sanchez" in Mexico without censorship difficulties, Carmen Baez of the Film Bureau vehemently stressed picture can only be made here if script undergoes "drastic revisions". The late Jorge Ferreris also censured original script. Miss Baez said, and this caused de Sica to leave the country in a huff during the last World Review of Film Festivals. . . . Only way American distributors handling French product may be able to continue in the Mexican market is to guarantee exploitation of a Mexican film in France. Mexican-French film pact coming to head in Film Bureau negotiations with Fourre-Cormery and Francia Films calls for a 24 picture quota with latter distributorship handling all of this. . . . "Spartacus" chalked up \$104,000 U.S. at 1,900 seat Diana Theatre in six weeks of exhibition with this indicating virtually capacity sell-out for each performance at the specially authorized boxoffice admission of 64c. . . . Dawson Bray and Mexican producer Jose Luis Bueno have agreed on an amicable parting of their coproduction deal, with former preferring to bypass "uncertainties" in Mexico to make pictures in Spain, and probably to be near Aurora Bautista, Spanish actress he plans to wed. . . . Hollywood plans at least three epics in Mexico, including the delayed film bio of Montezuma by Kirk Douglas, a bio on Hernan Cortez and another Conquest of Mexico film; all three will use Gran Tenochtitlan (name of Aztec capital now Mexico City) reproduction sets, with these probably to be constructed in Durango, state favored in the past by American producers. . . . Cantinflas (Mario Moreno) has offered 25,000 square yards of land near the Churubusco Country Club to less fortunate performers with land sold for \$2 dollars a square yard. National Assn. of Actors is seeking banking credits to construct low priced housing for its members whose earnings are in low brackets.

## With New Nancy Kwan Pic Started, Seven Arts Has Three Rolling in Brit.

London, Aug. 7.

When "Tamahine," starring Nancy Kwan, and directed by Philip Leacock, starts rolling today (Tues.) at Associated British studios at Elstree, Seven Arts Production will have three major features filming in Britain. The other two are "Sammy Goes South," with Edward G. Robinson, and "The Small, Sad World of Sammy Lee," starring Anthony Newley, both at Shepperton.

Ray Stark, Seven Arts' senior vicepres in charge of production, said that within the next few months about six more subjects will be readied with others to come. Ready for announcement are "Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb," to star Peter Sellers and to be directed by Stanley Kubrick; Tennessee Williams' "Night of the Iguana," Brendan Behan's "The Hostage," "The Streetwalker" directed by Richard Brooks and Laurence Harvey in "Of Human Bondage".

Also planned are "Kowloon," "A Candle for St. Jude," again with Miss Kwan; "The Wild Affair," to be produced by John Woolf; "Other Side of the Mountain," from a John Patrick screenplay, "Assault on the Queen," which Mel Ferrer will produce, and "Lonely Passion of Miss Judith Hearne," starring Katharine Hepburn. It being the first of three that John Huston will direct for Seven Arts.

It has taken Seven Arts only 18 months to become one of the most active production setups in Britain. It started with some 30 pic made in association with Hammer Films. Other major Seven Arts films made here are "The World of Suzie Wong," "Roman Spring of Mrs. Stone," "Lolita," "The Main Attraction" and "Loneliness of the Long-Distance Runner." In addition to its British activity, Seven Arts is also busy in Mexico, Paris and Rome as well as in Hollywood.

## U's Japanese Biz Up 103%

Tokyo, July 31.

Universal biz was up 103% to \$1,095,000 for the 35-week period from Oct. 1 through June 23, as compared with same period a year ago, according to Alvin I. Cassel, U.S. Far East manager. Figures include returns on "Spartacus," which is given separate accounting. Top earners for the half period have been "Last Sunset" and "Come September."

## Bernard Smith

Continued from page 3

added: He said the credit determination was made by the Writers Guild of America on the basis of the amount of writing contributed by each man. Smith explained that there was complete harmony between Webb and Gay and added he was certain it would please Webb to have Gay's contribution recognized "even though he did not write enough material according to the Guild's analysis of the script) to warrant screen credit."

Gay isn't alone, however, for Richard Thorpe who directed some of the picture's transitional historical sequence also is not of his own volition taking credit. The three directors of record are Henry Hathaway (sequences one, two and five) John Ford (Civil War episode) and George Marshall (coming of the railroad west and buffalo stampede).

Actual filming didn't begin until May 28, 1961, approximately one year after work was started on the story, developing from scratch. Locations included Puduach, Kentucky; Eugene and Grants, Oregon; Lone Pine, Bishop, Simi and Scottia, California; Rapid City, South Dakota; Montrose, Durango and Silverton, Colorado; Oatman, Perkinsville, Superior and Canyon de Chelly, Arizona, and Monument Valley in Utah.

At one time or another "West" employed 12,800 extra and bit players; 350 Indians and 275 wranglers as well as using 875 horses, 160 mules; 50 oxen and 1,200 buffalo. There were 125 vehicles of various shapes and sizes in the wagon trains of pioneer settlers.



## Berne Subsidy Promised Locarno

Locarno, Aug. 7.

At the prize-awarding ceremonies of the 15th annual Locarno Film Festival (July 29) the Swiss Federal government revealed it would hereafter give the festival funds. Heretofore Locarno had subsidy only from its own canton.

However, the Berne reichid Locarno this year for presenting such downbeat and morbid fare. How about a little joie de vivre, he asked?

## YODELS FROM LOCARNO

Locarno, Aug. 7.

Agent George Marion of Paris, who has a summer home nearby, among the most vociferous in echoing the Locarno Festival management's pique against the snubbing of this event by American industry, trade associations and State Dept. Says he's writing "mad letters" all over. . . . Robert Siodmak came here after finishing "Tunnel 28" for Metro. His brother, Curt, the screenwriter, also showed.

Tim Whelan Jr. and Wesley Ruggles Jr. may regret having given in and sent their indie pic "Out of the Tiger's Mouth" to Berlin instead of Locarno. This fest invited it first but it was given to Berlin when the fest asked for it. Shown there the last day it lost out on publicity, and not winning a prize, also lost out on most counts. Here it might have topped the \$1,200 prize for the best first pic. . . . The morning retrospective showings of the films of the French filmmaker Jean Vigo and the homage paid to the 10-person King-Vidor via selection of his early silent and sound films were well-attended. The late Vigo only made two features and two documentaries before passing away at an early age in '39, but they have become classics for their fervent poetics and filmic knowhow. Vidor's "Hallelujah," "The Big Parade," "The Crowd," "Our Daily Bread," "Duel in the Sun," "Man Without a Star" and "Solomon and Sheba" were among his films shown. . . . German pic based on the life of the Swiss founder of the Red Cross being mulled to honor his centenary. Henri Dunand was the man. The top femme role will be played by Swiss star Maria Schell.

Vidor, incidentally, ankled the showing, during the retrospective of his work, of "Three Smart Fools" made in 1923. He is honored by the affair and thinks film archives can save important films that may be lost to the world. But this early pic of his, while he was learning the biz, is not that important he feels. However this simple, innocent tale of three rich old men and an orphan they befriended was well received by film buffs and already gave a good inkling of what was to come later in Vidor's work. . . . French jurist Pierre Prevert remembered that when he was a projectionist in his youth he projected this pic. Prevert is a noted French filmmaker. . . . John Saxon arrived for the showing of the Yank entry "War Hunt," U.S. in which he stars. He was learning Italian in preparation for a Russo-Italo coproduction on the German-Italo invasion of Russia during the last war. However the pic has been called off. "Hunt" was well received and Saxon pointed out it was a success in Italy and had been made in 15 days. Saxon met the press before winging out.

Margot Klausner, who built the first film studio in Israel in '49, visited here with a pic she produced "Sinaia." She points out it cost \$70,000 but has almost gotten its cost back in foreign sales. She is building another sound stage in her studio and planning a third. A recent film victory in getting the government to kick back some of the money it collects on its 10% tax on admission prices to aid local production. It may mean real growth of an Israeli film industry, she opines. About \$150,000 is now earmarked for new films and six were made this year with probably 10 due the next one. Miss Klausner also takes exception to a VARIETY story recently quoting a Yank Ed Leftwich as getting a government loan there to build a big studio and start an industry. She says the loan was promised but then denied and she has been making pic there as well as running a studio for many years now. Her next project is a filming of Yael Dayan's book "New Face in the Mirror," about femme soldiers there, as well as an international sketch pic on love in various countries. Her production company is well named, Co-Production Ltd. . . . Russo director Mikhail Schweitzer and actress Tamara Semina present here as well as two Czech directors, Karel Zeman and Frantisek Vlcek, plus star Jana Brejchova. Poles were content to send a lot of vodka for an afternoon party.

Paulette Goddard and Erich Maria Remarque attended the showing of the Austrian entry "Lulu." This rather elegant but overdone drama about a nympho's rise and fall got some boos and had star Nadja Tiller exiting the fest theatre in a huff. . . . Arthur Watkins of the British Film Producers Assn. showed as did delegations from Germany, Italy and France. . . . United Artists rep Ernest Goldschmidt always wisely gives the fest offbeaters. In '38 he resurrected Stanley Kubrick's '34 pic "Killer's Kiss" which walked off with the Grand Prix that year. He says that the Swiss mart is not that small and "Ben-Hur" (MG) has taken \$750,000 producer's share and "Around the World in 80 Days" (UA) about \$250,000. . . . Attendance was generally good at night in the big open air theatre, seating about 2,000, but the double feature of "Lulu" and the Italo "Roaring Years" drew the biggest crowd. . . . Robert Siodmak expects to have his luxury hotel finished here in three years. He says the local campaign to keep this land unbuilt on has petered out. . . . Nearby Ascona is where the fest regulars go for nite life with Swiss director Roger Well's Ascona Club, a discotheque for twisting, the top spot.

## CHEVALIER ON 6-WEEK TOUR OPENING AUG. 29

Rome, July 31.

Maurice Chevalier begins a six-week tour of the U. S. on Aug. 29 when he skies to Los Angeles to open a string of one-man shows at the Greek Theatre. Chevalier, currently on a month's vacation following his starring stint here in "Panic Button" (Warners-Seven Arts), follows with a week at the Seattle Fair, one in San Francisco, and another in Chicago's Orchestra Hall. Dates in Washington, Boston, Philadelphia follow, with the tour winding in Toronto.

Busy thespian then returns to France to lense some U. S. and French tele pic, followed by work on a French feature pic. In 1963, he so far has skedded a stint in a Walt Disney pic which will probably be shot in France with Hayley Mills as costar.

## TRIES TO BEAT CRUX PANS

Europa Distrib Uses Man With Mike Gimmick

Nuremberg, July 31.

Europa Film Distributors of Germany has come up with an unusual gimmick here to try to eradicate the effects of bad reviews given the new Helmut Kautner film, "Die Role" (The Red-head). Pic is a German attempt at an offbeat, experimental production, which had its world preem at the recent Berlin Film Fest, and has since been panned by the press.

But now in theatres here in Berlin and Duesseldorf where the film is playing, a man with a mike wanders through the crowd in the foyer at the end of each performance. He stops individuals to ask how they liked the film. If the answer is positive, he records their comments, and a stand-by photographer also takes the pictures of those who okay the film.

## 'SPARTACUS' AND 'PROF.' LEADERS IN MEX CITY

Mexico City, July 31.

Fred MacMurray's "Absent Minded Professor" (BV) at the Variedades is running neck and neck with "Spartacus" at the Diana in the local boxoffice sweepstakes. Entering the fourth week, "Professor" is doing a hefty \$13,200 gross. "Spartacus" is chalking up \$12,700 in its eighth session. "Four Horsemen" (MGM), newcomer at the International and Continental theatres, hit over \$16,000 in the first five days of its run. "Splendor in Grass" (WB), completing its seventh week at the Latino, is still doing \$11,000.

## Mex Indie Exhibit Group Starts Co-Prod. Sked

Mexico City, July 31.

National Assn. of Independent Exhibitors has started the ball rolling in the matter of Hollywood coproductions. According to Juan F. Lance and Blas Lopez Fandos, top executives, the association has signed a pact calling for the production of 48 pictures within the next three years.

This figure is open to question since confirmation cannot be obtained from Steven Bennett and Joe Carlyle, American signatories. It probably will wind up 16 to 18 productions within the 36-month period.

Lance insists that the annual production rate will be 16, with Mexican technical and talent personnel making up 80% of shooting units. Scripts will be by Hollywood writers, with concentration on costers and adventure thrillers.

With a budget of \$160,000 per picture, plan is to use location shots, chief. Films will be in English and Spanish versions.

Distribution reportedly will be through national and foreign firms. Roberto Gavaldon, Ismael Rodriguez and Mauricio de la Serna are slated to direct some of the pictures, with first one planned to roll this September.

## Bits of London

London, Aug. 7.

Marcel Marceau is to be presented by Michael Dorfman for a limited engagement at the Piccadilly starting Aug. 13.

Michael Codron has bought a new play by James Saunders, called "Next Time I'll Sing to You," due for production at the Arts in the fall.

## Inside Stuff—International

Despite an elaborate aid setup, Italian production of children's features is languishing. Several local observers have voiced cries of alarm, especially following the news that Italian entries had drawn a complete blank at the recently-ended Venice Fest of Children's Films while Russia, Czechoslovakia, USA, Britain, Roumania, and Poland shared 19 awards; and a more recent court verdict which invalidated a government decision to deny aid qualification to two such pix: "Pupo K.O." and "Sentieri D'Amore" (Paths of Love).

One local report notes that despite the aid legislation, which allows a 40% admission tax rebate and awards totaling \$150,000 per year to producers of the specialized fare for "under sixteeners," only 43 such pix were produced between 1957 and 1961, and very few of them if any came out on top, financially.

Exhibit resistance and inevitably high costs are credited with causing situation, together with speculating fly-by-night producers drawn to mopet pic sector only by lure of prize money involved. In fact, few if any of the top Italo production firms have come up with an "under 16" item.

W-Berlin's cultural authorities have finally acquired the substantial private film archives (1896-1930) of Gerhard Lamprecht (in which the Paris Cinematheque and several West German institutions were interested) and the late Hans Fidelius, both of Berlin. Lamprecht, German film pioneer and former pic director, has been made head of the new Berlin film library. The W-Berlin Senate made 400,000 D-Marks (\$100,000) available for the purchase of the archives and various historical collections. According to Lamprecht, the Berlin film library is to include everything from script to technical things. Also intends to have copies made of any film that's now available only via one print for the loss of the original would be too heavy.

According to German screen and stage actress, Maly Delschaft, who has 38 East German DEFA features and substantial stage appearances in East Berlin to her credit: "It's, at least in one respect, better working over there; the actors are given more leisure. When we were shooting a film, it could take months, in the case of 'Women's Fate' even one year. In West Germany, a film has generally to be completed within four weeks, sometimes not even that. Same difference with regard to East Berlin theatres: we were given at least rehearsing time of eight weeks. In West Berlin, the general schedule is four weeks. Of course, one cannot and should never forget that the entire film and stage business is in state hands. They haven't got those financial worries over there."

## Spain's Exhibs Yearn American

Also Ask New Film Administrator to Uniform And Lower Onerous B.O. Taxes

## German Ministry May Sponsor World Preem For Metro's 'Tunnel'

Berlin, July 31.

"Never since 'All Quiet On the Western Front' have I seen a film with such an emotional impact," said Ernst Lemmer, Federal minister for all-German questions, with reference to the U. S. film, "Tunnel 28", which Metro is to release. Lemmer had invited producer Walter Wood to Bonn to screen a rough cut of his film before 25 people of his (Lemmer's) ministry.

Lemmer said this of the pic: "The film is a miracle. It captures precisely the very essence of the problem of the Berlin wall in emotional terms." People of his ministry undoubtedly were sort of apprehensive before seeing the film. They had been wondering what an American producer would and could do with a plot that requires a great deal of political and human knowledge of a German problem.

After the screening, the reaction was such that Lemmer suggested the world preem of the film, which he termed "a historical sociological document," be held at West Berlin's Congress Hall. He added that his ministry may sponsor the entire affair.

According to Wood, the earliest date for the local world preem would be in October. Film has been made in English only. The German players will now dub their English voices (with an intentionally strong German accent) into German. "Tunnel 28" stars American Don Murray and German Christine Kaufmann. With the exception of Werner Klemperer, remainder of the cast is composed of Germans.

## Struck Studio Shut

Bombay, July 31.

Vijaye-Vauhini Studios, largest studio in the East with three sound stages and up-to-date laboratory, and employing 600, closed down as a sequel to workers staying away from work. Reason for the strike is retrenchment orders served on 160 workers brought about by a drop in production. This slump was caused by raw stock restrictions.

Workers contend that the studio could operate on its present basis. Nagi Reddy, owner of the studio, who is noted for his relations with workers, finds it hard to understand why the workmen walked out.

Madrid, July 31. Spanish Exhibitors Assn. led by Vicente Guilló, paid a courtesy call on the new Minister of Information and, at the same time, asked for redress on three major problems which have long afflicted film exhibitors in Spain. Delegation asked, recently - appointed Fraga Iribarne to unify and lower multiple taxes that are estimated currently to absorb 30 of every 100 pesetas brought in at the box-office. Secondly, they asked the Minister to use his good offices in getting the Minister of Interior to unfreeze boxoffice price scales.

Finally, they asked for ministerial and subordinate approval by the new Director General for Cinema for a proposal to increase the annual import quota of American pix from 88 to 120.

Exhibs lost no time in pleading their case before the highest entertainment authority in the government, claiming that they have been frustrated for years in achieving what they consider to be modest aims.

## Despite Censors, German Pix Biz Grows in Italy

Frankfurt, July 31.

German film execs, worried about the anti-German themes being used by the Italian film industry, have reason to gloat on the other side. West German films in Italy are doing better than ever.

"Der letzte Zeuge" (The last Witness), which opened at a first-run in Rome several months ago, ran 34 days at the same cinema. A couple of other films, "Die toten Augen von London" (The Dead Eyes from London) and "Im Stahl-netz des Dr. Mabuse" (In a Steel Trap of Dr. Mabuse) also proved to be big draws in the key cities of Italy.

"Das schwarze Schaf" (The Black Sheep) has opened to rave reviews in several keys. A couple of films, "Wir Wunderkinder" (We Remarkable Children) and "Das Leben von Adolf Hitler" (The Life of Adolf Hitler) are synchronized but have not been released in Rome.

The Germans, of course, are still smarting from the recent censor ban slapped on an award-winning German film, "Das Wunder des Malachias" (The Wonder of Malachias). This pic, based on the bestseller by Bruce Marshall, concerns a modern-day miracle, and how the people react to it. The film, a prize-winner in Germany, was also a candidate for the International Catholic Film Prize in Brussels. But it was turned down by Italian censors under an old rule which dates back to 1927.

The new Italian censorship code, which came into being on last June 1 has been rather strict, too, with an initial turndown on the French film "Jim and Jules." But the Germans are especially upset at the ban on "Malachias," which cost about \$1,000,000 to make and ranks as the most expensive post-war German production. They feel that the rejection for this film was unfair, since no definite reasons were given for the veto. Also, since the Italians themselves are very broadminded on their film themes, including "La Dolce Vita" and a new religious comedy about the monks and the Mafia.

## ADVENTUROUS SHOWGOING

6,250 Germans Airlifted To 'My Fair Lady' In Berlin

Berlin, July 31.

According to West Berlin statistics, about 6,250 West Germans have come here since the introduction of the "My Fair Lady" airlift some six months ago, to see the Berlin production of this musical.

The local Hilton hotel, where registered over 10,000 night rentals (some patrons stay more than one night).

## Jacqueline Babbins' Lament on TV Writers: 'They've Reached Silence'

Have the creative powers of television's best writers dried up in the video wasteland?

Producer Jacqueline Babbins of Directors Co., which is committed for seven original TV dramas for the DuPont "Show of the Week" this season, says the biggest disappointment in launching the project has been with the well known video scribes—"They have reached silence."

Since the word on the seven originals went out this spring, Miss Babbins (who moved to Directors Co. after eight years with Talent Associates) says she and bosses Fielder Cook and Franklin Schaffner have talked to between 60 and 70 writers—the good, not so good and six or seven new to tv.

The w.k. scripter who built a reputation in live tv drama, says Miss Babbins, have reacted in three ways to the request for "ideas, new ideas, exciting, original ideas." The request has been met with dead silence, or a quick admission that they haven't had an original idea in years, or the idea put forward turns out to be "exaggerated soap opera."

It's the producer's feeling that the medium's real pros have become so accustomed to format writing and the built-in taboos that they can no longer think originally—"In essence, it's been disappointing to find out these writers have so little to say."

Out of the seven, Directors Co. has so far found three projects that have cleared with sponsor DuPont, an allegory by Roger O. Hiron, a "kook" western by Sidney Carroll and a love story by Michael Dyne.

The producers are still hoping to come up with something exciting from a new tv writer or two. Of the half dozen non-ty types approached, one is a cartoonist, others are playwrights and novelists.

DuPont's last whirl at original, live (on tape) tv drama was Horton Foote's, "Night of the Storm," which was subjected to innumerable changes (locale, race of characters etc.) at the hands of bankroller and agency BBDO before airing. Although agency and client overseers are apparently still much in evidence, everything is reportedly running smoothly as number one heads into initial production this week.

## British Com'l TV's June Billings Dip

London, Aug. 7. Summer ad doldrums hit the commercial tv contractors in June when billings dropped from May's total of \$24,273,200 to \$20,367,200, according to Media Records, independent measuring source. Of the latter total, the government took \$2,018,800 in excise duty, worked out at 11% per station.

Associated Television headed the list of majors for the month with a total of \$3,729,600 from its Midlands and London operation. Associated - Rediffusion, which transmits to London Monday-to-Friday, earned \$3,421,600 with Granada-TV, of the Nait, coining \$3,351,600. Weekend-only contractor, ABC-TV, pulled in \$2,724,400 for the month.

Nine regional stations cut the cake this: Scottish-TV (\$1,078,000); TV Wales & West (\$938,000); Southern-TV (\$1,038,800); Tyne Tees TV (\$761,600); Anglia-TV (\$492,800); Ulster-TV (\$254,800); Westward-TV (\$291,200); Border-TV (\$106,400) and Grampian-TV (\$159,600).

After tax the 13 commercial tv stations picked up a collective total of \$18,348,400.

## Thurston's Aloha Exit

Honolulu, Aug. 7. Lorrin P. Thurston's services as radio-tv consultant for the Honolulu Advertiser have been terminated by the company's directors. Thurston had been retained at \$20,000 a year following his retirement as president last year.

Company-owned home Thurston has been living in for several years will be sold, the directors also decided.

## Is Everybody Happy?

Daytime network tv for the fourth quarter, which starts in September, is so bright that the gag around CBS-TV is that "we're sold out over the 100% mark."

Joe Curl, daytime sales director who recently was given his v.p. stripes, points to the upbeat in the web's morning minute plan, which heretofore had lagged behind in daytime selling. For the months of October and November, the 10 a.m. to noon bloc is sold out.

## 16mm Camera Now Indispensable On TV Documentary

The 16mm camera, once a plaything for amateurs, has now become an indispensable tool to the professional documentary makers in television. Increasingly, the small-gauge cameras are being exploited for its capability of recording a scene with an immediacy which the bulkier 35mm equipment makes impossible, according to Dan Klugherz, film director who just arrived back in the U.S. after completing two assignments for the CBS-TV "Twentieth Century" series next season.

In Italy, where Klugherz directed a report on that country's booming economy, the 16mm equipment, in the hands of CBS cameraman Joe Fellatta, was perfectly attuned to the tempo of the material. The shooting, mainly in Milan, was done outdoors in the swirl of the city's life in which the miniature cameras passed inconspicuously. "The 16mm camera," Klugherz said, "permitted us to feel our way through the reality of life in Italy and to capture the here-and-now quality which frequently eludes us when we use the elaborate setups required by 35mm cameras."

Klugherz, however, said no single approach is sufficient to encompass the documentary range. In Sweden, Klugherz worked on a biographical-type study of Dag Hammarskjöld, interviewing various people who knew the late UN general secretary. For this type of show, the 35mm camera, in the hands of Gerald Moore, not only corresponded to the more formal nature of the material but to the temper of the Swedish people themselves.

## 7-Year-Old Boy's Suicide Touches Off Argentine TV's Non-Violence Crusade

By NID EMBER

Buenos Aires, Aug. 7. Attention recently focused adversely on Argentina's growing tv network, when a seven-year-old boy, so impressed with a hanging viewed on a tv western, and prevented by his parents from testing whether he could hang himself with a belt, withdrew to an inner room where he successfully carried out the macabre feat. Protests poured in from Leagues of all kinds: League of Family Mothers, League of Family Fathers, Mothers' Family Movement, Confederation of PTA Associations, etc., all clamoring for tighter video program regulation, particularly elimination of "scenes of violence." This merely added fuel to a fire which demands more live and less foreign taped or screen programs, particularly foreign or foreign-dubbed vidfilms.

The "clean-up TV" campaign had further support through several incidents tending to show that tv workers are, or associate with, drug addicts. Call girls found in police raids on premises used for "vice orgies" turned out to be occasional tv players, with consequent unfavorable publicity for the medium.

The change of Government last March led to further postponement of tenders to allocate provincial tv channels, or to disperse ex-dictator Peron's radio empire. Frontizid had shown reluctance to break this up until the March 18 elections were called for. Finally tenders were called for allocation of channels in provincial locations. Guarantee deposits on the bids were even set up. The present government is doubtful of the bonafides of such bids so returned the deposits and tenders will be renewed. The previous government was known to have straw men in most tv channels, who guided news and political time-slots their way. Frontizid and his communications minister Miguel Mugica believed there should be a difference between press and radio freedom. Newspapers, they held, were entitled to say what they pleased as belonging to their publishers, the airwaves are merely loaned to licensees by the State, therefore the same independence can't be claimed.

In the last stages of his administration Frontizid had become very conscious of the power of tv and instituted what he termed "dialogs with the people." This term was much disputed by the press, as it was alleged a one-sided talk is no "dialog." During these chats

## Higgins' Revue Stint, Then Sabbatical While He Gets a Ph.D. at UCLA

Hollywood, Aug. 7.

Roy Huggins, former 20th-Fox TV production chief, has joined Revue Studios as a general consultant on its various vidpix series, serving until the end of August. Huggins had been offered a contract deal to head up his own company at Revue, but informed the studio he wasn't available after August, so the company signed him to the short-term deal instead.

Huggins confirmed his joining Revue, and explained why he mixed a longterm deal.

He is taking a leave of absence from the film industry for a year or two, having been accepted as a candidate for a Ph.D. Degree in political theory at UCLA. He was one of two such candidates of 14 accepted.

"I had completed most of the academic work for a doctor's degree when Pearl Harbor interrupted. Those poster and radio announcements about not being a 'dropout' finally got to me," he said. Huggins taught political theory at UCLA in 1941, and will again teach it there in January, while studying for his degree.

Last season, Huggins, who exited the production chief post at 20th to form his own indie with that company, produced "Bus Stop."

## 'Kelly-san' As 2d Japan-Made U.S. TV Series

Tokyo, Aug. 7.

Peer Oppenheimer, w.k. for his "Here's Hollywood" daily NBC-TV interview shows, disclosed plans for filming a teleseries in Japan.

Here with scripter Gene Levitt for a week of research, Oppenheimer said his series of hour-long episodes to be called "Kelly-san," will have as its hero a clean-cut Harvard product who is a State Department official living in Tokyo.

The title character, Oppenheimer further explained, will be an intelligent type of idealist. "Not an obvious flagwaver," the producer said, "but the kind of man who would also have done extremely well in private business."

"Kelly-san" is the second series with plans for filming in Japan to be set recently. Several weeks ago Screen Gems v.p. William Dozier revealed his company's intention to shoot a pilot here next spring for a projected family

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## CATV's Program Duplication

Washington, Aug. 7.

National Assn. of Broadcasters prexy LeRoy Collins has heartily endorsed a Federal District Court decision in Boise, Idaho, enjoining CATV systems from duplicating programs shown in same community by television licensees.

U.S. District Court Judge William Sweigert has ruled that broadcasters has "contractual exclusive right to first run of network and film programs" and can enjoin CATV duplication.

Calling decision landmark, Collins predicted important and far-reaching implications.

Collins said decision was ancillary and subject to later order and appeal.

But it's significance was not lost on the NAB president who realized a new court doctrine arising from a long standing dispute between broadcasting and CATV.

Collins applauded "the clear and firm enunciation of broadcaster's contractual exclusive rights in programming which may not be lawfully circumvented."

Stepping on another tack in the overall broadcast-CATV huff, Collins said: "Furthermore the scope and limitation of present FCC jurisdiction should prove helpful in clarifying some existing misconceptions in this connection."

## When It Comes to Serious TV, You Can Be Sure if It's BBC—Sez BBC

London, Aug. 7.

In these propaganda-packed days of the cold war over British tv, BBC has just introduced its answer to the statistical missile launched recently by the Independent Television Authority. BBC reply sets out to neutralize the ITA's claim that the independent channel is on a par with the Corporation when it comes to programming serious-type fare.

Authority's 20-page booklet, which disclaimed certain graphs and charts in the Pilkington Committee, was circulated to members of Parliament and other interested parties. Now the Corporation has developed figures of its own (also put into the MP's orbit), showing that although Pilkington's graphs were not up-to-the-minute statistics, near enough, the same thing still applies.

According to BBC, the number and total duration of serious programs, including news, for the month of June 1962, breaks down thus:

BBC—72 programs or 29 hours 50 minutes (six hours 49 minutes of news); Commercial tv (London)—49 programs or 14 hours 30 minutes (seven hours of news). Above figures are based on programs in timeslots between 7 p.m. and 10:30 p.m. and exclude all drama. Advertising breaks are included in the independent's figures.

On the Western and crime front, BBC says that in June the Corporation showed 19 programs in this category (15 hours 30 minutes) while the opposition in London showed 35 programs (31 hours 30 minutes) of the same type of show.

BBC's figures do not tally with the ITA's. Latter stipulates that over the four weeks June 24, 1962, BBC put out only 22 hours 47 minutes of serious programming (including news); while the com-

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## Japan to War On 'Pirate' Viewers

Tokyo, Aug. 7.

Japan Broadcasting Corp. (NHK), which is the government web, will launch a national campaign against unlicensed tv sets with the aid of a new "television meter."

Some 1,600 detectors, invented by an NHK engineer in Nagoya, will be issued to all NHK outlets in the drive to eliminate "pirate" viewers.

Law requires that owners of tv and radio sets pay a small monthly fee to NHK to help support the network, which has non-sponsored programs. Many refuse to pay, claiming they don't watch NHK shows, but those on the commercial outlets. Others cheat with less justification. NHK claims that the new detector can react even to a set that might be hidden in a closet.

There are now about 11,000,000 registered sets in Japan. While it has been estimated that there are an additional 5% to 15% sets in use which are unlicensed, NHK feels the number of unregistered sets might be as high as 5,000,000.

A of May there were a total of 17,499,602 registered households for radio and/or tv sets.

Stern has been vicepresident of (Continued on page 41)

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# ADMEN: 'WEBS ARE KILLING US'

## Coming Up: TV's 90-Min. Show Era

Hollywood, Aug. 7. Vidpix execs quietly, behind the scenes, are preparing 90-min. telefilm series for the 1963-64 season, although some involved readily admit much of the decision as to whether they proceed will depend on the success of vidfilm's first such series, Revue Studio's "The Virginian," which bows in the fall.

However, not wanting to be caught short in event "Virginia" should succeed, plans are proceeding for such series at ABC-TV and CBS-TV. "Virginian," incidentally, will be on NBC-TV. ABC-TV is considering stretching "The Plainsman," filmed by Revue last pilot season as an hour show, into 90 minutes. Pilot was finished too late for the 1962-63 season. Howard Christie produced.

At CBS-TV, a hush-hush venture is a 90-min. film series now being blueprinted under the supervision of exec producer Boris Kaplan. Network is keeping tight wraps on its project since some properties are still in negotiation, and it doesn't want to tip the opposition.

## Carla Kicks Up a New Storm So DuPont Vetoes NBC Repeat Airing

For perhaps the first time in the history of broadcasting, the head of an American city objected because the television networks chose to cover news of a major natural calamity. And because DuPont is admittedly afraid of explosions, it rejected the repeat of an NBC-TV hour film called "Hurricane."

When the company heard that the mayor protem and four of the seven members of the Galveston, Tex., city council objected to the coverage of last year's Hurricane Carla and, in effect, demanded "equal time" to show that Galveston's resort beaches were no longer littered, it went to NBC. The network was asked to remove a summer repeat of "Hurricane."

No one objected to the facts on the show, just to the fact that the show even existed.

A DuPont spokesman in Washington said that the company learned of Galveston's feelings from newspaper reports and then asked NBC to "solve the problem" or replace the show. "NBC came back," said the DuPont exec, "and said we don't have time to resolve it."

When asked to specify the "problem," the DuPont man said, "If any of our programs are detrimental to anybody, we're not in the business to do that."

Not only did the Galveston mayor object to NBC News' hour-long "Hurricane," shown first last season in the Sunday DuPont slot, but he also objected to the incidental news coverage given the event on CBS. His objection, as related by network execs, was that failure to point out that Galveston

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## Question Hike On TV Program Costs

Some execs beginning to package vidseries for '63-64 see no appreciable hike in program costs. There will be some increase, though, in vidseries due to escalator clauses in talent guild contracts or new deals with below-the-line unions.

The small increase due to union hikes, as forecast by one network exec, runs like this:

If an hour vidseries currently could be brought in at a hypothetical \$100,000 per episode, in '63-64 the same episode would be about \$104,000. Adding star names, of course, is another ingredient and that cost depends on the dollars commanded by the stellar talent.

## Leider to Ashley-Steiner

Gerald (Jerry) Leider, former CBS-TV director of special programs and director of program sales, has joined Ashley-Steiner as a general exec in charge of sales. His background in tv specials and weekly programs will be utilized by the agency's diversified departments in the preparation and sales of programs. In addition to his tv background, Leider has had associations with legit, both as producer and stage manager.

## 'SELL TIME, LEAVE THE REST TO US'

Hollywood, Aug. 7.

Agency men, who control the sponsor's dollar if not what goes into the network schedules, are blueprinting a frontal attack on what they fear will result in certain extinction of more than a dozen shows before the new season reaches the half-way mark. While they shift the blame to the networks, who hold tight rein on prime time programming, they nonetheless believe that a concerted campaign by the men who control the sponsor's spending can effect some reasonable solution to the impending wave of cancellations.

Pitting comedy against comedy, drama against drama and other type competition, the admen call it "a license to die." The viewers have long protested such scheduling but they're the last to have any impact on the networks. While they contend it would be impossible to avoid complete conflict within the framework of the prime hours (7:30-10:30), the 15%ers believe the practice could be minimized to the point of curtailing the death warrants. There can be no quarrel with the theory, they agree, that a show competing against a similar type that has a built-in audience and among Nielsen's elite 20 can't pay off on the accepted level of cost per thousand. Contending shows against the high raters are doomed before they start, they aver, even though a mere handful may catch fire and dislodge the leaders. This, they claim, is more wishful thinking than actual culmination.

"What chance," they cite, has a new comedy show, against such as "Hazel" or "Car 54?" Last season three comedy shows fought it out in the same slot and only one survived. The thinking goes like this: if a dramatic show gets clobbered by a show of the same stripe, they certainly wouldn't replace it with another drama. The question is then posed, didn't they know this in the first place?

The agency men challenge the network practice of putting shows where they feel they have the best chance to survive by offering this panacea: just sell us the time and let the judgment rest with us on what shows will eke out the best results. Said one, "we did it before the FCC reposed such confidence in the networks in handling them the controls."

How will the networks react to the agency's bid for its own scheduling? Best guess is that next season will either strengthen or weaken their case. Should the pink slips fly along about December, the agency men may dig in and demand some action that will justify the millions that pour in to the webs with clients having little or nothing to say about what to buy or where to put it.

## Sat. Review 'Trio' As An Educ'l TV Entry, Line Up Top Figures

"Phoenix Nest" column in Saturday Review, conducted by Martin Levin, is taking to the air this fall in the form of a program called "Trio" for the National Educational Television Center. Contents will comprise three unrelated but harmonized "essays," visualized by a sketch, song, dance, photographic montage, etc.

Dealing with serious ideas the program intends to use men and women known for their views and wit. A typical program is cited as N.Y. Times art critic John Canaday on avant garde painting, with Leueen McGrath in a sketch, a musical essay on the guitar by Ethel Huber of CBS, a discussion

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## D.C. Poser: Will Foreign-Operated Radio Transmitters in U.S.A. Invite Spy System? FCC's Timid Approval

Washington, Aug. 7.

### Something Different

(This scintillating story in an otherwise unsentimental season was written by Sid Mesibor, ABC Exploitation Director. He played skits in the game he describes. —Ed.)

Breaking its long-standing jinx of being thought of in the same league as the Mets, the stellar ABC Press Information diamond aggregation soundly whipped the minions of the Sales Department, 15 to 10, in a hard-fought baseball game. Behind the dazzling hurling of Lou Feldstein and abetted by thunderous salvos of doubles and triples, the press-men snapped out of their doldrums and the cellar position in the ABC Intra-Department League.

If their current winning streak of on game continues, the press-men plan to request coverage on one of the ABC-TV networks' forthcoming segments of "Wide World of Sports." They feel the viewing-public is ripe to see a different brand of baseball.

## Sponsors Defect As 'CBS Reports' Moves Up to 7:30

"CBS Reports" switch from Thursday nights at 10 p.m. to Wednesday evenings at 7:30 p.m. has hurt its sponsor support—at least up to this point.

Declining to go with the change for the new season are such traditional "CBS Reports" bankrollers as Xerox and Tidewater. Sold as a participation vehicle, the Wednesday 7:30 to 8:30 slot, which will include some pubaffairs specials other than "CBS Reports" is about 30% sold for the fourth quarter. Participation sponsors include Shell, Polaroid, Peppridge Farms, American Motors and Union Carbide.

Objections of such sponsors as Xerox and Tidewater are that the switch in time might hurt "CBS Reports" pull on the adult prestige audience sought. In midwest, the telecast is an hour earlier. Web sales ammunition to contrary, that the same adult audience, plus youngsters, will be available couldn't persuade the defectors.

Another factor of considerable weight is the network competition against the slot—"Wagon Train," ABC-TV; and "Virginians," NBC-TV.

Prestige coin since the stock market's Black Monday has been hard to corral. Hope is that before the season opens more sponsor coin will be attracted.

### Shell's Multiple Buys

Shell, which is picking up the tab on CBS-TV's "Young Peoples Concerts," has sprinkled the fall schedule of the web with a roster of participations.

Shell inked for participations in the following shows: "CBS Reports," Alfred Hitchcock, "Password," "Dobie Gillis," "Fair Exchange," "Mr. Ed" and "Eyewitness."

Vick Chemical bought into "Fair Exchange," "Hitchcock," "Eyewitness," and seven daytime shows.

With slight trepidation but bowing to the "national" and State Dept. interest, Federal Communications Commission half-heartedly backed legislation allowing foreign governments to build and operate radio transmitters here.

The bill is before House Commerce Committee, having passed Senate.

State Dept. wants to build transmitters for own diplomatic use in African and Asian countries where commercial facilities aren't up to par.

But said Under Secretary of State George Ball, the African countries want reciprocal right to build transmitters in Washington even though they probably won't build them due to prohibitive cost and ample commercial facilities available in Washington.

While generally endorsing bill, FCC Commissioner T. A. M. Craven raised four bones of contention:

1. Scarcity of frequency range in 4 to 7.5 mc range which would be used by foreign governments.

2. Potential interference to U.S. radio stations.

3. Enforcement and surveillance problem.

4. Possible loss of coin by U.S. communications common carriers by having traffic diverted to embassy radio stations.

The bill before House committee dodges in and out of the Communications Act and puts foreign stations on a hit or miss basis with FCC regulations.

Communications act would be circumvented by letting foreigners or aliens, for the first time, build and operate transmitters.

The only control FCC would have over foreign transmitters would be monitoring rights. Otherwise the communications setup will be in the hands of State Dept. and foreign governments, sans rulemaking and other Commission prerogatives.

Although Ball said transmitters would be low-powered, committee members raised doubts that low-powered transmitters would do job intended.

Committee members also dimly viewed Ball's prediction that transmitters "can be controlled so as to insure that there will be no serious interference with other licensed operations in this country."

Bill passed Senate which tends more to side with State Dept. reasoning on such issues. Whether it will even get out of House committee is a question now and if it reaches House floor, a hot debate might follow.

On House floor, many members might heed Rep. Alexander Hamilton (D-S.C.) who predicted a radio spy system operating in Washington.

## Silvers on CBS '63-64 TV Sked

A new Phil Silvers show for '63-64 is on CBS-TV's agenda. Web's senior programming v.p. Hubbell Robinson left for the Coast for confabs with Silvers, now engaged in some pie making. Silvers is under longterm contract to CBS-TV.

Robinson, ever since he's reassumed the programming helm of the network, has been spending a lot of time on the Coast. It's not only on new projects and the revamp of the web's Coast programming personnel, which already has taken place, but on closer and creative supervision of all Coast originated shows.



# TV's Com'l Film Producers Beset By Canada-Inspired Tax Problems —On Other Madison Ave. Fronts

By BILL GREELEY

New York's commercial film producers, who have had their troubles recently on the domestic scene, are now getting a cold blast from north of the border.

Production of video commercials for Canada, which has been a source of sustaining or extra revenue for many New York producers, has been hit so hard in the last few months by extra tax levies on outside production that the over-the-border activity has all but dried up.

With the addition just recently of an "austerity tax," levying another 12.5% on the gross cost of outside production, the take of the Canadian government has reached a total of more than 50% of the total production cost. Another rap has been the difference in dollar value in the last few months with the drop in Canadian money adding another 8% to costs.

Local producers also are griping about the recent enforcement of withholding taxes on outside product that were meant to apply to talent and program costs of radio imports back in the mid-forties. The old radio assessment, they say, has recently been extended to cover all production, and this has meant another 10% on top of all else.

There was a few years back a move by New York producers to set up production facilities within Canada. But the lack of native know-how and the cost of maintaining studios has caused a withdrawal in most instances.

Local producers interpret the Canadian taxes as an attempt to stimulate home production, but, they say, this leaves their agency and advertising clients in Canada without the facilities for the production they need.

Adsville: Barbara Dana, daughter of Young & Rubicam tv exec Richard Dana, is starred in the Purex Special for Women, "The Glamour Trap," which gets a nighttime repeat on NBC-TV Aug. 10. Ron Richards has joined Ogilvy, Benson & Mather as dialog-casting director. He was with Leo Burnett agency. Filmex blur producers have linked with Victorine Studio, Nice, France, for foreign commercial production. Company recently completed blurbs for Revlon International at the Nice Studios. John X. Sgro Assoc.'s is a new company offering graphic arts service to tv and motion pix in New York.

## Marx Toy, Remco Com'ls Ruled False

Washington, Aug. 7.

Two series of toy and car window glass television commercials have drawn thumbs-down reaction from the Federal Trade Commission.

Objects of FTC pique are toy-makers Louis Marx & Co. of New York and Remco Industries Inc. of Newark; and, carwise, General Motors and Libby-Gwens-Ford Glass Co.

The commission itself ruled Marx and Remco commercials were "false and misleading."

Marx's "Giant Blue and Grey Battle Set" lacked all the components the tv pitches said they had. The same was true, said the commission, of Remco's transistor "Radio-Craft Kits" and Electro Chemistry Science Kit.

The action against GM and LOF was only a finding by FTC examiner Harry R. Hinkes which is subject to commission review. The commercials in question were part of a joint 1957 campaign by both companies, according to Hinkes.

He found that deceptive camera techniques were used in pictorial comparisons between safety plate glass and safety sheet glass for automobiles.

## With the Station Reps

Adam Young Inc., one of the radio reps which has actively blueprinted a plan to revive AM-spot business as well as its own list of stations, has signed up six outlets in the few weeks since Clifford Barborka Jr. moved over from his Better Broadcast Bureau as veepee in charge of the reppery.

In the original press announcement, it was said that Barborka would be working primarily on new spot business with institutional presentations aimed at specific clients and agencies, with the pitches to be made to execs above the media level. Since joining the firm, however, the new veepee has been on the road signing up stations to shore up the Young list which had slipped in recent years. He has just recently turned his attention to the new-business presentations.

Meanwhile, James P. Smith has been appointed general sales manager, reporting to Barborka. Smith, formerly manager of Young's Boston office, has been with the company since 1957.

Taking over as head of the Boston operation is William Queen, formerly president and partner of New England Spot Sales.

Short Flights: Keystone web has published a 20-page, four-color brochure detailing the system's "Radiation" campaign plan for advertisers on the 1:30 stations in the link. Timothy Canty has joined the CBS Radio Spot Sales Chf. office. Broadcast Time Sales reppery has opened a Milwaukee office.

## London Agencies

London, Aug. 7.

More than 650 delegates from 15 countries—including the U. S. and U. K.—are taking part in a five-day international advertising convention cruise. The convention, which is being held aboard a Dutch liner, is to study the problems of communication in a United Europe. Annual budget of the newly-formed Advertising Standards Authority, of which the chairman is Sir Arnold Plant, is to be provided by the Advertising Association and is expected to be in the region of \$30,000. W. S. Crawford Ltd. is pioneering in color tv commercials on closed-circuit video.

Telefis Eireann, the Irish commercial tv outlet, aims to attract ad coin of around \$2,500,000 in its first year of operation. Big-spend London Co-operative Society has shifted its account to BBDO as from September. With a multi-million dollar advertising budget, LCS prexy, John Stonehouse, states: "We are determined to put the Co-op across in a big way in London."

## Zenith's British Display

London, Aug. 10.

Seven American tv sets have been on display at the London showroom of the Zenith Radio Corp. They are believed to be the first American tv sets to be seen over here.

A spokesman for United Mercantile said that "these are the vanguard of many which will be coming to Britain, once British tv switches over to \$25 lines."

## Birmingham Can't Sue CBS in Ala.

Birmingham, Aug. 7.

"Who Speaks For Birmingham," the "CBS Reports" documentary which made Birmingham segregationists angry, can't be the object of suits in Alabama.

A Federal Judge, Seybourn H. Lynne, has ruled that CBS cannot be sued in this state, as it was not an Alabama company. The court cited an earlier case involving the New York Times. Seven libel suits were dismissed in this case by a reversal order of the 5th Circuit Court of Appeals on grounds that the Times was not an Alabama company. Lynne ruled that the television case was similar to the newspaper case in that the "cause for action for libel arises only where publication occurs."

Producer David Lowe and cameraman spent 140 days in Birmingham gathering film and information for the show, but the script was written in New York, and the program was shown in New York an hour before it was televised in Birmingham.

The suits, seeking a total of \$1,500,000 were filed by former Mayor James W. Morgan and city commissioners Eugene (Bull) Connor and James T. Waggoner, who claimed the network falsely and maliciously published matter with intent to defame them.

The Times case and the CBS case have been watched closely by the newspaper and television industry as to the effect of coverage of controversial news stories.

## NBC-TV's 'Zoom' Pilot

'Just in Case' for '63

NBC-TV insists it plans no changes in its daytime lineup next fall, other than for the long-planned insertion of a live Merv Griffin hour in at 2 p.m. daily. However, the network keeps looking over pilot shows, "just in case."

Latest is "Zoom," a pilot shot last week out at NBC's Burbank Studios by Desilu. NBC financed the game show half-hour pilot, in case a replacement is needed in say, January, '63.

Port Clinton, O.—James A. Landon, former manager of an Erie, Pa., radio station (Edward Lamb station), and formerly office manager of WTOP, Toledo, has been named general manager of WRWR-FM, Port Clinton, and WLKR-FM, Norwalk, O.

## On the Beam

Washington, Aug. 7.

Federal Communications Commission has proposed new technique expansion plan allowing central transmitter to serve scattered local schools or other reception points.

Commission wants to use channels in 1990 to 2110 or 2500 to 2690 megacycle range, and believes multiple address type of system envisioned will be less costly than closed circuit or microwave relay systems now used for same purpose.

Under plan, instructional and cultural material would be beamed to schools or other selected locations by central transmitter. Various reception points would convert transmissions for viewing on conventional tv receivers.

System has been successfully tested in Plainfield, N.J., schools, FCC noted, with seven school buildings receiving telecasts from central point, then converting for reception on regular tv receivers in classrooms.

Exact cost of system isn't known, but FCC estimated single channel system serving about 25 separate schools in a community would cut costs by one fifth or third from those of moderate power tv station doing same job.

New service, on which comments are due by Sept. 17, would be governed by same technical standards applying to tv broadcast service, but some requirements would be relaxed. Only non-profit educational organizations would qualify for licensing.

Two commissioners, Robert T. Bartley and T. A. M. Craven, dissented from plan which was favored by majority.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Gary Pillar succeeds Army-bound Paul Prokop in CBS-TV's "The Guiding Light" daytime drama. Jack Benny in town for a few days after concert engagements in Chicago and Philly. Bill MacPhail, CBS-TV sports v.p., sports director Jack Dolph and publicist John Connolly back from NCAA football meets in Chicago. Swedish actor Alf Kjellin signed for featured role in "Alfred Hitchcock Hour."

Jose Quintero directing several episodes of "The Nurses," new CBS-TV drama. Alan Wagner, CBS-TV director of program development, off to Cape Cod for a month's vacation. Louis I. Teicher named director of music operations for CBS-TV. He most recently held the title of manager of staff orchestras for CBS-TV. Martin Barsky, Pacific Productions prexy, to N.Y. from Coast on deal for "Folk Music Theatre" series. From N.Y. Barsky heads for Canada to seek musical talent there and discuss distribution in that market.

Mararita Sierra adds Japan to her Far East tour which starts in Australia, Aug. 15. Co-star of Warner Bros. "Surfside Six" will spend four weeks in Australia, then go to the Philippines and Japan. WGAN-TV, Portland, Me., held a special screening for industry execs in N.Y. of CBS-TV's fall program lineup. Peter von Zahn, German tv producer and prexy of Documentary Programs, Inc., in Washington, completing 30-minute documentary retracing route of Lewis and Clark expedition. Film Council of Greater Columbus (O.) honored "Hollywood: The Golden Years" and "Biography of Edison," produced and directed by David L. Wolper.

Harry Novik, general manager of WLBI, has been invited by the Jamaica Independence Celebrating Committee to participate in its independence celebration later this month in Kingston, Jamaica, W.I.

"Monitor" writer Dick Bruner is writing two articles for SAGA mag. Fred Robbins overseas for interview tapes in London, Madrid, Nice, Rome and Venice. "Film Fest" for his syndicated "Assignment Hollywood" radio show. Count Basie's big band will be featured tonight (Wed.) on WNEW's "Music Spectacular" audio-taped series. Arthur Harrison named sales manager for WINS in the Westinghouse takeover, effective Aug. 15. He's been with WLBI, the Harlem station. Walter Schwartz, currently with WBC National Radio Sales as manager, will move to WINS as assistant general manager, reporting to Mark Olds.

WNEW's William B. Williams to be emcee when Sammy Davis Jr. stars at Forest Hills Music Festival Sat. (11). Monty Hall takes over m.c. role on "Your First Impression" starting tomorrow (9) filling in for vacationing Bell Leyden.

Reuben Frank kept his word—and did his last stint as producer of the nightly Huntley-Brinkley newscast for NBC-TV on Friday (3), but before he took off on a vacation, his staff feted him with a bash after quitting time at the Three Crowns Restaurant; he returns in the fall to produce NBC-TV specials. Julian Goodman, NBC News veepee, is father of his third boy, not yet named, which in itself has become a cause celebre around NBC; the child, when last discussed, was merely referred to as "Baby" Goodman. Wally Schwartz, presently Westinghouse's national radio sales manager, was named assistant general manager of WINS under new boss Mark Olds.

Arthur Hepler, NBC News information coordinator, quitting to become an editor with publisher John Wiley & Sons. Franz Allina is new p.r. chief for WMCA; he was with Sonenberg's flackery. Keir Dullea in town to co-star with Melvyn Douglas and Claude Rains in "The Last Outpost" for "DuPont Show of the Week."

### IN HOLLYWOOD

ABC's board of governors and the web's top echelon converge here Sept. 4 for their annual confab on "what's on your mind, gentlemen?" BBDO's Bud Stefan the busiest little man in town with the heavy influx of big wheels from the east. Must've heard about our coolish summer. Chick Hackett, p.r. man at DuPont, in town to line up a producer for the firm's presentation at the N.Y. world's fair.

ABC web boss Tom Moore and press head Mike Foster around for a week of looking and listening. NBC board chairman Robert Sarnoff read his dad's speech to American Bar Assn in Frisco. RCA prexy Dr. Elmer Engstrom due in L.A. Aug. 23 for a speech of his own to Western Electronic Manufacturers.

No sooner did Pamela Mason tell ABC she's through than Dr. Floyd Anderson moved into the breach. NBC's David Tebet name-hunting for the two open interim weeks on "Tonight" and helping Al Rylander to put together the web's big program pitch to affix via close circuit.

Hal Styles, early radio emcee-packager, now sales rep in Chicago for International Video Tape Recording. Gail Smith of General Motors and Campbell-Ewald's teleopener Hugh Lucas nudging Danny Kaye to beef up his third show for GM with names in the hope of bettering his Nielsen of the first two at \$500,000 each.

### IN CHICAGO

WLS notches the second anni of its "Chicago Portrait" public service series Aug. 11. George Mazarz has joined the same station as an account exec. WBBM-TV newsmen Frank Reynolds, back from Kenya (Africa), narrated "The New Bwanas," a news documentary on that country, Aug. 7.

Third series of "Light Time," the syndicated children's teevee series is being filmed at Cameo Productions Inc. a new studio headed by Jim Barth. Westinghouse Broadcasting prexy Donald H. McGannon spoke at the Advertising Age Creative Workshop here last week.

Deejay Jay Trompeter returned to WCFL last week. WTCN, Minneapolis, will televise what is billed as a major foreign policy statement by Secretary of State Dean Rusk when he appears before the Veterans of Foreign Wars Aug. 13 at the Leamington Hotel.

### IN LONDON . . .

TV Wales & West has offered five free programs a week to the indie tv station Wales-TV which is due to bow next month. Offer, which is for Welsh-language programs only, covers a 15-week period. Westward-TV film of the Queen opening the civic centre at Plymouth, has been flown to an independent station in Plymouth, Mass.

George Kerr has been reappointed story editor on the "Armchair Theatre" sketch at ABC-TV. Kerr first held the post in 1956 when he helped launch the dramatic series but left a year later to freelance in Australia.

Test transmission from the Independent Television Authority's Channel-TV transmitters have begun. Commercial station is to teeoff in September. New editor for ABC-TV's "Book Man" and "Tempo" non-fiction programs is Peter Luke, who switches from the drama department.

Granada-TV is planning a show around Clive Dunne who developed a bit part role in the successful "Bootsie and Snudge" series into a major part.

### IN WASHINGTON

Young Men's Business Club of Birmingham, Ala., expressed "regret" over cancellation of Edward P. Morgan's program by ABC affil WBRC there and voiced fear of "spineless conformity" by silencing a voice of dissent. Sam Donaldson of WTOP radio had exclusive open-line interview from Arizona with Sherri Finkbine who asked for legal abortion after taking thalidomide.

John Buning resigned NAB field representative post to buy and operate radio station WBAR, Bartow, (Continued on page 28)

# NETWORK RADIO: IT'S NO SHOW

## FCC's 'Beware of Propaganda'

Washington, Aug. 7. Snapping up a hint from the Senate Foreign Relations Committee, the FCC has warned broadcasters to be cautious about documentary films and other broadcast matter being peddled by U.S. reps of foreign governments.

The Senate committee in July published a study reporting that cleverly disguised propaganda was being fed to U.S. newspapers, magazines and broadcasting stations by Americans retained by foreign countries to push special foreign interests here.

FCC said it has knowledge some of this stuff has been broadcast domestically. In a statement, FCC warned that Sec. 317 requires full and fair disclosure of where such material comes from, and that licensees must make such announcements.

"The act," commission continued, "further places an obligation on licensees to exercise reasonable diligence to obtain from those with whom they deal directly in connection with any program, information to enable them to make the required announcement." FCC noted further that Sec. 508 "provides for certain disclosures where payments are made to persons other than licensees for the broadcast of programs."

## NEWS & SPORTS TODAY'S BASICS

Network radio has practically abdicated its show business role.

CBS Radio, bowing to the tides of change, proposes to axe four entertainment shows and to increase its news and informational programming service.

CBS Radio move, if adopted as expected, would leave only this handful of major entertainment shows in radio networking: CBS, Arthur Godfrey and Garry Moore; ABC, "Don McNeill's Breakfast Club"; and "Flair," NBC; "Monitor."

The change in network radio programming, wrought over the years by television, leaves radio network programming heavily in the field of news, sports, public affairs, news features, and informational programming of a wide range.

CBS Radio had been the last of the four radio networks which clung to the major entertainment image. The expected axing of "Art Linkletter's House Party" and the "Bing Crosby-Rosemary Clooney" show, along with Sunday's two dramatic shows, "Yours Truly, Johnny Dollar" and "Suspense" would put CBS Radio more in the news, informational, special services camp, as desired by its affils.

CBS Radio hammered out its proposed changes in confabs with its affil board. The proposals, okayed by the affil board, now are being sent along to affils for their okay. Other than programming, another key proposal, also requested by affil board, is the return of station compensation.

### CBS Action Pronto

Proposed changes in CBS Radio programming and compensation plan are expected to be acted upon in three or four weeks.

The plan is expected to be adopted prior to the annual CBS Radio affil confab, to be held in N. Y. Sept. 12-13.

CBS had operated under what it called a Program Consolidation Plan, which essentially was a barter arrangement under which the affils would clear time for network programming in return for other programming, with no monies exchanging hands.

New-plan calls for station compensation under a formula taking in the affil's rate card and coverage area.

CBS Radio, like the other webs, has been having a tough go of it financially. Prexy Arthur Hull Hayes says the network still isn't operating in the black, although it has been reducing its losses. He considers the proposed changes a forward move which will result in economies for the network, in more time available to affils and in a greater emphasis on news and news orientated network programming.

Under the proposed changes the Monday through Friday "House Party" from 10:10 to 10:30 a.m. would be dropped by the first of the year. "Bing Crosby-Rosemary Clooney" Monday through Friday, 10:40 to 11 a.m., would be axed in October. Also slated for October axing would be Sunday early evening's "Johnny Dollar" and "Suspense."

First network to adopt the news format and barter arrangement with affils was Mutual. Other networks, as the years and losses piled up, took Mutual's lead in yanking major entertainment shows and putting the accent on news, sports and informational programming. Now, the accent on radio network programming talent lies mainly in the news, sports, informational areas — with a sprinkling of major entertainers.

## '10 by Gitlin' to Cost \$1,000,000 As He Dollies in From Hamptons

### All Bernstein

CBS-TV has nine "good music" specials going for it in '62-'63.

Season preems with the opening of Lincoln Center on Sept. 23, a two-hour special featuring Leonard Bernstein and the N. Y. Philharmonic. That's sponsored by Corning Glass. Then, there are four "Young Peoples Concerts," with Shell sponsoring, and three adult concerts, with Ford picking up the tab. Again, it's Bernstein wielding the baton. In addition, Bernstein has undertaken to do an original musical drama of 90 minutes, under the sponsorship of Ford.

## Hub Robinson: 'Less Risk With Good Specials'

In this period of what is described as a "thin market" for specials, CBS-TV has moved ahead cautiously, irking deals on only those specials which it feels will command excitement and attention in today's tough marketplace.

That's the approach of Hubbell Robinson, senior programming v.p., who was asked why he signed producer Fred Coe to do two 90-minute original drama specials for the '62-'63 season, in the face of the blighted sales possibilities for specials currently. In addition to Coe, Robinson plans to do three original one-hour drama specials during the season.

Response of Robinson was that the marketplace for specials might change with time and those specials now being planned by CBS-TV fall into the "command attention" category. It's careful selectivity, he added, Ingrid Bergman starrer "Hedda Gabler," now ready for screening, hasn't been shown to agency and advertisers as yet. Again selectivity in picking and choosing possible clients for the Bergman starrer Ibsen vehicle will rule.

Dampening the market for specials next season has been the gyrations on the stock market and the sounds of pessimism voiced about the nation's economy. These factors have been felt hardest among industrial advertisers, the group which heretofore had supplied some "image" underwriting of specials.

## OSCAR BRAND SCORING NBC KIDVID STANZA

Singer Oscar Brand is writing the musical segments of NBC-TV's forthcoming hourlong kidvid stanza, and Lou Bunin will create the puppets for "Interviews With the Orchestra." It's due on next fall.

Brand has inked the WNBC (N.Y.) kid show, "The American Treasure Chest." However, in addition to his network musical writing stint, Brand remains on WNYC (N.Y.). He's been doing a Sunday folk song show for the municipal tv-operated station for 17 years. He's also hosting the syndicated quarter-hour called "American Folklore" and cutting several disks for Elektra.

### Japan's Casey Blouse

Tokyo, Aug. 7.

A new item called the Casey Blouse will be put on the market this fall by the Toyo Rayon Co. Its design will be based on the medical robe worn by Vince Edwards in the "Ben Casey" tele-series, which has found wide popularity since it was launched on the Tokyo Broadcasting System web.

Irving Gitlin's creative projects unit now plans to do no more than 10 hours of public affairs for NBC-TV in '62-'63. NBC sources say that the 10 shows alone rep about \$1,000,000 in production costs, which is quite high as such things go.

His schedule calls for six hours on behalf of "DuPont Show of the Week" and four NBC-TV "White Papers." Last year he did six "WP" shows, three DuPonts and also had a series of six "Woman" special daytime stanzas and a weekly half-hour of kidvid known as "1, 2, 3—Go."

Gitlin could end up doing more than 10 hours next season, on the condition that he recovers sufficiently and soon enough from hepatitis. Stricken nine weeks ago, last week he retired to his place out at Hampton Bays on Long Island, where he has since "set up office."

Last week, he had a projector moved out to the Hamptons, and since then he has had his staff producers, some of his administrators and crewmen doing a "N.Y.-to-L.I." orbit.

Two of the "White Paper" shows and two of the DuPonts are to be produced by Fred Freed, who already brought raw footage out to Gitlin. One of the DuPonts will be based on the activities of the N.Y. Fire Dept.'s rescue unit. Arthur Ziegler, due for the trip out to the Hamptons, is prepping a "White Paper" on gambling.

Al Wasserman, another traveling man, is presently overseeing a "White Paper" on national health insurance in Britain. Frank DeFelitta, the other Gitlin producer, is working on a DuPont.

By the middle of August, Gitlin's staff hopes he'll be into the main offices—and cutting rooms—at 30 Rockefeller Plaza.

## ABC News Giving Univac the Heave

ABC News has decided to forsake Univac in the next election and go instead with a new think machine by Minneapolis-Honeywell. Since NBC is using an RCA computer and CBS an IBM machine, it means the granddaddy of election machines now goes into retirement from network news.

The Univac was first used by CBS News, as much for its promotional value as for its ability to supply information. That was a decade back. Since then Univac has grown more sophisticated, but so have other computer systems. When CBS went to IBM a couple of years ago, NBC went to RCA and ABC inherited Univac. ABC says that the Honeywell machinery (like all of them, on lease to their respective networks) will be used most extensively by the '64 Presidential election.

## MGM-TV PREPPING 'JONATHAN CROFT'

Hollywood, Aug. 7.

"Jonathan Croft," an hourlong anthology type series, is planned by MGM-TV for piloting in the fall for the 1953-64 season, and David Friedkin and Morlo Fine have been signed to producer-direct-write the project.

MGM studio chief Bob Weitman explained "Croft" will have a continuing character, a "mysterious adventure - writer - traveler, like Hemingway, and his adventures will be told each week from the point of view of different guest stars." The conflict will be between the set lead and the guest, he said.

The Fine-Friedkin team will also work on another new hour project for MGM-TV, but the property to be assigned; them hasn't been decided, he said.

## That N.Y.-to-Britain Telstar 'Show' Leaves Many Questions Unanswered

London, Aug. 7.

Now that the first flush of success and excitement has passed, the question arises: how best can Telstar be used? The query became pertinent after the second transatlantic program was bounced off the satellite last Monday (30) into British homes by both the BBC and the commercial networks.

BBC slotted its Telstar excerpt live into its weekly "Panorama" public affairs program, while Associated-Rediffusion, in the London area, recorded its share of satellite time and included it in its 9 p.m. newscast a few minutes later.

Richard Dimbleby, anchorman of "Panorama," was in New York to introduce the BBC's contribution. There was little wrong with the clarity of the pictures, though the triviality of their content was in sharp contrast to the urgent and topical subject-matter of the program. From the Manhattan skyline, the camera panned down to catch Dimbleby in Rockefeller Plaza, and the ensuing scenes included shots of Fifth and Sixth Avenues, a cursory glimpse at Saks, a peek inside a Sixth Ave. drug store, and a further look at the skyline. Only topical bit was a brief flash from an NBC newscast by Ray Scherer, reporting the death of a thalidomide drug taker, which is currently a controversial issue in Britain.

For its slice of the Telstar program, Independent Television (Continued on page 41)

### 'Eyewitness' SRO

CBS-TV's "Eyewitness," which returns to its Friday at 10:30 p.m. berth next season, is virtually sold out for the fourth quarter, September through December. Sold as a participation vehicle, weekly news documentary has only five minutes open in the fourth quarter.

Major participation sponsors in the fourth quarter include Polaroid, Vick, Union Carbide and Liggett & Myers. L&M and Vick are committed for the spring, as well, which at this point has a 40% sold status for the period.

## British TV Quick To Spot a Trend —If U.S. Inspired

London, Aug. 7.

Inasmuch as it wants to, the British TV industry appears to be latching onto new American video trends with zeal these days. Whereas Britons were anything up to two years behind Yank programming patterns and formats a season or so ago, today increased competition between the two networks here has necessitated swift action in spotting the upcoming phases.

For instance, hardly had the medico skeins emerged as winners in the American ratings, when BBC-TV bought and screened "Dr. Kildare" and Associated-Rediffusion retaliated with "Ben Casey." Carrying on the trend, the networks will be adding "Oxbridge 2000" (Associated Television) and "Dr. Finlay's Casebook" (BBC-TV) in the fall. And ATV's "Emergency—Ward 10" is being kept on indefinitely following its successful comeback after the actors' layoff.

Further example of how fast British tv execs have gotten along the trend-spotting lines is the fact that as NBC prepares to introduce its first 90-minute western, "The Virginian," Granada-TV is prepping an 85-minute courtroom series due for fall prime time. This is a telescoped version of the hitherto two-part show "The Verdict is Yours."

### Perkins' 'Wild Kingdom'

A good deal of "Wild Kingdom," a new Marlin Perkins zoo series to begin next January on NBC-TV's Sunday pre-dark lineup, comes from footage made in 1955 and 1956. The former director of Chicago's Lincoln Park Zoo (now in St. Louis) has shot some fresh footage for the 3:30-4 p.m. series of 13 stanzas, which were bought by Mutual of Omaha.

Footage, all in color, was made on Safari to Equatorial Africa and to the Amazon and evidently was never shown anywhere.

## Lawrence Durrell Seg for Alcoa TV

Hollywood, Aug. 7.

Revue Studios producer Dick Berg is finalizing negotiations for Lawrence Durrell's tome, "The Dark Labyrinth," for an Astaire-Alcoa segment. It would be the first Durrell work on tv. Island of Crete is the locale of the suspense.

Berg has also inked Howard Rodman to pen an original, "The General"; Saul Levitt has skied here from N.Y. for story confabs on his original, "Impact of an Execution"; James Lee is penning "The Contenders" in N.Y.; Roger O. Hirsion is writing "Mother and Child," about career girls.

"The Voice of Charlie Pont," a random House tome by Douglas Fairbairn, adapted by Halsted Wells, is the first of Berg's shows going into production, and this one rolls Aug. 10.

Myer Dollinsky is penning an original, "The Welded Man," about a w.k. author awaiting returns on his second tome; Mitchell Wilson's original, "Chain Reaction," about atomic physicists, goes into screenplay this week; Gene Roddenberry has begun his screenplay of "Polaris Nine," about the atomic-powered subs part of the U.S. Navy's fleet ballistic missile weapon system.

## Mel Ferrer's Educ'l TV Kick

As Prexy of Tec-Scope He Envisions Far-Reaching Plans for Colombia, Then Africa

Washington, Aug. 7.

Latin-America's Colombia may soon shift its present government-run television network to educational tv and open up two new commercial webs, actor Mel Ferrer, just back from Bogota, reported here.

Ferrer was in Washington making contacts with toppers of the Peace Corps, Alliance for Progress and Agency for International Development on behalf of an ambitious educational tv program he has in the works for Colombia. He hopes to have it underway by the beginning of the Colombian school term, Feb. 1.

Ferrer is president of Tec-Scope, a four-month old firm which ultimately hopes to produce motion pictures and tv programs in the U. S., but its first project is masterminding an educational tv net for Colombia. Later, the company would like to do the same thing in as many as four African nations, he said.

Jerry Wald had just come into the new company prior to his recent death. Ferrer said. His partners in the company include David Niven, Walter Wanger, RCA International prexy Jose Bejarano, a pair of brothers who are engineers, Robert and Arthur Panero, and others.

Ferrer was in Colombia making arrangements for the University of the Andes to provide teachers from throughout the republic to teach primary and secondary courses. The company is proposing the educational tv system for Colombia without profit, but evidently hopes to collect salaries and other costs from AID or the Peace Corps. Ferrer said he is working in cooperation with the Italian educational tv network, under the direction of Maria Grazia Puglisi, in the undertaking. Italy's program is said to be the model for Europe.

Ferrer was hoping in Washington to find U. S. funds to provide 10,000 tv sets for Colombia. There are 9,000 schools there with electricity, plus 1,000 additional classrooms now under construction financed by U. S. dollars through AID. The AID program calls for 22,000 new classrooms over the next four years for the Latin republic.

## Pubaffairs, Educ'l Division for ITC

Independent Television Corp. has established a pubaffairs and educational program sales division under the direction of Hal Danson, ITC, which is owned by Associated Television (ATV) of London, initially is offering for sale ATV pubaffairs product. Tieups with independent pubaffairs or educational tv packages, though, may come in the future.

Kickoff deal was the sale of two series consisting of five half-hour programs each to National Educational Television and Radio Center for distribution to etv stations.

The two series are "Five Revolutionary Painters," which examines the lives and works of Rembrandt, Van Gogh, Goya, Brueghel and Caravaggio; and "Landscape Into Art," which discusses the natural backgrounds used by the old masters in their most noted works. British art critic Sir Kenneth Clark, is the narrator for both series.

## Quinn's Pitt-to-N.Y.

Westinghouse Broadcasting will bring Dominic Quinn in from Pittsburgh WBC outlet KDKA to take over as program manager of the group's new New York station WINS.

Quinn has been pd of the Pittsburgh station since April 1960, and in a broadcast career of a dozen years also was with WBC's WIND, Chicago. At the Chi station he was an announcer and later program director.

## Mutiny Fetches Bounty

Washington, Aug. 7.

A local D.J. named Justice pulled a mutiny and got his brand of Justice Monday (6). Larry Justice locked himself into the WPGC-AM control room in suburban Maryland, refusing to get off the air until the management gave him a pay raise he claimed he'd been promised. He kept playing the same disk, "The Presidential News Conference," until the management was able to cut him off.

First, he was fired. Later, WPGC program director Dean Griffith announced Justice had been rehired and given a "substantial raise." Griffith said general manager Robert Howard had put the raise "in writing."

## Hearst Pitt Buy Wins FCC Okay

Washington, Aug. 7.

In the final meeting before taking a month's vacation, the FCC approved the biggest half-interest sale in television history. It is Hearst's \$10,600,000 purchase of the remaining 50% of the stock in WTAE-TV, Pittsburgh.

Earl F. Reed and Irwin D. Wolf Jr. held the half and half ownership with Hearst before the sell-out. Hearst also owns WBAL-AM-FM-TV, Baltimore, and WISN-AM-FM-TV, Milwaukee.

Although FCC had said in advance no business would be transacted at the Aug. 1 meeting, commissioners also approved the sale of KTVT-TV, Fort Worth, to WKY Television System, Inc., Oklahoma City; company also owning WKY-AM-TV in the Oklahoma capital and WTVT-TV, Tampa. WKY outfit paid \$800,000 to NAFI Telecasting Inc. (in which Bing Crosby has an interest) for the Texas station.

## Hecht's WCBS-TV Slot

Arthur L. Hecht has joined WCBS-TV, N.Y., as director of advertising and program promotion, moving out of CBS Radio, where he had been director of program promotion and merchandising.

Hecht's exiting resulted in subsequent promotions in CBS Radio's information services department. Leon Luxemburg, director of network sales presentations, has been named director of sales, promotion and merchandising. Norman Ober, director of program writing, became director of audience promotion.

## NTA's 132 Stations

Hollywood, Aug. 7. Recent sales of National Television Associates post-48 feature package, "61 for '61," to four additional markets now places the package on 132 stations.

Newly contracted stations are KSD, St. Louis; WLAC, Nashville; WLUC, Green Bay, Wisc.; and WLCC, Marquette, Mich. Pix in the package include "All About Eve," "The Gun Fighter," "Viva Zapata," and "The Prince of Foxes."

## Cash to WSB-TV

Atlanta, Aug. 7. Charles H. Cash Jr. has been named director of promotion and publicity for WSB-TV.

Cash comes to Atlanta from St. Louis, where he held similar post with KTVI.

## WB's Japanese Sales

Tokyo, Aug. 7.

In a package deal, Warner Bros. sold 104 episodes of "Hawaiian Eye," 26 episodes of "Gallant Man" and 26 episodes of "Bugs Bunny" to the Nippon Educational TV (NET) web.

These shows will not be programmed before next April, the beginning of the new fiscal annum, when NET and its affiliates will be able to draw from its upcoming foreign currency allocation for payment.

## U.S. Sends Shows For Mex Dubbing

Mexico City, Aug. 7.

Películas Candiani have received a lot of episodes, shipped by NBC and MCA and American producers, for dubbing, according to Ken Smith, general manager.

Smith has also proposed the creation of a "dubbing school" so that Mexican actors can acquire experience in dubbing work.

Idea would be to category new dubbing talent as "B" actors, putting those with experience in "A" classification.

The National Association of Actors, approached with idea, is none too enthusiastic. Its attitude is that new elements would displace old. Further, union stand is that all actors employed in dubbing work should receive same pay scales.

Smith said that the episodes, mostly oaters, would be ideal for training new elements for dubbing work. Further, he is bullish about prospects for the future, sees no fall off in work, but ever increasing activity in dubbing studios.

On another matter Smith indicated that dubbing studios in this capital are exchanging views on creation of an association for the industry. This to protect the approximately 10 firms now engaged in dubbing in official matters, legislation, union contracts, etc.

## GERALD PEARSEN GETS ROCHESTER NOD

Albany, Aug. 7.

Gerald Persen, former program director of WTEN-TV and writer of the film documentary on Eichmann, "Verdict for Tomorrow," has been appointed program director of the new Channel 13 station in Rochester. The FCC granted a construction permit to the outlet, an ABC affiliate, in July.

Persen was on leave from WTEN during the Eichmann trial, while he served as production manager for Capitol Cities Broadcasting Corp. in its video-taped coverage of the court proceedings in Israel. Persen has been associated with New York, Syracuse and Duluth radio and television stations.

## Stamler Sports Steamup

WABC-TV has gone back into highschool sports, evidently as part of the N.Y. station's upbeat on teenage programming. Station boss Joe Stamler, in a turnabout from last season when he let local highschool football and basketball games slip away to WPXI, has bought 22 Saturday afternoon games from packager David Garth.

In a 1 p.m. starting slot, WABC-TV will first carry 11 grid games by metropolitan highschools. However, instead of doing just 11 basketball games in the winter follow-up, Stamler has initiated "High School Sports Special," in which there'll be lacrosse, ice hockey and tennis coverage as well as some basketball.

## WB's Off-Webs: \$5,000,000 Gross

Warner Bros. off-network hours, now sold in 37 markets, has rolled up over \$5,000,000 gross. Six man sales force under the direction of Joe Kotler has a backlog of over 400 hours to sell, which could be viewed as tantamount to a studio pic library.

Series include "Maverick," "Surfside Six," "Bronco," "Sugarfoot," "Bourbon Street Beat" and "Roaring Twenties." Whether Warner Bros. enters the first-run syndication field is a moot point at this time. It's understood WB may enter the first-run field if Kotler finds the property and the market propitious.

## From The Production Centres

Continued from page 26

Fla. . . . Joseph E. Mannion joins WTOP news after stints as staff researcher for NBC and news editor at WRC. . . . Wells Church and Charles Von Fremd back at CBS news after vacations as Roger Mudd, George Herman, Neil Strawser and George Cheely are leaving for relaxation time. . . . WWDC and WTOP getting hep on teens with WTOP premiering "Teens" program Aug. 11 and WWDC holding street dances. . . . Jim Simpson of WRC inked for CBS-TV college football coverage.

## IN BOSTON

WNAC giving away 40 pairs of tickets for sold out "Mr. President" at the Colonial in contest. Phyl Doherty, WNAC-WNAC-TV public relations director, scooped up the seats way back. Listeners send in names on postcard, and 40 will be drawn for night of Aug. 29, and station will host a pretheatre buffet at Kenmore. . . . Paul G. O'Friel, general manager, WBZ, broadcasting editorial urging basic change in public thinking about transportation following station's documentary, "The Commuter." . . . William D. Walsh, WNAC-TV sales staff, named to executive committee board of trustees of Massachusetts chapter National Multiple Sclerosis Society. . . . A new "Lawn and Garden News" program with John D. Lyon, consultant, is being inaugurated by WNAC Wednesday, Thursday and Friday mornings from 6:50 to 6:55 a.m., beginning Wednesday (15). . . . WBZ-TV named a winner in the Radio Free Europe Fund's 1962 nationwide contest to enlist support for Radio Free Europe. . . . WNAC's 40th birthday anniversary contest ended at midnight July 30, and 50,111 listeners entered for drawing of 160 portable transistor radios. . . . WBZ-TV and ed station WGBH-TV cosponsored a press screening of Intertel's "American Abroad," shown on both stations.

## IN DETROIT

"Carepath" conceived by WXYZ prexy John Pival, to combat school drop outs, will get a 90-minute airing next week. Format will be a typical "Sock Hop" with special guests Frank Fontaine, Nancy Sinatra, Carmen McKee and Oscar Peterson meeting station disk spinners Fred Wolf, Joel Sebastian, Lee Alan and Paul Winter. Music and yak portion will be supported by brief comments by successful business and professional leaders explaining why high school youngsters should stay in school until they graduate. . . . WJBK has received national recognition for its participation in the 1962 Teenage March Against Leukemia with special praise for disk spinners Marc Avery, Clark Reid, Robert E. Lee, Dave Shafer, Bob Edington and Dave Millan. . . . Two appointments at WDTM: Norman B. Cleary, former assistant professor at Wayne State Univ., as director of programming, and William H. Aaron Jr., formerly associated with Stan Davis Productions and NBC, in New York, as sales manager. . . . Kathleen Wiese, a Wayne State Univ. sophomore, is WXYZ-TV's "Sunny Seven" for August. She will present station's public service announcements.

## IN PHILADELPHIA

The East End Club (a private spot) will become a cabaret theatre in the fall, under the direction of Vincent Scarza, of WCAU-TV's production staff. He will pattern the room after Julius Monk's Upstairs at the Downstairs, and bring in such fare as the "Shoe String Revue," the "Second City," and "Pins and Needles." . . . Gene Milner, former local deejay, who now owns WTAG, in Flint, Mich., has hired Lee Sugar, Eagles defensive end, to do color for the Michigan State games in the fall. . . . WDEL radio personality Arnold Zenker pacted by NBC, in N.Y. The Penn. Law School grad joins the net in the fall, in the field of contract negotiations. . . . Sale of KDEF-AM & FM, subject to approval by FCC, was announced for \$175,000. President and majority of KDEF is Thomas J. Swafford, former v.p. CBS Radio and general manager of WCAU Radio. . . . Leslie Parnas, St. Louis cellist who placed second in Tchaikovsky Music Competition in Moscow in May, heard in an exclusive telecast (?) WRCV-TV.

## IN CLEVELAND

Mike Douglas' show telecast by KYW-TV remote from aboard the Aquarama, cruise ship, drew 1,500 fans. Guests Dagmar, Nancy Sinatra and Miss Cleveland had to be delivered aboard via Coast Guard launch when they missed the ship at the dock. First remote from a boat afloat here. . . . Ron Jay is now in as weekend weatherman on KYW-TV as deal for Tom Haley fell through. . . . Clay Conroy, who plays kiddie show part of "Woodrow Woodsman" on KYW-TV had his haystack wig snatched from dressing room, and it's still gone. . . . Gene Gott, promo chief at KYW-TV, filling in at slacker; Mike Ruppe, likewise promoter at KYW Radio, to pressagency same station. . . . Bob Neal, doing double duty as morning disk jockey WERE, let off blast at competitors' salesmen who he said had been knocking the sex content of his shows. . . . Linn Sheldon's "Barnaby Goes to the Fair," filmed at Seattle, hourlong hit on KYW-TV. . . . Same station plans two-hour telecast Aug. 20 of "Othello," attraction at Great Lakes Shakespearean Fest.

## IN PITTSBURGH

Kay Neumann has returned to her "Kay Calls" show on WIIC after a two-month absence due to illness. Jeanne Baxter has been filling in. . . . Dom Quinn, program manager of KDKA, named to similar post at WINS, N.Y. . . . Hank Stahl, bubbling for the vacationing Paul Shannon on WTAE and with his own show, Stahl is now on the air every weekday for a full hour and 15 minutes. . . . KDKA will carry Penn State football for the fourth straight year with Tom Bender doing the play-by-play. . . . WTAE hosts its 139 news stringers at the Pirate-Cardinal baseball game today (Wed.) and takes them on a tour of the Warren Smith labs, where the station's film is processed. . . . "Program PM" host, John Stewart, will take over the Regé Cordie show for three weeks starting Aug. 13 when Cordie vacations at Martha's Vineyard. . . . Bob Willis, p.m. man for WIIC, recovering from surgery at Divine Providence Hospital here. . . . WAMO will soon be on the air with its 72,000 watt FM station and will have the same basic format of its AM counterpart.

## IN MEXICO CITY

First exclusive press conference by astronaut John Glenn conceded to Mexican team of television reports Miguel Aleman Jr. and Jacobo Zabludowsky, with pair flying to Washington to tape interview; latter set up via unprecedented concession granted by the United States Information Service. . . . Feeling in official circles here growing that with initiation of inter-continental telecasts via artificial satellites, the Department of Communications needs to seek measures to prevent "violation of pact regulating function of television, recently signed by Mexico and the U.S." . . . Producers of the "Tangaloa" series in Acapulco ran into a series of unexpected "nortes" (storms) with heavy rains holding up shooting, but skies are bright and clear again. . . . Ken Smith, who became popular in the U.S. narrating filmed newsreels, made debut before home screens here tonight, a new soccer field where seats are sold on a lifetime basis. . . . Ford Motor Co. de Mexico, which sponsored television coverage of recent visit of President John F.

(Continued on page 39)



# THE HOT HOT O'SEAS \$ RACE

## Who's on First?

Both CBS Films and NBC Films contend that their respective companies are currently the world's leading distributor of film programs made especially for television.

In a statement, Ralph Baruch, CBS Films director of international sales, made the No. 1 exporter claim of film programs made especially for tv. Baruch declined to give CBS Films' foreign gross when asked, explaining that it was against company policy to divulge such information.

NBC Films also contends it is No. 1 in the foreign field. If the sale of features and other programs material not specifically made for tv is discounted, NBC Films, because of company policy, also declined to give any official gross figures, but the '62 gross, according to unofficial, but highly placed sources, was said to be about \$6,200,000.

In his statement, Baruch said: "A distributor rises or falls on the success he has in the four primary television markets which account for more than 70% of the international distribution potential. These markets are Canada, Australia, the United Kingdom and Japan. In these four markets and many others, CBS Films has sold more half-hour and hour programs made especially for television than any other distributor. CBS Films is also the leading distributor in Sweden, Denmark, Norway, Italy, Finland, Hong Kong, Philippines and many other countries," Baruch stated.

## They Said it Couldn't Be Done

And Walt Schwimmer Has Had Himself a Red Hot TV Career Proving Otherwise

Walter Schwimmer has made "a fortune" swimming upstream in television.

Nine years ago he was told that a bowling show didn't stand a chance in U.S. tv, but he started syndicating "Championship Bowling," which was then only seen in Chicago. He's been syndicating it "successfully" every year since, his distribution company claimed last week.

In 1959, he went after a thing called "Championship Bridge," hosted by Charles Goren. Again he was told it couldn't be done, but he sold it to ABC (with sponsor) for two years and the third year threw a fresh batch of bridge hands into syndication.

About the same time, he got into the sales end of Hank Saperstein's "All-Star Golf" tanza, which has had a long and merry life since. This too was contrary to the general opinion of the industry about specialized sports. He's no longer tied to producer Saperstein, one gathers, but he did sell his own two-parter, "World Series of Golf," to NBC-TV for Sept. 8-9 exposure.

## You Asked For It On Rerun Carpet

Hollywood, Aug. 7.

Writers Guild of America West has filed action against You Asked For It Productions, Inc. in L.A. Superior Court, claiming over \$80,000 is due writers in residuals on the "You Asked For It" reruns. Named as defendants also were KB TV Corp., Mark Lipsky and Victor Corp., who have distrib rights to the series.

WGAW has settled its beef with Banner Productions, agent the number of weeks worked by writers S. K. Hersheve and Ronald Alexander, and the compensation they were entitled to. This beef involved Ben Hecht and Sy Weintraub of Banner, a guild source said.

WGAW has also filed action against Flamingo Films for residuals allegedly overdue writers.

## Ch. 13's 15-Wk. Course

New York's new educational channel 13, WNDT, will be presenting a 15-week course for college credit in consumer economics when the station airs this fall.

Beginning Oct. 1, the telecourse, titled, "You, the Consumer," will be shown Mondays from 3:30 to 4:30 p.m. Show is being produced in cooperation with Queens College and the courses will be conducted by Dr. Persia Campbell, chairman of the Long Island College's economics department. Participating viewers will receive two credits for completion of assigned readings, research reports and a final exam.

## LOOK LIKES SG'S LEAD WILL HOLD

From Bangkok to Rome, from Tokyo to Toronto, American tv exporters are pitching their wares, as the competition for foreign revenues becomes more intense. American Telephone & Telegraph Co. may yet strike gold in Telstar, but the gold for the exporters today rests on more mundane considerations—such as set count, broadcasting quota restrictions, popularity of Yank-made shows, etc.

Today, every major American tv company is in the competitive race for the foreign dollar, which in '62 is estimated to amount to a \$50,000,000 gross. That's a record figure, supported in part by the growing competition to sell among American tv companies.

Screen Gems, which in '61 reported a foreign gross of \$8,000,000, is expected to remain in the lead among American export companies in '62, with over \$10,000,000 estimated for the current fiscal year. For second place in the foreign field, it's understood to be a race among CBS Films, MCA, NBC Films and possibly Ziv-USA, Independent Television Corp., which does a sizeable foreign biz, isn't included in the tally for ITC.

## NBC, CBS Ads in Europe

Because NBC and CBS are really vying for attention abroad, foreign newspapers can be thankful for a new source of revenue.

NBC has decided to carry a series of ads in dailies throughout Europe, boasting how well its doing on its Telstar coverage, etc. A few days ago, CBS started the whole thing with an ad in the London Times about how it was first to pick up a "live" transmission from Europe via Telstar.

Telstar, it is felt, has merely given impetus to the already lively rivalry between the two networks for attention of the foreign market.

is owned by Britain's Associated Television (ATV).

Helping the foreign performance of each of the companies other than the regular vidfilm fare are these factors: SG has the Columbia Pictures backlog for sale which tallies meaningful grosses in such markets as Canada and Australia. CBS Films and NBC Films have their respective news and pub-affairs shows, a calling card which opens many a foreign door for each of the network subsides and results in sales not only of news and pubaffairs programs but entertainment programs as well.

MCA, which played it slow abroad for a number of years, is reported to be surging ahead in the foreign field, possessing one of the largest vidfilm catalogs in the biz. Combination of Ziv-USA vidfilm product and the feature and shorts catalog of United Artists Associated, all under the wing of Ziv-USA's foreign topper Manny Reiner, makes the Ziv-USA foreign operation sizeable.

Also coming in for the slice of the estimated \$50,000,000 foreign pie are such companies as 20th-Fox, Metro, Four Star, ABC Films, Fremantle, et al. Helping the foreign push are the two industry export associations, the tv wing of the Motion Picture Export Assn. and the industry's Television Programs Export Assn.

ITC, which is owned by ATV, not included in the competitive rundown, also does a sizable foreign biz, with ITC in the U.S. serving as the base for Western Hemisphere sales and ATV for the Eastern Hemisphere.

CBS Films and NBC Films, fighting for primary gross spot, haven't got features to peddle to bolster their dollar revenues. Web subsides, though, do have news, pubaffairs shows which do make a difference to distributors who deal

(Continued on page 41)

## Welpott Gets Nod But NBC Moves O&O Division to Him—in Philly

### Election Nite Sponsors

Last week, NBC-TV was the first of the three networks to sell part of its election coverage next November and this week o&o WNBC-TV was first to make an election sale for New York.

Contac, the cold remedy, bought half of the WNBC-TV local coverage, which begins at 7-7:25 p.m. and runs until the major returns are in. Station will cut into the network's general election coverage (twice every hour, each time for five minutes of N.Y. election news). Contac's deal calls for one out of every two WNBC-TV cut-ins.

Contac inked via Foote, Cone & Belding. The network's earlier deal was for Lipton Tea, which bought a sixth of the whole night's coverage on Nov. 6.

## 'Ripcord' Rips Into Prime Time

That first-run syndie properties can still secure prime time slots in some situations is attested to by Ziv-USA's "Ripcord."

Ziv-USA, working in conjunction with White & Shuford Advertising, has secured the following prime time slots in the markets in which California Oil, western division, has renewed the series for second year production: KGNC, Amarillo, 9:30 p.m.; KOB, Albuquerque, 9 p.m.; KRDD, El Paso, 9 p.m.; KSYD, Wichita Falls, 8:30 p.m. Series also has been renewed by California Oil in Lubbock, Tex., on KCBD, at 7 p.m. Skein will play at 6:30 p.m. Sundays on KSWB, Roswell, another California Oil market. Time slots for Midland-Odessa and Abilene will be announced shortly.

Other new sales and renewals include: Savannah Sugar Refining for the second year, on WCYB, Bristol-Johnson City. This is the third market firmed up for Savannah. Previously, announced were WSCO, Charlotte, and WITN, Greenville-Washington. Hartz Mountain Products bought the skein on WHDH, Boston; and DuKane Supply will sponsor on WVIC, Pittsburgh.

New color station to sign for "Ripcord" is WJBK, Detroit. Other color users previously reported are in Chicago, Milwaukee, Cincinnati and Indianapolis. Latest station renewals for "Ripcord" are KLTZ, Denver; WVEC, Norfolk, and KLFY, Lafayette, La.

## CANADA SPONSORS FOR ZIV-USA'S 'STORY OF ...'

Ziv-USA's "The Story of ..." has been bought for Quebec by O'Keefe Brewing and Canada Packers, Ltd.

O'Keefe Brewing in addition to the telecast in French for the Quebec province, also bought the David Wolper skein for 12 English-speaking Canadian markets. The French version will preem at the beginning of November in the 11 French-Canadian markets.

Deal was consummated by Colm O'Shea, v.p. of ZIT, Canadian sub-sid of Ziv-USA.

### WJW-TV Series Cited

Cleveland, Aug. 7.

WJW-TV's hourlong "American Value" series on individualism, produced in cooperation with John Carroll Univ., was named as "best" in audio-visual programming for the nation at the annual meeting of the American College Public Relations Association meeting.

It was produced by Bob Huber, WJW program manager, and Sanford Markey, former VARIETY correspondent, and director of public relations for Carroll.

Decision to make Philadelphia the headquarters, for the time being, of the NBC owned & operated stations is based on the network's desire to keep Raymond W. Welpott, the new o&o exec. vee as close to WRCV and WRCV-TV as possible. WRCV-TV is on Channel 3 in Philadelphia, and a court fight for the channel is due in the fall between Philco and NBC.

Initially, NBC feared that to choose Welpott as the retiring P. A. (Buddy) Sugg's o&o replacement might prejudice the court against NBC in Philadelphia. But by moving o&o headquarters to Philly, at least until the trial is over at the end of this year or the beginning of next (pre-trial is set for early fall), Welpott thus would be on the spot to testify if needed. And his retention in Philadelphia might also avoid the raising of "extraneous questions" as to why Welpott was being removed to N.Y., when allegedly the only reason for moving him to N.Y. would have been to place him in traditional o&o headquarters. He stays as general manager of WRCV-plus-tv.

Directly after the silling Sugg decided to retire, NBC's board chairman Robert W. Sarnoff and prexy Robert Kintner gave passing thought to splitting o&o into separate radio and tv divisions, but the web's legal department squelched that for reasons not divulged.

Welpott got the nod officially last Friday (3) at the monthly NBC board meeting, at which two other expected appointments were made: Lou Hausman, who joined NBC a couple of weeks ago as the exec over all network promo, publicity and advertising, became vicepresident, general executive; John Otter was made vicepresident, national sales, which is the No. 2 job in NBC-TV sales.

Welpott, incidentally, was Sugg's own choice as his replacement.

## 'B'way Goes Latin' As New ITC Entry

Another first-run entry is being introduced by Independent Television Corp., which is distributing "Broadway Goes Latin," a half-hour series of 39 episodes featuring Broadway hit tunes played in Latin tempo.

Series, produced by Milton H. Lehr, highlights the Edmundo Ross Orchestra and features such guests as Xavier Cugat, Abby Lane, The Platters, Sara Vaughan, Carmen McRae, Barbara McNair and others.

Skein was produced in England and is slated for telecasting there on ATV, London, this fall at 9 p.m. Series was sold in New York for copponsorship by Reynolds Tobacco and Ballantine's Beer, according to ITC.

ITC also is selling the hour series, "Ghost Squad," as a first-run syndication entry.

### Broadcasters Name

#### 'Georgian of Year'

Jekyll Island, Ga., Aug. 7.

Dr. Noah Langdale Jr., president of Georgia State College in Atlanta, Sunday (5) was named "Georgian of the Year" by the Georgia Association of Broadcasters, now holding its annual summer convention here, with South Carolina Broadcasters Association along to make it a joint affair.

WDEC Radio, Americus, was selected as "Station of the Year" for its outstanding contribution to the industry in experimenting with new logging requirements proposed by Federal Communications Commission.

H. Randolph Holder, WGAU, Athens, outgoing GAB prexy, was named "Broadcaster-Citizen of the Year" for his many civic achievements in Athens, home of Univ. of Georgia.

## Why WTRF-TV bought Seven Arts' "Films of the 50's" Volumes 1, 2, and 3

Says Robert W. Ferguson:

"We bought the Seven Arts films because they are

**by far the most outstanding feature films available**  
to local television stations.

"We are very happy with all three Volumes.

I don't believe there is anything else available for television that can come up to them.

"They have consistently brought WTRF-TV the highest film ratings in the Ohio Valley area.

Local, regional and national advertisers have shown great acceptance to spot buys in and around Seven Arts' 'Films of the 50's', and the success of these presentations has been extremely gratifying.

"We haven't started running Volume 3 yet — we start them in the Fall — with the films that are in there like "Battle Cry" and "Mister Roberts" we are sure of S. R. O. with sponsors, and continued high ratings."

### Seven Arts' "Films of the 50's"...Money makers of the 60's



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
NEW YORK: 270 Park Avenue YUkon 6-1717  
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9-2855  
LOS ANGELES: 15683 Royal Ridge Road, Sherman Oaks. GRanite 6-1564 — STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Robert W. Ferguson,  
Executive Vice President and General Manager.  
WTRF-TV, Wheeling, West Virginia.



# Foreign TV Reviews

## HUGH AND I

With Terry Scott, Hugh Lloyd, Fred Emney, Deryck Guyler, Frank Williams, Judith Furse, Anthony Sharp, Peggy Ann Clifford, Robert Raglan, John Junkin, Michael Stainton, Rosemary Nell Smith

Producers: David Croft  
Writers: John Chapman, John Junkin  
30 Mins., Tues., 8:45 p.m.  
BBC-TV, from London

John Chapman, who's the main initiator on this comedy skein, is scribe of several trousers-down legit farces that packed London's Whitehall Theatre for years at a stretch. This makes him a proficient purveyor of the glib discomfiture which is the mainstay of this type of show, but, judging by the sample caught, it's not enough to build up character interest for a tv skein.

Resident team was the first-time coupling of Terry Scott and Hugh Lloyd, promoted from previous supporting roles. Scott chubby and expansive, Lloyd small and worried, they made a kind of Laurel-and-Hardy partnership. Situation was their decision to go on a shooting vacation, on the Scottish moors, and their subsequent involvement in army maneuvers.

Gags, directed belly-wards, had their ups and downs, but were generally okay. And the segment was helped by some full-bodied guesting from Fred Emney, who clicked as a sporting Lord who thought his wife had died because she hadn't come down for breakfast.

In fact, as a piece of farcical engineering, the skein should get away with it. Chapman, with additional dialog from John Junkin, kept up the invention fluently, and David Croft's production didn't loiter.

But the personalities of Scott and Lloyd were on the dim side. They hadn't yet got to grips with their material, and were comic because of what they were given to do rather than what they were. The integration may come, however, when the players lose their inhibitions.

## THE AWARD SHOW

With Bruce Forsyth, Lady Barnett, Angela Bracewell, Jeremy Brett, Violet Carson, Mart Feldman, Raymond Franc, Adele Leigh, Margaret Lockwood, Alex Macintosh, Peggy Mount, Alun Owen, Cliff Richard & The Shadows, Barry Took, Muriel Young, Pamela Davis Dancers, Jack Parnell's Orchestra, conducted by Alun Ainsworth.

Producers: Alan Tarrant  
Writers: Sid Green & Dick Hills  
60 Mins., Sun., 8:25 p.m.  
Associated Television from London

Highpowered, bigselling daily sheet, the Daily Mirror, ran a poll in which a huge slice of its 14,000,000 and more readers voted for the best tv performers. A number of the winners and runners up were worked into a 60-minute variety show and the program fairly zinged with topline names and talent, though not all of it was put to its best use.

Main gimmick was to have the performers thesping out of character but, ironically, two of the three best spots were those in which the artists were let loose with their own stuff. For instance, singer-of-the-year Cliff Richard, backed by The Shadows' combo, scored with "The Young Ones" and "I'm Looking Out The Window," as the finale of this broadcast from the Prince of Wales Theatre, and Adele Leigh was tops with her rendering of "Love Is Where You Find It" and "One Fine Day."

Violet Carson and Peggy Mount, dragonesses respectively of the two click tv shows, "Coronation Street" and "The Larkins," also garnered the yocks with crostalk and a song, "Sisters," in which they were joined by Bruce Forsyth. Forsyth, rated the year's best emcee, did his job with his customary versatility, and it seems that perpetual grin of his does not wane in popularity with most viewers. He also did a slick double with Margaret Lockwood (best dramatic actress of the year) in "We're A Couple Of Swells." Well done, and showing up also the

versatility of Miss Lockwood, but the routine's not oddball.

For the rest the material was fairly spotty, with the three most popular "news" readers, Muriel Young, Hux Thomas and Alex Macintosh looking brightly uncomfortable in a comedy sequence, "best character actor" Raymond Francis, who plays Inspector Lockhart in "No Hiding Place," joining up with Jeremy Brett, "Tomorrow's star" actor, and the inevitable Forsyth in a piece of unfunny hokum, and veteran Barry Took and Marty Feldman, scribes of the "Bootsie and Snootie" series, proving that they should stay writers and not appear as comedy performers.

Angela Bracewell, voted the most popular comic, did a solo dance, without adding much to her reputation, and Adele Leigh and Alun Owen the year's best play-wright, gallantly performed a double comedy act which again confirmed that Owen should stick to his talented typewriter.

Result was a amiable but strangely entertainment, staged by Alan Tarrant with nerve, but little conviction. As a novelty program it was passing fair but, next year, it might be worth trying a new experiment — let the performers appear doing what they were adjudged best at. Alun Ainsworth helmed the Jack Parnell orch excellently but, apart from Miss Leigh, there was little strain on the musicians' resources.

Rich.

## LAURA

With Hildegard Neff, Adolf Wohlbrueck, Hellmut Lange, Hilli Wildenhain, John van Dreelen, others

Director: Franz Josef Wild  
Writers: Vera Caspary, George Sklar  
115 Mins., Thurs., 9 p.m.  
W-German TV, from Munich

"Laura," an adaptation from Vera Caspary and George Sklar's stage play of the same name, came across the West German tele in an impressive manner. It gave evidence of the fact that a thriller can be a thriller without chases or street scenes, fistfights or barroom brawls. The entire action here takes place in one room but there's hardly a dull moment along the nearly two hours for which, however, not only the psychologically interesting plot but also the well chosen cast and last not least Franz Josef Wild's slick direction may be made responsible. Wild proved here anew that he's one of the most dependable German tv directors.

With regard to the cast, Hildegard Neff as Laura and former German filmstar Adolf Wohlbrueck (Waldo Lydecker), who became Anton Walbrook in England, were especially right at home with their roles in this exciting, occasionally witty and always, entertaining, melodrama about the investigation of a murder which ended with a surprise. Hoarse-voiced Hildegard Neff was so good that one was nearly inclined to say she plays herself. The competent cast included Hellmut Lange (Mark McPherson) and John van Dreelen (Shelby Carpenter). This German video offering brought up memories of Otto Preminger's 1944 Hollywood movie which starred Gene Tierney, Dana Andrews and Clifton Webb.

Hans.

## ON TOP OF THE WORLD

With Billie Whitelaw, Milo O'Shea  
Writer: William B. McGuire  
Producer: James Ormerod  
50 Mins., Fri., 10:15 p.m.  
BBC-TV, from London

Written by the American thesp who used to call himself Biff McGuire, "On Top of the World" is an intriguing impact, if somewhat too whimsical for those who like their drama characters not to be fogged down in symbolism. For McGuire had latched on to the fanciful situation of a couple of circus performers, man and wife, who were trying to perfect a new act which would please the boss and thus avoid dismissal.

The act was for "The Count" (Milo O'Shea) to balance on one finger on a globe of the world. He was the one who was riddled with doubts about himself and the future, while Tess (Billie White-

(Continued on page 40)

## EASY MARKS

With Jim McGovern, others  
Producer-Writer: McGovern  
Director: Guy Galento  
30 Mins., Sun. (29): 12 p.m.  
KMSP-TV, Mpls.

Jim McGovern long since has impressed here as a veritable wizard at his tv public affairs directorship occupation — this because of his standout accomplishments. In particular, his once-a-month "Pursuit" series for his station, 20th-Fox's energetic KMSP-TV, local ABC network affiliate, has won him many encomiums.

The series' latest, "Easy Marks," attained its predecessors' high standards. In the triple role of producer-writer-narrator, McGovern, as usual, merited much praise. So, for that matter, did director Guy Galento in his usual role.

While "Easy Marks" largely comprised explanatory talk by McGovern and those whom he interviewed, there also was a measure of entertaining action. And, as far as the verbiage was concerned, it must have held exceptional viewer interest and provided much valuable information. This was because it dealt with a subject of vital concern to the vast majority of people. The subject was the need of protection for our free enterprise system, as well as consumers, from unscrupulous and dishonest business concerns and salesmen.

In this half-hour exposure of how consumers are swindled, McGovern had the cooperation of the Minnesota Attorney General's office and of the local Better Business Bureau.

What the Unit and Bureau aim at and how they accomplish their purposes were clearly explained. At the outset there was enraging film action provided by the showing of an unscrupulous salesman in the act of fleecing a widow. He did this by convincing her that her home needed a new furnace when it didn't.

Prodged by his conscience, this salesman revealed that he finally became contrite. He not only quit his job, but also was intent on making a clean breast of his "in-famies." In all this connection, he opined that widows are the easiest marks of all for unscrupulous salesmen, especially the door-to-door kind. This he said, is because such women haven't any man about, like to talk and are lonely.

McGovern's several interviews with Minnesota Attorney General Walter Mondale, who created the Consumer Protection Unit when he first entered office, brought out numerous illuminating facts. Among other things gleaned by dialers was that much of the consumer defrauding is in connection with their out-of-order appliances, like tv sets and washing machines. It also was shown how fraudulent health and accident insurance sometimes is responsible for physical tragedies as well as monetary losses, and that unscrupulous interest charges on credit purchases, prompted by "buy now-pay later" urging, reach as high as 30 to 40 per annum.

During the documentary's concluding minutes, McGovern's own admonitions to consumers had the accompaniment of action films of the bustling traffic in this city's downtown business section.

Rees.

## Route 66: Ore. Stopover

Portland, Ore., Aug. 7.  
The regular staff and crew of the CBS-TV series "Route 66" are in town for two weeks to shoot two different scripts. Outfit started shooting "Across The Walnuts and Wine" sequence at nearby Oregon City (10 miles away). Action centers around the Crown-Zellerbach Paper Mills and a Victorian residence. Producer-director Herbert Lechard put guest stars James Dunn, Betty Field, and Robert Walker Jr. through their paces.

Next week the action moves to Portland for a still untitled episode with guest star Nina Foch. Last week "66" was shot at Astoria, Ore., with the mouth of the Columbia River and the fish canneries as backdrops. Layout starred David Jensen.

On Sunday, the Route 66 softball team played the local newspaper squad.

## HAVE YOU READ . . .

With Dr. Floyd Zulli Jr.  
Assoc. Producer: Dick Porter  
Director: John Musilli  
30 Mins., Sat., 8 a.m.  
WCBS-TV, N.Y.

Dr. Floyd Zulli Jr., tv's evangelist for books, is back on his pulpit at WCBS-TV, N.Y., in a weekly Saturday morning half-hour show.

To meet a zealot—even one on the side of the angels—at eight o'clock in the morning is an experience that can happen "only in America," to borrow a book title phrase. The senses are still full of sleep and here's this eager college prof talking passionately about the enjoyment of books, the mystical magical quality of an author's creation, about lives of other ages, and about the wisdom and follies of man. The bitter morning cup of coffee is filled with needed sleep; the man on the screen holds a cup of enthusiasm, the contents of which are brimming over. What a way to start a day! Zulli, at eight, comes after some college course. Wisdom and folly have no end.

Preem on Saturday (4) had Zulli deliver his lecture with a minimum of hijinks. It was straight talk in the Zulli manner. The prof said that in subsequent weeks he will discuss such authors as Kipling, Poe, Washington Irving, H. G. Wells, DeFoe, etc. Show is done in cooperation with New York U. Horo.

## WRITING ON BLACKBOARD

With Joe Templeton  
Producer: Bob Giuliana  
Director: Leonard Grossman  
Writer: Gwinn Owens  
Camera: Harding Roberts  
30 Mins., Sun. 4:30 p.m.  
WJZ-TV, Baltimore (film)

"Writing on the Blackboard," latest in the "Focal Point" series aimed at improving the city and environs, is one of the better programs in the project primarily because Joe Templeton, who recently joined WJZ-TV as chief newscaster, acted as on screen narrator and gave it the professional touch the series needs.

Not that Templeton was the entire show. Script was excellent and camera work was good but Templeton gave them what they needed.

"Blackboard" hit at lack of educational facilities in the city, compared Baltimore to other cities then warned viewers that increased facilities would mean a tax rise and concluded with a request that those watching let the station know if they favored a rise in taxes for this purpose.

Story wasn't a new one but it bears repeating and WJZ has put it well. Ced.

## Mrs. Ask 2-Yr. Cutoff

## Date on Conversion Of Sets for All Channels

Washington, Aug. 7.

Television set manufacturers want July 1964 as cutoff date for shift from VHF to all channel receiver production. Electronic Industries Assn. told Federal Communications Commission.

EIA v.p. James D. Secrest said the date was determined by a poll of manufacturers. FCC chairman Newton Minow asked EIA to obtain the views of set makers on earliest practical date for enforcing all channel bill recently signed into law.

Second part of EIA report is due to Commission in late August after Aug. 7 meeting of set engineers and tuner manufacturers.

Reasons cited for the two-year conversion period were that tuner manufacturers need time to increase production capacity up to 15 times and set manufacturers want lead-time to change production and distribution schedules.

About 6,000,000 sets are manufactured annually of which 7% have all channel tuners. Set manufacturers need time to prepare for changeover and to clear inventories, Secrest said.

The EIA spokesman added that July 1964 coincides with period when new models are announced to trade personnel. Models for 1963 are now being produced and distributed and designs for 1964 models have been frozen by many manufacturers, Secrest said.

## THE DIALOGUES OF ARCHIBALD MACLEISH AND MARK VAN DOREN

Producer: Warren V. Bush  
Director: Hilary Harris  
Music: Kenyon Hopkins  
60 Mins., Thurs. (2), 10 p.m.  
PARTICIPATING  
CBS-TV (film)

Effect of these dialogs on the tv viewer was about the same as a Miltonian tablet might be on a farmer — everything pleasantly numbing and bucolic. Poets-teachers Archibald MacLeish and Mark Van Doren, extremely noble examples of aging Americans, meandered quietly across lots of verbal territory, all of it intelligent but not all of it, or even very much of it, important. Just the same, the warmth and ease of the two men left one with a feeling that all's right with the world, particularly when they discussed how nice it was when one could simply loiter around days on end.

One aspect for the trade to note was that CBS News, using the large cinematographic talents of Hilary Harris, tried to capture the two men in conversation by following them around MacLeish's farm for two days to catch snapshots of talk. For all the beauty of many of the shots, there were just as many scenes that were absolutely the sum of film cliches, and, on the whole, the obsession with beautiful pictures distracted the home audience so that many of the words between the men went unheeded or even unheard.

Afflicted possibly by Ingmar Bergman, Harris became preoccupied by the quieting sounds and sights of the farm, and a series of darkly filtered, wavy shots of pond, field and house was the result. The conversations themselves took place in all these places.

The two men are friends, and while it might seem—or even really be—that they were at ease, there was in the words of MacLeish and of Van Doren a taint of the artificial and even the smug (although some might insist complacent is the better adjective). The rambling conversations were then rather arbitrarily edited by the CBS News crew.

However, simply because this hour last Thursday was an experiment, it should be allowed its mistakes. But, as some tennis players have been overheard saying of a particular stroke, "Excellent in concept, poor in execution."

Art.

## NAB Sets Committee

## For Engineering Meet

Washington, Aug. 7.

National Assn. of Broadcasters proxy Le Roy Collins named a 10-man-committee to plan Broadcast Engineering Conference to be held simultaneously with NAB Annual Convention, March 30-April 3 in Chicago.

Heading group is Orrin W. Towne, engineering director, WHAS Inc. of Louisville.

From the networks were William Duttera, allocations engineering director, NBC; Leslie Learned, engineering director, Mutual; Frank Marx, engineering division proxy, ABC; and James Parker, television R-F engineering director, CBS.

Also named were J. B. Epperson, engineering v.p., Scripps Howard Broadcasting Co., Cleveland; James Gray, chief engineer, WYDE, Birmingham; Albin Hillstrom, engineering director, KOOL (AM-FM-TV), Phoenix; Clyde Hunt, engineering v.p., Post-Newsweek stations, Washington; and Jack Petrik, chief engineer, KETV, Omaha.

## New FCC Aides

Washington, Aug. 7.

Three vacancies created by new Federal Communications Review Board have been filled by acting chiefs.

New FCC appointments effective Aug. 1 are:

John O'Malley, acting assistant General Counsel; in charge of Regulatory Division; David Warren, acting Chief of Office of Opinions and Review; and Sylvia Kessler, acting chief of Renewal and Transfer Division of Broadcast Bureau.

Review Board members are chairman Donald Berkemeyer, Dee Pincock, Joseph Nelson and Horace Slone.



## Weird Music from 8-H

All summer long, they've been making the strangest music in 8-H.

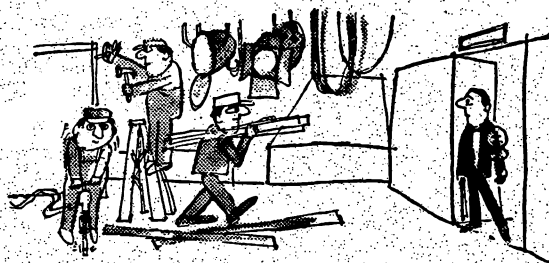
The hallowed NBC studio where Maestro Toscanini once held forth, has been commandeered by such unlikely instruments as pneumatic hammers, power saws and acetylene torches.

The less said about their music, the better. Verdi it ain't; not even Schoenberg.

But temporary it is.

And not long after all these construction noises stop, the 10,000-square-foot area will have been transformed into Peacock Theatre, one of the nation's very finest studios for the televising of color.

It's going to be a honey. The very latest lighting and decor, of course...a vastly enlarged



control room...and an extra-spacious prop-storage area that'll let us prepare one show while another is being broadcast just a few yards away.

The plush, theatre-type seating is bound to impress in-person viewers (even those who may have just come from the Music Hall across the street).

Permanent as the seats may look, they'll also be quite portable. Immediately after the show, they can be collapsed mechanically and eased—almost magically—into a recess of the studio's north wall. (A few slow-rising tourists may never be seen or heard from again, but that's show biz.)

The disappearing-seats device will permit use of the full floor space for any program (either color or black-and-white) needing the room—like NBC's famed election coverage.

When it's completed—in October—Peacock Theatre will be the sixth of our New York studios equipped for color. (At our Burbank production center, all four major studios are color-adapted.)

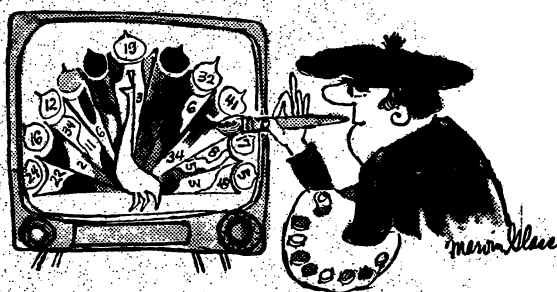
Striking statistic: With the aid of the pick-up and transmitting facilities of its affiliates, NBC has already brought color within the viewing range of 98 per cent of America's television homes.

This, we submit, is mighty fancy pioneering. Whatever it is they say about birds of a feather flocking together, the NBC peacock has stood alone.

But the rewards have been immeasurable. Color enlivens all that it touches (nobody ever gasped

over a black-and-white sunset). It has enriched every NBC show on which it's been used.

And so it is that in the coming season we'll be broadcasting an unprecedented more-than-



2,000 hours in color, a total that embraces 68 per cent of our night-time programming.

To appreciate that 2,000-hour figure, one has but to recall that only eight years ago, our color schedule came to no more than 68 hours for the season.

A network doesn't take that sort of forward leap in programming without a corresponding expansion of its facilities.

And that's why we find ourselves being more than tolerant of the clatter in 8-H these days, for the sounds symbolize the ever-widening influence of color in American television. When you get right down to it, a bit of preliminary thunder has never been too high a price to pay for a rainbow.



# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

## CHICAGO

STATIONS: WBBM, WN8Q, WBKB, WGN. \*SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	WBKB	626,100	29	1.	Wild Cargo, BB	WGN	Lakeside TV	254,900	12	Ichabod & Me	WBBM	332,500
2.	What's My Line	WBBM	552,700	26	2.	One Step Beyond	WGN	ABC Films	228,100	11	Route 66	WBBM	291,000
3.	Garry Moore	WBBM	493,800	23	3.	Huckleberry Hound	WGN	Screen Gems	210,100	10	Report: CBS News	WBBM	243,800
4.	Red Skelton	WBBM	461,600	21	4.	Death Valley Days	WGN	U.S. Borax	200,500	9	Bob Newhart	WN8Q	350,100
5.	Andy Griffith	WBBM	456,200	21	5.	King of Diamonds	WGN	Ziv-UA	194,000	8	Brinkley's Journal	WN8Q	352,800
6.	Candid Camera	WBBM	446,600	20	6.	San Francisco Beat, BB	WGN	CBS Films	194,000	7	Garry Moore	WBBM	451,200
7.	Untouchables	WBKB	442,800	21	7.	Divorce Court, BB	WGN	Storer TV	178,800	6	Gunsmoke; See Chicago	WBBM	387,400
8.	Danny Thomas	WBBM	415,900	19	8.	Third Man	WGN	NTA	176,000	5	Target	WBKB	439,800
9.	Target	WBKB	404,000	19	9.	Riverboat, BB	WGN	MCA	171,800	4	Cheyenne	WBKB	339,400
10.	Secret: Carnegie	WBBM	400,800	18	10.	Highway Patrol, BB	WGN	Ziv-UA	168,700	3	Father Knows Best	WBBM	322,200
										2	Hennessey, Carnegie	WBBM	350,600

## BUFFALO

STATIONS: WGR, WBEN, WKBW. \*SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Hazel	WGR	388,900	40	1. Yogi Bear	WGR	Screen Gems	118,500	9. Early Show	WKBW	107,800
2. Ben Casey	WKBW	331,500	39	2. King of Diamonds	WGR	Ziv-UA	88,700	7. Target	WKBW	187,400
3. Red Skelton	WBEN	308,100	27	3. Death Valley Days	WBEN	U.S. Borax	88,000	10. Cheyenne	WKBW	86,200
4. Dr. Kildare	WGR	280,100	33	4. Huckleberry Hound	WGR	Screen Gems	84,400	8. Channel 4 Presents	WBEN	51,200
5. What's My Line	WBEN	264,400	31	5. Divorce Court; Outlaws	WGR	Storer TV	70,300	9. Ozzie & Harriet	WKBW	176,600
6. Candid Camera	WBEN	259,100	28	6. Divorce Court; Polka	WGR			10. Donna Reed	WKBW	178,000
7. Pete & Gladys	WBEN	243,600	21	7. Amos & Andy	WGR	CBS Films	68,100	Mr. Ed	WBEN	103,600
8. Secret: Carnegie	WBEN	242,100	22	8. Sea Hunt	WGR	Ziv-UA	67,500	Lassie	WBEN	135,800
9. Untouchables	WKBW	240,700	33	9. Shannon	WGR	Screen Gems	57,600	6. Early Show	WKBW	44,300
10. Hawaiian Eye	WKBW	240,500	22	10. Felix The Cat	WGR	Trans Lux TV	55,700	7. CBS News	WBEN	26,000
				10. Ripcord	WGR	Ziv-UA	54,700	6. Early Show	WKBW	41,600
								10. Early Show	WKBW	37,200
								CBS News	WBEN	43,400
								6. Early Show	WKBW	65,100
								7. Early Show	WKBW	68,000
								CBS News	WBEN	64,400

## CHARLOTTE

STATIONS: WBTV, WSDC. \*SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Route 66	WBTV	156,800	31	1. Tightrope	WBTV	Screen Gems	110,100	26. 77 Sunset Strip	WSOC	77,400
2. Checkmate	WBTV	149,900	39	2. Death Valley Days	WBTV	U.S. Borax	97,700	21. Law & Jones	WSOC	16,100
3. Gunsmoke	WBTV	147,100	36	3. Beachcomber	WBTV	ITC	81,000	13. M Squad	WSOC	43,800
4. Rawhide	WBTV	143,700	29	4. King of Diamonds	WBTV	Ziv-UA	87,900	13. Laramie	WSOC	81,000
5. Bonanza	WSOC	128,700	44	5. Grand Ole Opry	WBTV	Official	64,900	9. Outlaws	WSOC	17,300
6. Gun-Travel	WBTV	122,600	29	6. Third Man	WSOC	NTA	53,100	15. Phil Silvers	WBTV	52,200
7. Danny Thomas	WBTV	121,900	30	7. Phil Silvers	WBTV	CBS Films	52,200	17. Third Man	WSOC	52,100
8. Skelton; Civil War	WBTV	121,300	28	8. Trackdown	WBTV	CBS Films	51,100	11. Cheyenne	WSOC	65,900
9. Perry Mason	WBTV	120,900	34	9. Whirlybirds	WBTV	CBS Films	50,400	13. Velvet: Doc; Star Perf	WSOC	18,100
10. Ed Sullivan	WBTV	120,100	32					Huckleberry Hound	WSOC	24,900
				10. Ripcord	WSOC	Ziv-UA	47,200	Quick Draw McGraw	WSOC	16,200
								Yogi Bear	WSOC	19,900
								Deputy Dawg	WSOC	21,000
								Arthur Smith Show	WBTV	95,200

## CHARLESTON-HUNTINGTON

STATIONS: WSAZ, WCHS, WHTN. \*SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Bonanza	WSAZ	151,200	35	1. Huckleberry Hound	WSAZ	Screen Gems	79,600	20. Phil Silvers	WCHS	29,500
2. Hazel	WSAZ	147,600	34	2. Shannon	WSAZ	Screen Gems	70,000	12. Donna Reed	WCHS	88,300
3. Wagon Train	WSAZ	132,700	32	3. Beachcomber	WSAZ	ITC	66,600	14. Deputy	WCHS	21,700
4. Dr. Kildare	WSAZ	124,100	32	4. Mr. Magoo	WSAZ	TPI	62,800	21. Cheyenne	WCHS	72,400
5. Real McCoys	WCHS	110,600	32	5. Shotgun Slade; Birthday	WSAZ	MCA	56,300	8. Trackdown	WCHS	24,500
6. Joey Bishop	WSAZ	107,200	27	6. Death Valley Days; Ole Opry	WSAZ	U.S. Borax	52,900	13. Ripcord	WCHS	29,200
7. Ben Casey	WCHS	104,500	34							
8. My Three Sons	WCHS	102,100	29	7. Peter Gunn	WSAZ	Official	52,800	11. Ozzie & Harriet	WCHS	66,800
9. Hawaiian Eye	WCHS	102,000	31	8. Popeye	WSAZ	UAA; King	52,500	15. Captain Kangaroo	WHTN	10,600
10. Price Is Right	WSAZ	98,700	22	9. Sea Hunt	WSAZ	Ziv-UA	52,000	12. Everglades	WCHS	31,800
				10. Quick Draw McGraw	WSAZ	Screen Gems	45,100	7. Superman; Stooges	WHTN	25,300

## CEDAR RAPIDS-WATERLOO

STATIONS: WMT, KWWL, KCRG. \*SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Garry Moore	WMT	75,200	40	1. Third Man	WMT	NTA	34,100	14. Cheyenne	KCRG	42,000
2. Red Skelton	WMT	73,700	26	2. Huckleberry Hound	WMT	Screen Gems	30,200	11. Whirlybirds	KCRG	14,100
3. Andy Griffith	WMT	73,300	29	3. King of Diamonds	WMT	Ziv-UA	29,000	19. News Final; Wea-Sports	KCRG	26,700
4. Candid Camera	WMT	68,100	29	4. Yogi Bear	WMT	Screen Gems	28,900	14. Whirlybirds; JFK	KCRG	9,900
5. Perry Mason	WMT	66,800	31	5. Quick Draw; Dr. Max	WMT	Screen Gems	20,900	12. Whirlybirds	KCRG	17,700
6. What's My Line	WMT	66,500	30	6. Death Valley Days	KWWL	U.S. Borax	18,300	11. Top Cat	KCRG	40,300
7. Danny Thomas	WMT	64,100	28	7. Bugs Bunny	KCRG	UAA	18,100	7. Matinee; Arthritis	WMT	28,600
8. My Three Sons	KCRG	62,100	32	8. Lock Up; Mat; Game	WMT	Ziv-UA	16,200	Leo Greco Show	WMT	34,000
9. Lawrence Welk	KCRG	61,700	26	9. Belmont	KCRG	CBS Films	14,300	8. Margie; BB-Movie	KWWL	4,700
10. Password	WMT	60,100	31	10. Whirlybirds	KCRG			Quick Draw McGraw	WMT	20,900
								Yogi Bear	WMT	28,900
								Huckleberry Hound	WMT	30,200
								Dr. Max	WMT	23,600
								Report To Iowa	WMT	42,700



# FOUR STAR TELEVISION



*The symbol of  
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10th Anniversary.*

Ten years ago this month  
**FOUR STAR TELEVISION**  
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Over these years we have produced 1,038 half-hour films and 165 one-hour films. To achieve the highest possible quality in each film has always been, and will continue to be, our guiding principle.

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*Vice President*  
*Vice President*

## BBC's Dimbleby On Telstar; 'Great For Human Affairs'

By ART WOODSTONE

Nobody tells Richard Dimbleby that he can't say something. That he is very important apparently has virtually nothing to do with it, according to one of his conferees, who accompanied the British commentator and newsmen to the United States last week and remained with him until his departure this week.

It has to do with the way BBC-TV operates, said the same conferee.

"Jim Mossman, one of the reporters on Dimbleby's weekly stanza, 'Panorama', the other night called the Franco regime a 'petty and squalid dictatorship.' There were a lot of protests but we can always say to hell with 'em. The program gets into no trouble over something like that. . . . Perfectly acceptable, nobody tells us we shouldn't have let him say it." The speaker was Paul Fox, Americans would call him executive producer; he calls himself editor of "Panorama."

Fox has been editor of the weekly 45-minute "Panorama" for 18 months. At the moment of this conversation he was seated in a back room of the New York branch office of BBC-TV, and he was talking enthusiastically about the exuberant man for whom BBC was then giving a cocktail party two rooms away.

The 49-year-old, host of "Panorama," who wore a gray vested suit over his rotund frame, was doing his best to charm several Americans and fellow Britishers. Dimbleby's conversation on Monday recently was lively and varied, and at one point he turned from an official of AT&T to a reporter and said:

"Telstar is better for human affairs than public affairs. . . . It's that telephone call by Mrs. Gundully to her mother in Australia when she holds up her baby to the screen, that's more valuable than all the public affairs. This afternoon I met a New York policeman. I asked him to turn around . . . and there was his equipment—his gun, next his handcuffs and cartridges. Immediately, he was a human being, not that ruffian cop the English see in films."

"Of course, I'd like to come here and do a 10-minute piece every two-and-a-half hours when next you send a man into orbit. It's difficult, y'know, doing four hours of television without a picture, which is what I did the last time."

Always the performer, Dimbleby paused, to let his words sink in. He perhaps paused a second too long. Still, he continued:

"Perhaps a disaster or a fight might be transmitted, but Telstar is for people to use themselves."

Dimbleby bears the distinction of being the first man to have telecast live from Europe to the United States. He was also the first European to telecast live from the United States to his own continent when on the afternoon of the cocktail party his weekly "Panorama" audience saw a special 19-minute feed from New York, the BBC-TV's companion piece to 10 minutes of transmission by England's commercial telecasters from the United States.

On the same "Panorama" program was shown tape and films made earlier in this country, and flown back to England. His live feed opened the 45-minute stanza.

For seven years, on Monday nights, "Panorama" has been a large feature of British TV. It grew to importance, said Fox, at the time of the Suez invasion, and it has always been controversial. "At the time of Suez," Fox noted, "this program took a different point of view from that of the government. We thought Suez was wrong and said so. It's merely the way things are done; we are fully allowed to say what we think."

Fox, who joined the stanza 18 months ago (after a long stint as a director of sports programs, damned Monday night programs, "It's the worst night of the week," an American, privy to the thoughts of commercial telecasters in America, immediately misconstrued. He thought Fox was going to complain about share of audi-

ence and ratings on Mondays in England. He was wrong.

"Because it means regular weekend work," he said, annoyed. "Ratings? No; the Monday audience is wonderful. People evidently stay at home that night. I don't know why exactly."

Again in the other room, Dimbleby was overheard talking to a network executive about the two special appearances he had done that day, one for CBS-TV's "Calendar" on tape and shown yesterday (Tues.) and a five-minute live interview for NBC-TV's "Today," shown Monday morning. "Oh, yes, I did five minutes with Ray Scherer over there, on NBC, and I did 11 minutes, divided by a commercial, before." Everyone laughed.

His corner of the room was often filled with laughter, and snatches of his conversation wafted up to newcomers: "Fire Island?" he said. "Well, I chose to shoot film there over Saturday, because there is a fight there, y'know, over installation of a highway—the residents of Fire Island, who don't want a highway, against Commissioner Moses. Most Englishmen believe that America is one large highway, and who there would believe there are actually Americans resisting such a thing, but there are."

Another Dimbleby conversation, again overheard in snatches, started something like this: "Prince Philip—I know him quite well—said it was impossible . . ."

If he knows Philip, he also knows quite a few commoners. Said Fox of the man in the other room, "He's rich, he's famous, he's knowledgeable. You'd think . . . but he's quite human. Down stairs in Rockefeller Center, two ordinary blokes from Manchester, here on a vacation, stopped him to talk. Ordinary people, yet he spent several minutes with them. He's like that with everyone. He's very interested."

"But, y'know," the adoring Fox concluded, "best yet is that Americans know him now. Several have stopped him on the street since he arrived and have asked, 'Aren't you the man who was on Telstar from Europe?' That's real fame."

### ABC Radio's ND Sked

ABC Radio will carry the Notre Dame football schedule for the fifth consecutive year with Texas American Oil bankrolling.

For the second year, Jim Gibbons, voice of the Washington Redskins, and Ed Krause, Notre Dame athletic director, will handle play-by-play and background.

State starts with the Oklahoma game Sept. 29 and carries through the Irish nine-game sked to Dec. 1 at Southern California.

## BBC Exec Flips Over U.S. Radio's News & Traffic Service to Autoists

London, Aug. 7.

If nothing else, American radio isn't lacking in pubservice technique. That is one of the opinions brought back from a six-week trek round six key cities by Patrick Hilliard, BBC Radio's light entertainment topper. Hilliard, who is currently compiling a detailed report of Yank radio operations in New York, Chicago, Las Vegas, San Francisco, Hollywood and Seattle, has been particularly impressed by the service local radio stations give, say, motorists.

He considers the near-constant flow of information about road conditions, traffic holdups, detours and suchlike an invaluable service the like of which could be copied to advantage here. In the same pubservice vein, he admired the stations' zest for news.

Unwilling to go into details before his report is completed, Hilliard would allow himself to be drawn only slightly on certain points. He noted, for instance, that American radio on the whole had not changed over the past three years (since he was last there). But he had seen signs of new developments which were beginning to

### Bob Sparks to MGM-TV

Hollywood, Aug. 7. Bob Sparks has joined MGM-TV as an exec producer, after reaching agreement with CBS-TV for a cancellation of his contract with the network.

Sparks had been exec producer of the web's "Have Gun—Will Travel" series since January, replacing producer Frank Pierson, and had nine more "Guns" to helm when he was overtured by MGM. Don Ingalls, who has been story ad and associate producer on "Have Gun," takes over as producer.

## Sarnoff Bid: Unify Private Ownership For Satellite Era

RCA chairman David Sarnoff yesterday (7) proposed unification of all American international communications carriers into a single privately-owned and independently operated company that would be subject to Government regulation.

Sarnoff's proposal was made at the annual meeting of the Section of Judicial Administration of the American Bar Assn. in San Francisco. His speech was delivered by his son, Robert Sarnoff, board chairman of NBC, since the General is convalescing in New York from recent surgery.

The proposal urged that the nation's leading technical and legal brains work together in developing a new national communications policy to bring "coherence and viability" to the country's communications in the space age.

Present legal limitations, he said, prevent the full development of a global communications service "that could give the American public all the benefits offered by modern science. . . . The nation will not realize a full return on its formidable contributions to communications technology as long as we maintain the present illogical structure in the international communications field."

Recommending the private company utilizing facilities and operations of the present competing U.S. carriers for international broadcasting, Sarnoff said: "Such a unified company would be able to render a complete service to the public with all the advantages made possible by modern science and technology. And surely there is every logical reason for such a company to give further cohesion to our entire communications structure by interconnecting the flow of its international traffic with established domestic facilities."

Declaring that the nation's communications are regulated by laws based more on tradition than on

(Continued on page 39)

## British TV: The Ball Bounces

By ROGER WATKINS

London, Aug. 7.

The British video industry last week watched keenly as Members of Parliament played political tennis—with tv as the ball—in a major House of Commons debate on broadcasting. Despite plenty of to-ing and fro-ing the final score was not declared. The umpire, namely Postmaster-General Reginald Bevins, decided to withhold the results until after Parliament's summer recess.

Teeing off the long and tangled confab, Bevins threw the game wide open when he called for all views on the business of broadcasting. Apart from these moves to which the government is already committed—second BBC channel; switch to 625-line definition, etc.—the only indication the PMG gave as to the government's attitude or intentions was that any future developments in video must make for "a real choice."

He said: "At the moment we cannot have more than four tv programs. By the 1970s we cannot have more than six, short of additional wire services. It therefore follows that we cannot have unlimited competition in tv and, I believe it follows that: since the number of channels is limited, the government has a far greater responsibility to see that those channels are responsibly used than in any other sphere."

He went on to say that in his view, the government "could not avoid some element of positive guidance towards tv provided it is limited and certainly provided it is not detailed." Choice of program Bevins would like on offer would be the same sort of choice available at a bookshop—between Dostoevsky and Ibsen at one end and Peter Cheyney and Ruby M. Ayers at the other, genuine choice and genuine competition.

Stating that the government had still made no firm decision on the more controversial issues of the Pilkington report, Bevins pointed out that the suggested reconstitution of the Independent Television Authority raised a "host of practical questions." For instance, what assurances were there that existing program companies would remain in the field once the ITA became "a sort of BBC" and they (the companies) were emasculated and converted to program producers alone? What guarantee was there that new companies would enter the arena?

### 'No Vindictiveness'

Bevins allowed that the continuance of the existing program contractors mattered to millions of Brits throughout the country. "In any event," he said, "I am not prepared to run the risk of destroying independent television."

PMG went on: "No one supposes that there are not serious shortcomings in the structure of independent tv; of course there are, and the government will not attempt to deny it." But the minister went on to say that the Cabinet will not act "vindictively" against the program companies.

On the issue of their high profits, Bevins said: "It is not really a question of excessive profits at all. Basically this is a question of requiring the companies . . . to pay the right rentals for the franchises they enjoy."

One possible answer he put forward was that the contractors paid a two-part rent: (a) the initial cost of renting an ITA transmitter etc. and (b) a percentage of gross profits. This, and other ideas, are being examined by the government in detail.

Bevins indicated that the present networking arrangements of the commercial web by which the four major stations—Associated Television, Associated-Rediffusion, Granada-TV and ABC-TV—dictated 80% of the country's viewing, were under the microscope. He said: "We simply must get the structure of independent television right before we finally decide whether or not to give it an additional program."

Tollivision Field Trials? Speaking of tollivision, the minister revealed that the Cabinet was considering the possibilities of field trials by wire. "We must not, at this stage, be afraid of innovations no matter how unrespectable they appear to be in some quarters," he said. On local sound broadcasting,

the government had not "closed its mind" to the possibility.

Official opposition spokesman on broadcasting, Gordon Walker (Labour, Smethwick) who took the post at short notice from Christopher Mayhew after the latter quit on a matter of party policy on the Pilkington Report, called for radical and far-reaching reforms. He opined that the creation of commercial tv had lowered BBC-TV standards; was the main (but not the sole) cause of excessive violence being brought into the home and, that, on balance, had not improved British tv at all.

He stated that introduction of competition does not produce free choice but produces a denial of it. In his view the only way to get free choice was to have coordinated programs. He recommended that the indie setup should not be given another national network because a coordinated twin BBC service would provide beneficial competition to the existing indie operators that might well raise the latter's standards. Any fourth channel should be used for educational purposes.

"One thing that clearly emerges from the Pilkington Report," said Walker, "is that the ITA has been falling down on its job." In fact, he claimed, it comes out much worse than the actual program companies. ITA has not done its statutory job of securing competition between the companies—it should not have allowed such vast profits; the lowering of standards and should have controlled advertising much more than it has done.

The Labor spokesman went on to attack the networking system and, subsequently, made a big issue out of press holdings in the independent stations. "Here, if anywhere, should be competition," he stated. "It is dangerous to democracy when we get a tieup between the two main methods of mass communication. It is wrong and must be altered."

He was backed here by Mayhew, who said: "I see no answer to the simple recommendation that there should be a total separation of the press and television so that both can watch the other vigilantly and criticize one another freely and objectively." Mayhew claimed there is an almost perfect correlation between a newspaper's shareholding in and independent station and its willingness to criticize it.

Sir Hugh Lindsay, a member of the General Advisory Committee of the BBC, put forward the view: "The Treasury is taking £85,000,000 (\$238,000,000) a year out of broadcasting at the moment. In a few years this could be as high as £100,000,000 (\$280,000,000). The man in the street, conscious of that sort of revenue passing to the government . . . cannot equate that with a request that he should pay another £2 (\$5.60) a year for his viewing license." According to Sir Hugh, BBC's second channel should be financed by a grant in aid from the Treasury.

TV personality Woodrow Wyatt, who also has shares in Granada-TV, broadened the press-in-tv theory by saying: "It is not only the press that should have nothing to do with commercial tv. Those engaged in the distribution and production of films and owning cinemas should also be dissociated from it."

"Associated British Pictures ought not to be allowed to own 100% of ABC-TV. It controls too much of what goes on our screens already. The same applies to Granada. It should not be allowed to own 95% of Granada-TV. The Rank Organization should not be allowed to own a third of Southern-TV."

"Again, Low Grade, Prince Littler, Val Parnell, Howard & Wyndham's Theatres which already have a powerful and unhealthy control in the theatrical industry ought not to have been allowed to add to it by participation in the State-monopoly of commercial tv, and be put in the position where anyone who tries to compete with them will be sent to jail."

"The problem of ownership needs to be examined ruthlessly," he went on, "none should be allowed to hold interest in other fields of communication and entertainment."

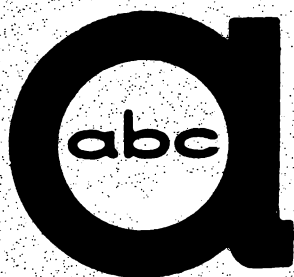
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## House Votes FCC \$14,355,000 Amid Variety of Beefs

Washington, Aug. 7.

The House has agreed to bankroll the Federal Communications Commission for the next year to the tune of \$14,355,000, but a few nay sayers took the occasion to register various unhappiness with the commission.

Amount of the House check was \$1,830,000 more than FCC got last year, but \$262,000 less than it had sought for the new fiscal stanza. It is now the Senate's turn to put in considerably more than its nickel's worth. Both houses will then settle on a compromise figure.

Most of the niggling in the House by a few Republicans and one Democrat was on extraneous matter. Another Rep. Joe L. Evins (D-Tenn., member of the subcommittee riding shotgun on the money bill, decried Minnowville.

Citing the FCC's mounting problems, Evins declared:

"The successful launching of the Telstar satellite and transatlantic broadcast of radio and television imposes upon the FCC increasing international responsibilities in the field of communications."

Evins even had a few kind words for FCC Chairman Newton Minnow: "... the able new head of FCC has not always been popular with the industry, but the committee is impressed with the fact that he has continued to work for and promote those interests which are in the public interest."

Republican Reps. John J. Rhodes of Arizona, Harold Collier of Illinois, Peter Dominick of Colorado and Samuel L. Devine of Ohio took turns needling the commission.

Rhodes complained that House passage of the commission-sponsored All Channel bill is going to cost viewers \$150 million because UHF sets are \$25 more and there are 6,000,000 sets sold a year. Dominick and Collier agreed with him.

Devine said any complaints are futile because the bill has already passed, but it might set a pattern, he warned, in which the government could require power equipment on all cars sold.

Rep. Charles S. Joelson (D-N.J.) saw his chance to put in a kind word for his bill requiring tv and radio licensees to pay fees. The FCC's proposed fees "are so small as to be laughable," he said, and his higher fees might obviate so big an FCC appropriation next year.

This year's appropriation bill earmarks a portion of the \$145 million for more advanced monitoring equipment and what is looked upon as a money-saving computer.

Of the new FCC positions authorized in the measure, 12 were for the safety and special radio services group and 19 for the new satellite communications group.

## COMSTOCK NAMED AS NAB LOBBYIST

Washington, Aug. 7.

Paul Comstock with past service on National Security Council and other federal agencies, takes over as lobbyist for National Assn. of Broadcasters, Sept. 1.

Comstock comes to NAB vice presidency for government affairs from law firm of Holland, Bevis & Smith in Brown, Fla.

He has served as coordinator on the National Security Council staff and with State Dept.

Hollis M. Seavey, now manager of government affairs for NAB, will become Comstock's assistant.

Seattle—Robert D. Gordon, program director for KIRO-TV, has been elected president of the Seattle Chapter, National Academy of Television Arts and Sciences, succeeding Lee Schulman, KING-TV p. d., who is a national trustee of the Academy. Other officers are: Robert Dinsmore, KOMO-TV, and Chris Wedes, KIRO-TV, vice presidents; Bob A. Kertson, KTNT, secretary; Harry S. Pearson, McCarty Co., treasurer.

## VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pits periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Mobile-Pensacola • STA.: WEAR, WKRG, WALA. • SURVEY DATES: MAY 18-JUNE 14.

WALA		Average Rating: 14	Average Share: 52
MONDAYS 5:00-6:00			
Program: COUNTDOWN			
May 21	"SPY IN THE SKY"	Steve Brody, Sandra Francis	
		1958, Allied Artists, Allied Artists TV, 1st Run	
May 28	"THE ATOMIC SUBMARINE"	Arthur Franz, Dick Foran, Brett Halsey	
		1959, Allied Artists, Allied Artists TV, 1st Run	
June 4	"DAUGHTER OF DR. JEKYLL"	John Agar, Gloria Talbott	
		1957, Allied Artists, Allied Artists TV, 1st Run	
June 11	"SPY IN THE SKY"	Steve Brody, Sandra Francis	
		1958, Allied Artists, Allied Artists TV, Repeat	

WALA		Average Rating: 17	Average Share: 59
TUESDAYS 5:00-6:00			
Program: COUNTDOWN			
May 22	"THE GIANT BEHEMOTH"	Gene Evans, Andre Morrell	
		1959, Allied Artists, Allied Artists TV, 1st Run	
May 29	"FRANKENSTEIN-1970"	Boris Karloff, Jana Lund	
		1958, Allied Artists, Allied Artists TV, 1st Run	
June 5	"NOT ON THIS EARTH"	Paul Birch, Beverly Cyland	
		1957, Allied Artists, Allied Artists TV, 1st Run	
June 12	"THE BAT"	Vincent Price, Agnes Moorehead	
		1959, Allied Artists, Allied Artists TV, Repeat	

WALA		Average Rating: 19	Average Share: 58
WEDNESDAYS 5:00-6:00			
Program: COUNTDOWN			
May 23	"THE HOUSE ON HAUNTED HILL"	Vincent Price, Carol Ohmart	
		1959, Allied Artists, Allied Artists TV, 1st Run	
May 30	"CALTIKI—THE IMMORTAL MONSTER"	John Merivale, Didi Sullivan	
		1956, Allied Artists, Allied Artists TV, 1st Run	
June 6	"THE ATOMIC MAN"	Gene Nelson, Faith Domergue	
		1956, Allied Artists, Allied Artists TV, 1st Run	
June 13	"THE GIANT BEHEMOTH"	Gene Evans, Andre Morrell	
		1959, Allied Artists, Allied Artists TV, Repeat	

WALA		Average Rating: 17	Average Share: 55
THURSDAYS 5:00-6:00			
Program: COUNTDOWN			
May 24	"THE HYPNOTIC EYE"	Jacques Bergerac, Merry Anders	
		1960, Allied Artists, Allied Artists TV, 1st Run	
May 31	"FROM HELL IT CAME"	Tod Andrews, Tina Carver	
		1957, Allied Artists, Allied Artists TV, 1st Run	
June 7	"TARGET EARTH"	Richard Denning, Kathleen Crowley	
		Virginia Grey, Richard Reeves	
		1955, Allied Artists, Allied Artists TV, 1st Run	
June 14	"THE HYPNOTIC EYE"	Jacques Bergerac, Merry Anders	
		1960, Allied Artists, Allied Artists TV, Repeat	

WALA		Average Rating: 18	Average Share: 60
FRIDAYS 5:00-6:00			
Program: COUNTDOWN			
May 18	"THE BAT"	Vincent Price, Agnes Moorehead	
		1959, Allied Artists, Allied Artists TV, Repeat	
May 25	"QUEEN OF OUTER SPACE"	Zsa Zsa Gabor, Eric Fleming	
		1958, Allied Artists, Allied Artists TV, 1st Run	
June 1	"ATTACK OF THE CRAB MONSTERS"	Richard Garland, Pamela Duncan	
		1957, Allied Artists, Allied Artists TV, 1st Run	
June 8	"HOUSE ON HAUNTED HILL"	Vincent Price, Carol Ohmart	
		1959, Allied Artists, Allied Artists TV, Repeat	

WALA		Average Rating: 20	Average Share: 31
SATURDAYS 8:00-10:00			
Program: SATURDAY AT THE MOVIES			
May 19	"GARDEN OF EVIL"	Gary Cooper, Susan Hayward	
		20th Fox, NTA, Repeat	
May 26	"DESERT FOX"	James Mason	
		1951, 20th Fox, NTA, Repeat	
June 2	"HALLS OF MONTEZUMA"	R. Widmark, Richard Boone	
		1951, 20th Fox, NTA, Repeat	
June 9	"DEMETRIUS & GLADIATORS"	V. Nature, Susan Hayward	
		1954, 20th Fox, NTA, Repeat	

COMPETITION		STATION & AVG. RATING
Love That Bob	5:00-5:30	WEAR 4
ABC News: News: Weather; Sports	5:30-6:00	WEAR 5
Popeye	5:00-5:30	WKRG 8
Three Stooges	5:30-6:00	WKRG 9

COMPETITION		STATION & AVG. RATING
Love That Bob	5:00-5:30	WEAR 6
ABC News: News: Weather; Sports	5:30-6:00	WEAR 6
Popeye	5:00-5:30	WKRG 6
Three Stooges	5:30-6:00	WKRG 7

COMPETITION		STATION & AVG. RATING
Love That Bob	5:00-5:30	WEAR 6
ABC News: News: Weather; Sports	5:30-6:00	WEAR 6
Popeye	5:00-5:30	WKRG 7
Three Stooges	5:30-6:00	WKRG 9

COMPETITION		STATION & AVG. RATING
Love That Bob	5:00-5:30	WEAR 6
ABC News: News: Weather; Sports	5:30-6:00	WEAR 7
Popeye	5:00-5:30	WKRG 7
Deputy Dawg	5:30-6:00	WKRG 7

COMPETITION		STATION & AVG. RATING
Love That Bob	5:00-5:30	WEAR 5
ABC News: News: Weather; Sports	5:30-6:00	WEAR 7
Popeye	5:00-5:30	WKRG 6
Three Stooges	5:30-6:00	WKRG 8

COMPETITION		STATION & AVG. RATING
Lawrence Welk	8:00-9:00	WEAR 21
Fight Of The Week	9:00-10:00	WEAR 9
Defenders	8:00-8:30	WKRG 26
Gun-Travel	8:30-9:00	WKRG 24
Gunsmoke	9:00-10:00	WKRG 35

(Continued on page 41)

## U.K.'s TV License Holders Topping 12,000,000 Mark

London, Aug. 7.

Post Office authorities confidently expect the number of tv license holders in the U. K. to top the 12,000,000 mark when they come to tally up the statistics for July. The June figure was 11,983,683, a rise of more than 54,750 on the previous month, and it is certain that 30-40,000 new licenses will be bought during July.

It has taken since November 1960 for the license sales to climb from the 11,000,000 to the 12,000,000 peak; the 10,000,000 figure was passed in December, 1959.

In addition to the new total of tv licenses (which combines a sound radio license) the holders of sound-only tabs numbered nearly 3,500,000. Of these 50,000 were taken out for car radios.

## Comr. Ford 'Excused' From Presiding Over NBC Big Swap Deal

Washington, Aug. 7.

Idea of having one Commissioner preside over hearings on the big NBC case, involving the Philadelphia-Boston trade of stations and other problems, has been abandoned. Instead, Chief Hearing Examiner James D. Cunningham of the Federal Communications Commission has been definitely assigned to sit during hearings which will start in Washington, Oct. 22.

There will be a prehearing conference beginning Sept. 10.

FCC initially considered having one Commissioner over the hearings, with Frederick Ford to have been the man. But with the hearings expected to last many weeks, it was decided Ford couldn't be spared that long.

Involved in the proposed even trade of WRCA-TV, Philadelphia, by NBC to RKO General Inc. for WNAC-TV and WRKO-TV, Boston, plus license renewals of all these stations and the application of Philco Broadcasting Co. for Channel 3 in Philadelphia, Channel 3 is now used by WRCV-TV, but Philco seeks to make a competitive case out of the WRCV-TV license renewal application.

The case used to be more complicated. But NBC's plans to buy an Oakland tv station while selling its Washington, D.C., have fallen through and are no longer before FCC.

## Big Business In Germany: Sale of 2d Hand TV Sets

Frankfurt, Aug. 7.

A whole new business in West Germany — second-hand sales in television sets — is coming into operation here.

During the last decade, sales in television sets have boomed to about 6,500,000—or roughly one set for every eight inhabitants of this land of 59,000,000 population.

Now, though, it's figured that the interest in tv sets has just about reached its peak. And the sets that first came out a decade ago need a rather expensive conversion so that they can receive both Program One and Program Two of the sole television network now in existence.

Hence, for the first time trade has started in second-hand sets, which receive only Program One. Some of these sets are being exported to Holland, where they are usable for the television in existence there, and others are being resold at a considerable reduction locally.

The television business during the last three months, similar to the electric business, showed a considerable dropoff as against the same period a year ago.

And it's forecast that second-hand television sets will soon be as important a business as some of the other second-hand shops featuring car radios and electric equipment here.

## Inside Stuff—Radio-TV

National Teleplex, Inc., of New York has asked Securities & Exchange Commission okay on public sale of \$150,000 in debentures and 80,000 shares of common stock of finance company operations.

Company produces and distributes motion picture films for tv, theatre and other showings both for adult and juvenile audiences and will use proceeds to produce additional film series, promote new and existing properties, and for working capital.

Debentures listed for sale are of 6 1/2% convertible subordinated type due in 1972, and will be offered for sale for full \$150,000 amount. Common stocks will be offered for sale by 20 stockholders, including Ida Bookspan and Estelle Werger who propose sale of 20,000 shares each. Others plan to sell amounts ranging from 400 to 5,500 shares.

Company, headed by proxy Edward White, has outstanding 245,450 shares of common stocks, with management officials as a group owning 35,500 shares.

Taft Broadcasting revenue for the fiscal quarter, ended June 30 advanced to \$3,057,975 from \$2,606,162 and net income increased 26% to \$460,683, resulting in earnings of 37 cents a share versus 29 cents, based on 1,578,938 share outstanding.

Directors declared a quarterly dividend of 10 cents a share, payable Sept. 14 to holders of record Aug. 15.

ABC Radio news editor Henry H. Hicks has been awarded a Ford Foundation Fellowship and will enter Columbia U. in September for an intensive course in the Soviet Union. ABC News granted Hicks what amounts to a sabbatical leave of absence for nine months with remuneration so that he can undertake the year of study of the Russian language, history, geography, the Soviet economic aims and objectives. Hicks has been with ABC for three-and-a-half years.

"Hong Kong," the off-network series distributed by 20th-Fox, tied as the No. 1 syndicated show in the Baltimore market for the May 18-June 14 period tabulated by American Research Bureau.

"Hong Kong," which achieved a rating of 13, the same rating as "Death Valley Days," inadvertently was left out of the VARIETY-ARB chart printed in the Aug. 1 issue. Twentieth-Fox only is telecast Thursdays at 6:30 p.m. on WJZ. Its share of audience was 52.

## From The Production Centres

Continued from page 28

Kennedy and his wife, paid tribute to Mexican executives, directors and technicians at a special banquet where gift of speechmaking was "a job well done." Unconfirmed rumors floating about of a parting of Channels 2, 4 and 5 from Telesistema Mexicano, with Channel 4 switching to purely Mexican type programming, Channel 5 remaining at Telecentro and Channel 2 allegedly sold to a new, unspecified owner.

### IN MINNEAPOLIS

Leigh Kamman, program director of Stan Hubbard's KSTP Radio, NBC affiliate, reports that the station's "Summer in Minnesota" contest pulled more than 200 entrants from five states and they ranged in age from 7 to 75. Competing for a \$300 first prize, they submitted oil paintings, water colors, photographs, montages, cake decorations, embroidery and even a miniature rocking chair made of wishbones along with essays and poems. All will be on display at the Minnesota State Fair this month. Contest judges were furnished by the U. of Minnesota, Minnesota Department of Business and the Twin Cities and other Chambers of Commerce. So successful was the two-week guest starring engagement of tv actor Terry O'Sullivan in "Critics Choice" at the Old Log Theatre here that the Equity repertory company's manager, Don Stolz, sought to hold him over for a third stanza. However, his presence was necessitated in Hollywood for the CBS-TV network's weekly "Search for Tomorrow" afternoon soap opera serial in which he plays a leading role. WCCO-TV carries "Search" here.

### IN DALLAS

Bob Brock, Dallas Times Herald tv editor, on the Coast for three weeks of previewing new network shows. En route he viewed Screen Gems' filming of "Empire" for NBC-TV at Santa Fe, N.M.; Johnny Crawford of "The Rifleman" interviewed by Ted Cassidy on WFAA and also guested on WR4A-TV's "Julie Benell Show." Actor is set to star in an indie feature film, "Indian Paint," in nearby Grand Prairie, Tex. next month. Aaron Spelling, ex-local actor and now tv writer-producer for Four Star, comes home Aug. 25-26 when the CBS "Star Trek" visits here. KRLL-TV returns "Calendar" on CBS-TV Sept. 1, replacing the Jack LaLanne Show. John Davenport, WFAA-TV special events director, produced "Operation SOS" with Dallas and Fort Worth doctors as a public service half-hour to urge public participation in taking Sabin polio vaccine on two Sundays here and in an 11-county north Texas area. WRR-FM expanded its classical music programming by 22 hours per week. Bruce Hayes, ex-KLIF deejay, filling in there for two weeks while wax team of Harrigan & Brown vacations. Welles Bruen left KTVT, Fort Worth, to become an account exec at KBOX here.

### IN MILWAUKEE

It's anniversary time at WISN & WISN-TV. WISN Radio celebrates 40th anniversary. "Romper Room" marked third birthday on WISN-TV July 26, with guests including seven children, graduates, parents, former "Romper Room" teacher Miss Barbara, press & WISN-TV program director Bayless Smith. Incidentally, the new "Miss Jane" of "Romper Room" is Jane Woods, not Mrs. James Donovan, reports Bob Meyer, WISN-TV promotion-publicity director. Marjorie Beimer, a WTMJ-TV secretary, was recently named recording secretary of the "Advertising Women of Milwaukee" organization. Dave Adams now on news Saturdays 8:55-9 a.m. on WTMJ. Recently, WIBA & WIPA-FM, Madison, broadcast the Air Defense Command Chorus, directed by Dr. L. Owens, from Headquarters Command of ADC at the Colorado base. Capt. Walter Randall of Madison Police Dept., doing Wednesday 7:25 a.m. "Motoring Tips" on WIBA, Madison.

### Sarnoff

Continued from page 36

the needs of an expanding society in a world of changing science and technology, the RCA chairman said. "The manner in which we organize and administer the far-flung communications services will shape their future as surely as the instruments we loft into space. We should, before we are swept into the turbulence of coming events, make a concerted effort to determine our interests and needs, and adjust our national posture accordingly."

### Frost to WIND

Chicago, Aug. 7.

Donald W. Frost last week took over as sales manager of station WIND, the Chi Westinghouse outlet, following the resignation of Bennett Scott.

Frost had been a salesman with Peters, Griffin, Woodward Inc., station reps. since 1953, and prior to that had been with Weed & Co. WCAU-TV, Philadelphia, and WABY, Albany, N.Y.

## BBC's New Fees For TV Scripters

London, Aug. 7.

BBC and the TV and Screen Writers' Guild have signed an agreement establishing a scale of minimum fees for scripters on series and serials. Part, in two parts, calls for a \$182 minimum for a 15-minute segment; \$350 for a 30-minute; and \$672 for an hour.

In return for these new minimums, BBC acquires the right to give a single tv performance, the right to repeat a show or authorize overseas use of the recording at an agreed percentage of the initial basic fee (the percentage, in this case, varying from country to country. For instance, 100% in the U.S. and 25% in Australasia).

Second part of the agreement sets out minimum fees of \$350 for 15 minutes; \$700 for 25-30 minutes; and \$1,400 for 55-60 minutes for which BBC gets world tv rights and certain minor subsidiary rights.

New BBC-writer contract also confirms the BBC's existing practice of paying royalties for rerun performances. Under the second part of the pact, these vary from 10% to 30% according to the territory in which the recordings are shown.

This official recognition of the repeat fee principle has been long-awaited by the Guild which is currently negotiating with the commercial stations for a similar pact. Guild executives now hope the Indies will follow suit, thus cutting the writers-in on some of the coin made by such shows as "Sir Francis Drake," recently sold to the U.S.

### Vidfilm Chatter

Hershel Harris, general manager of Independent Television Corp. of Canada, has been elected v.p. of that company. Mickey Schwarz, producer-director of filmed tv commercials, has established production centers in New York and Toronto. N.Y. operation will go under the title of Mickey Schwarz Productions and for Toronto, Schwarz has formed Academy TV Film Productions of Canada. Dan Eriksson has left MPO Videotronics to join Schwarz operation as a producer-director. Associate producers Rudy Renard is heading up the Canadian office. Hal Styles named mid-western sales representative for International Video Tape Recording and Production, Los Angeles. He will headquarter in Chicago.

Four more stations have bought Allied Artists Television's 48 Bowers-Boys pix. Four are WTVQ, Rockford, Ill.; KGO, San Francisco; WFMI, Youngstown, O.; and KAKE, Wichita, Kan. Schnitzer has formed a tv commercial production company in Hollywood under the name of Gerald Schnitzer Productions.

H. (Jerry) Girouard has joined Jayark Films as an account exec.

## Fall Programming in Tanganyika

By JERRY M. LANDAY

(National News Editor, WBC) Recently, Landay returned from a monthlong visit to Tanganyika and Ghana on assignment to cover the activities of the Peace Corps volunteers in those countries. Taped material collected on his journey will form the basis of a five-part documentary series, "Africa: Peace Corps Plus One," to be broadcast on the Westinghouse Radio Stations in September.

The ritual is the same every evening in the tiny mountaintop camp perched along the half-finished dirt road in southern Tanganyika. Peace Corps volunteer Gerry Faust of Holton, Kansas, clears the empty mess dishes off the crude wooden table in the thatched hut, and replaces them with a shortwave battery transistor radio.

One of three members of Faust's three African road crew, who share the camp with him, stirs up the wood fire. All four plant their chairs in the direction of the awesomely beautiful African sunset. Then, someone turns on the radio, pulling out the collapsible aerial and fussing with the dial watt signal from TBC, 400 miles away in the capital of Dar es Salaam.

For the next several hours, the loudspeaker commands an empathy, a fascination, an excited wonder from the audience of three Africans—that stirs the faded old soul of the American who watches the scene.

For the two nights I stayed at Faust's camp, I was entranced by the Africans' basic and wondrous love affair with the loudspeaker. When it played music to them, they sang with it and kept time to it with their feet. When it joked with them, they laughed back. When it told them of the big news events in Washington, London and Moscow, they nodded approvingly or disapprovingly, or exchanged whispered comments or arguments among themselves. And when it sang to them about the glorious wonders of Aspro, the popular local reliever-of-pain-and-everything-else, they sang the words right along in unison.

The loudspeaker spoke to them in Swahili, most of which I don't understand. But like the American audience that once cried and cheered and applauded when the great European actress read the telephone book in Polish, I was "with" the scene all the way.

"It's like this every night," Faust told me. "This is how it must have been back home in the '20s when Americans were exploring with their new crystal sets."

But to the average African, radio is far more than a miraculous innovation in mass communications. It is his first exposure to any medium of mass communication. Isolated by miles of bush and bad roads, it is his first chance to plug into the world he has become increasingly, if but dimly, aware of in recent years. With the coming of independence, it is his only way of tying into the circuit of events in his own country that make his newfound freedom and national identity meaningful. And to his leaders: radio is the only way of tying the citizen into national policies, decisions, and issues — of breaking down tribal barriers — of creating a cohesive national consciousness and patriotism necessary to consolidate the independence so newly-one.

TBC, the Tanganyika Broadcasting Corp., typifies the role of ra-

dio in the new African nations. Government-run, it puts the program stress on information and education. Sixty percent of its Swahili service is devoted to news and related current affairs presentations, educational, instructional, and cultural programs. The news schedule is currently being expanded. Forty percent of the service is devoted to popular and traditional music.

In addition to national and international news summaries, the informational service includes "TBC Magazine," a roundup of the week's top news stories, and "From Our Gardens," which introduces bush farmers of land cultivation, planting and marketing. Radios have been placed in schools in the bush areas, over which students are given daily instruction in English, history, geography, general science and current affairs.

One of TBC's most successful techniques is to get its audiences personally involved in its programs. Aside from the news reports, one of the most popular programs is called "Fedha Kwa Jasao." Literally translated, it means "Money for Sweat."

The "sweat" involves answering 10 questions on current affairs. Listeners mail in their answers, and the one to submit the first card with all 10 answers correct wins the top prize of 30 shillings, or only about \$4.25, in American money.

But the mail response to every program is overwhelming. Faust described the feverish and argumentative efforts of his crew to complete an entry. They tackle it with a relish most Americans reserve for the daily double.

TBC applies the same technique to much of its music schedule, which is programmed on the basis of mail requests. In a single month, one record program received over 53,000 pieces of mail.

Most of the record shows are an international melting pot of popular music. A Tanganyikan number may be followed by a Cha Cha Cha, an English ballad, a Frank Sinatra standard, a hit tune from South Africa or the Congo, and an American rock-and-roll. Rock-and-roll, by the way, is very big in Tanganyika, and becoming even bigger.

TBC personalities receive the same popular attention reserved in America only for a Hollywood star. They make frequent public appearances, and send out autographed pictures when they're requested, which is often.

The number of radio sets in Tanganyika is mushrooming. The 1959 census counted 70,000. It's now estimated there are over 100,000. However, the number of sets is no indicator of the audience. In a bush town, it's accepted practice for the few who own sets to hold open house nightly for the neighbors. And come news time, the host's radio often plays to standing room only.

In some villages, the only radio is in the social center. And, there, too, it draws communal listeners like the early tv sets in American bars used to draw customers.

The ritual of the radio I saw and heard played out in Faust's camp is repeated nightly across the length and breadth of Tanganyika, regardless of the season. And there are only two seasons in Tanganyika: rainy and dry. It's a ritual you have to witness, to fully understand the motivation of the African leader.

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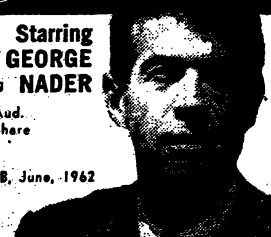
WAPI-TV  
Thurs. 8:30 P.M. 58% Aud. Share

Starring  
GEORGE  
NADER

Source: ARB, June, 1962

For full details, contact

SCREEN GEMS, INC.



Mgt. William Morris Agency

## Foreign TV Reviews

Continued from page 31

law) had unshakable faith and confidence.

In a moment of despair, they both prayed to God, and excused His apparent lack of response to all those needles flying around in space: how could a tiny prayer get through? It was that kind of play, with touches that might have been embarrassing and coy, but which were saved by the humorous writing and some sturdy thesping.

When the Count finally accomplished his trick, he collapsed, and this brought the piece to an affecting and pathetic climax. O'Shea was excellent as the perplexed "Count," veering subtly from despair to optimism, getting across the character's little-man pathos. And Miss Whitelaw matched up to him as the ideal mate, always encouraging, constantly showing her love.

James Ormerod's production, to a single room, was finely judged and kept up a neat balance between realism and fantasy. Maybe the play was little more than skilful hokum, but it haunted the imagination more than most.

Otta.

### SAMY MOLCHO

40 Mins., Mon., 8:20 p.m.

West-German TV, from Hamburg  
Samy Molcho, a young pantomime from Israel, has become, within a relatively short time, a well-known name in Germany. It was in Berlin two years ago when he, completely unknown then, started climbing up the ladder. His following isn't restricted to the ballet and pantomime clientele for he's a personality of more general appeal.

In some way, especially gestures, he reminds one of Marcel Marceau who, incidentally, also established his popularity in Berlin. But there's still a difference between the two outstanding pantomimists; while the Frenchman is more a novelist, Molcho is chiefly a short story teller. Moreover, Molcho is definitely a personality of his own and it would be unjust to call him a Marceau imitation. What he showed in this 40-minute program pleased both the fastidious critic and the neutral observer, even those who ordinarily have no predilection for pantomime. It wasn't, incidentally, Molcho's first German tele appearance and his programs are a natural for this medium.

Hans.

### THE BOOKMAN

With Alan Dent

Director: Joe McGrath

20 Mins., Sun., 2:25 p.m.

ABC-TV, from Manchester

The commercial web's attempt to cover the latest books has had a chequered career. "The Bookman" has had various emcees, many curious gimmicks, and has never succeeded in finding a format and sticking to it. Now it is back for a further skein, half-hearted trimmed of 10 minutes' running time and with Scots journalist Alan Dent in the chair. Although any verdict on this initiative must be tentative, Dent had the advantage of an attractively accented voice and a soothing personality, but he was otherwise diffident and made the fatal mistake of doing much talking

himself during the program's interview.

Said that was with Rupert Hart-Davis, publisher and editor of Oscar Wilde's letters. Obviously, Wilde was a good choice for the opening subject, even though the book was discussed in the press weeks before. Dent filled in the biography, excerpts from the letters were well chosen and waspishly read by actor Max Adrian, and Hart-Davis had little chance to say anything but "yes" to Dent's questions.

There was then a sudden jump to a recent tome which attacked the British cops, who were defended by a retired police chief. He managed to say little more than that the charges in the book were all wrong, with no supporting evidence. John Chandos tried to needle him, and the segment was too brief to make progress.

On this showing, "The Bookman" didn't seem likely to help readers, enlighten non-readers, or give a literary personality a chance to register. The trouble seemed to be, as often happens, that they hadn't decided which of these objects to pursue. Joe McGrath's direction was okay.

Otta.

### SO SCHOEN WIE HEUT

(As Beautiful As Today)

With Marika Roekk, Rex Gildo, Gerhard Wendland, Mario Lillo, Hans Juergen Diederich, Fred Raul, others

Director: Heinz Liesendahl  
Choreography: Kurt Jacob  
65 Mins., Sat., 9 p.m.

W-German TV, from Stuttgart

For the German showbiz historian, this program marked the tele debut of Hungarian-born German filmstar and dancer Marika Roekk. What was often said after Miss Roekk's last pix and vaude appearances can now be said again: This woman, well above 50 and in so many a way comparable with America's Eleanor Powell, is a biological phenomenon. Be it the tap, grotesque, classical or Hungarian folk dance, she dances as if she were still a kid.

Physically speaking, this former UFA star doesn't seem to have paid any tribute to her age. Wisely enough, however, she doesn't pretend being still the young girl. She sort of kids herself and there-with proves that she's also an excellent comedienne. And then there is the songstress Marika Roekk. The way she delivers her songs (seven evergreens from her old movies) also rates kudos. No doubt, in this form Miss Roekk can still be acclaimed as this country's No. 1 musical star. And, far and wide, domestically, there's no serious competitors.

Also on the plus side: Rex Gildo. This young chap, who plays Freddy in the Berlin production of "My Fair Lady," has considerably improved within recent months. Singer-dancer has added much color to his formerly somewhat pale personality. Show's third headliner was Gerhard Wendland, currently one of the most successful German pop singers.

There was a "story" going through the 65 minutes: A photographer who kept trying in vain to take a picture of Miss Roekk. This was as banal as more or less the entire gag stuff along the show.

Fortunately enough, the greater part of the show belonged to Miss Roekk. As long as this Hungarian whirlwind was on the small tv screen, the offering was neither dull nor banal. Program's technical credits were remarkably good, especially the lensing.

Hans.

### EIN GEWISSE HERR S

(A Certain Mr. S.)

With Hanns Ernst Jaeger, Edith Hancke, Ernst Jacobi, Franz Schafheitlin, others

Director: Alexis Neve  
Choreography: Heinz Schmiedel  
120 Mins., Sat., 8:20 p.m.

West German TV, from Hamburg

This big-scale (for German standards) 120-minute variety show wasn't too demanding, yet nevertheless proved to be good entertainment, the right thing for a Saturday night. The story concerned a busy variety agent, (Hanns Ernst Jaeger) with a typical day depicted. Although several chuckles resulted from his activity, the program's prime interest centered on various singers, dancers, musicians, etc. Incomplete lineup of more or less prominent and capable artists included Swedish chirp Ann-Louise Hansson, who was rapidly garnered a large following in Germany. Italy's Vittorio, who has also made a name, Trinidad-born Billy Mo, such dancers as Mario Lillo, Rainer Koechermann and Heinz Schmiedel, just to name a few. The choreography, incidentally, was remarkably good. Heinz Schmiedel took care of this department.

Hanns Ernst Jaeger, who played "Mr. S.", the agent, did a good job even giving the whole thing a "message," that it's tough to stage a light program. Good bits also came from comedienne Edith Hancke who did a funny secretary and Ernst Jacobi, the agent's right hand, who revealed outstanding thesping talents. Franz Schafheitlin played the director, a good performance too.

Alexis Neve directed the program with obvious ambition. Technical credits were good, the lavish settings being a special plus. Production dress disclosed an above-average budget.

Hans.

## Argentine TV

Continued from page 24

Frondizi referred to his much discussed "grey eminence," Rogelio Frigerio, as necessary to him as was Harry Hopkins to Franklin Roosevelt. Subsequently, present Economy Minister Alsogaray, also very tv-minded, said it would have been more fair to compare Frigerio to Alger Hiss.

The present Communications Minister is retired Army General P. J. Maristany, but a civilian, Sr. Benigno Paz Illober is Radiocommunications Minister, who has now to set up an Advisory Council, which will in turn appoint managers in the State-owned radio outlets, and draft, or revise a radio and tv law, call tenders to sell all the outlets and ensure political impartiality. In Frondizi's time, such a Council was directly subordinate to the President, whereas now it will be subordinate to the Army, since radiocommunications directly concern a country's defense.

Disorganization was so great in the State-operated tv channels that Frondizi was kept waiting a couple of hours for one of his dialogs, as no cameras were working (Channel 7). This gave channel directors a chance to persuade him to submit to a makeup expert. Apparently makeup cannot substitute for sincerity, as the image projected lost the politician support, rather than gained it. There was some sniggering in tv circles ologist working on the channel also seized the opportunity of the when it was learned that a graph-ex-president's presence to ask him to submit to a handwriting test and was fobbed with "after the elections." The tv workers commented "he feels it's best not to let his character known until election's in the bag."

St. Louis — Mike McCormick, formerly local-regional sales manager and assistant general sales manager of WHAS-TV, Louisville, has joined KPLR-TV here as sales manager. McCormick will be in charge of all sales, heading up the station's five-man sales staff.

## Foreign TV Followup Comment

### The Sunday-Night Play

BBC-TV's weekend drama skein, which is so formless that it can take in anything written in dialog, took in Fritz Hochwalder's "Sword of Vengeance" and gave it a first-rate production from Rudolph Cartier, who got right under the skin of its 17th-century setting. It took place at the end of the 100 Years' War, with the French Protestants defeated by the Catholics, in a castle occupied by a Huguenot aristocrat.

Donadieu, the nobleman (Richard Johnson), would not accept that his cause had been lost, although an armistice had been signed. The women and children of his village, including his wife, had been massacred by a Catholic officer, and said brute (Patrick Troughton), accompanied by Lavallette (Donald Houston), asked for shelter under his roof under the flag of truce.

The murderer was recognized by Donadieu's daughter and his house-keeper, and the play then settled in to a crisis of conscience. Was revenge justified? Or was it best to let the past bury itself (Hochwalder counterpointed the issue with a parallel problem of a mercenary Captain on the Protestant side, who had himself butchered his opponents).

It was thus an academic exercise, with a theme that probably had more modern relevance in the late '40s, when the German war criminals were on trial. It never caught the imagination here, mainly because the characters seemed mere mouthpieces for points of view and the tension implicit in the situation was talked in to slackness.

The play also failed to resolve its own dilemma, by having Lavallette turn on his own comrade, after he'd tried to goad and insult Donadieu in to a fight, and kill him. This made an evasive climax.

Richard Johnson was impressively sonorous, but unsuitably stiff and unsympathetic, as the mourning Donadieu, and there wasn't much provision of flesh-and-blood for the supporting roles, although Valerie Sarrup showed promise as Donadieu's daughter. The most telling performance came from Donald Houston, who nicely caught the mixture of aristocratic authority and personal decency.

Clifford Hatts was responsible for the superb set, which was convincing and gave the arguments a telling atmosphere. Within it, producer Cartier deployed his cameras with assurance, and did much to breathe life in to a script which smelled of the study.

a grouch that it would have been mighty hard to have forgiven him anything.

Michael Goodliffe solemnized and ranted as the husband, and did little to relieve the character from boredom. Phyllis Calvert brought some poised and well-judged suffering to the part of Ruth, but, for all the talk, couldn't make her motives interesting. Neat thesp support, in a conventional groove, came from Joyce Barbour, Newton Blick, and Douglas Wilmer, but there was an unconvincing display of tension from Madi Heddi, as Michael's earlier mistake.

Robert Tronson directed with lead in his boots, and the whole thing was rather like a moral tract that had lost its bearings.

Otta.

### Out of This World

A space fantasy, "Cold Equations" lost much of its impetus after a promising launch, and made a spotty entry in ABC-TV's adventurous "Out of This World" series. Scripter Tom Goodwin's original idea was fine. Lee Cross (Jane Asher) stowed away on a spaceship piloted by Barton (Peter Wyngarde) in order to call on her brother, stationed on a remote planet. But the ship was carrying urgent medical supplies which couldn't be thrown overboard, and the girl's weight would prevent the ship from thrusting its way through to the target. So she had to be jettisoned.

All this was cogently established, with full technical conviction, in the first quarter-hour. Thenceforward the piece languished in prolonged bouts of hysteria, capably transmitted by Jane Asher, and in growing anguish from the pilot. There was no dramatic development, and the expected climax took place without any twist to give it a fillip.

Peter Hammond directed Leon and White's production with some good and tense effects, but he couldn't work up much involvement in a situation that resolutely went round in circles.

Otta.

## BBC's Serious TV

Continued from page 24

mercial web piled in with 19 hours 24 minutes.

While it concedes BBC does more non-fiction programming between 6 p.m. and 8 p.m., the Authority held that from there on the two networks were neck-and-neck.

Discounting the "romances" and the kiddie fare, the ITA reckons that BBC and commercial tv were equal exponents of crime and western shows, too.

As both camps claim to have compiled their facts from the published times in the respective program journals, the discrepancy in figures must be put down to interpretation of "serious" programs etc.

Depending on which side of the wall they sit, the statisticians may or may not count "Lassie" as a western.

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# VARIETY ARB FEATURE FILM CHART

(Continued from page 38)

**WEAR** Average Rating: 25  
Average Share: 40

SUNDAYS 7:30-9:30

Program: HOLLYWOOD SPECIAL

May 20 "MOBY DICK"

Gregory Peck, Orson Welles  
1956, Warner Bros., UAA, 1st Run

May 27 "THE KENTUCKIAN"

Burt Lancaster, Diana Lynn, Walter Matthau  
1955, UA, UAA, 1st Run

June 3 "MEN IN WAR"

Robert Ryan, Aldo Ray, Vic Morrow  
1957, 1st Run

June 10 "THE WONDERFUL COUNTRY"

Robert Mitchum  
1959, 1st Run

COMPETITION

PROGRAM

Ed Sullivan

7:30-8:00

GE Theatre

8:00-8:30

Jack Benny

8:30-9:00

My Favorite Story

9:00-9:30

Car 54

7:30-8:00

Bonanza

8:00-9:00

Dupont Show

9:00-9:30

STATION & AVG. RATING

WKRG

17

WKRG

22

WKRG

W G

W A

W A

W A

W A

W A

W A

W A

W A

## West German TV Reruns Attacked

Frankfurt, Aug. 7.

The West German press, ever alert to attack the unimaginative television here which falls under state bodies' "cultural" control, has just noted that the Second Channel of the sole tv net now in operation has hit a new low.

During the month of July, when the producers' brains tend to become soggy in the heat, there were 22 reruns scheduled. And when one considers that there are generally only about three hours of television offered daily on the second net, and that most of these reruns are half-hour or hour-long features, then one notes the real paucity of time-filling new material here.

The shows scheduled for July included 14 films—and worse yet is that of these were actually played for the second time on the Second Channel.

On an unfortunate Friday 13, the critics note, the evening programs of the First and Second Channel were loaded with reruns. First program reran the play "Philomena Marturano" while the second channel reran the variety show "Three Times Dance Palace"—which the audience had been presented twice before.

One explanation from tv officials is that they are strapped financially because the sums formerly allotted to them for production have been reduced. Reason is that some of the income for television has been split with the forthcoming Second Television network, which is now supposed to get into operation next April, 1963.

Meantime, it's pretty dull summer viewing for the 6,500,000 set owners here.

## Major Japan Filmy Into TV Production

Tokyo, Aug. 7.

Shochiku, one of Japan's five major filmeries, will start production of tv films at its Kyoto and Shimokamo studios.

The company's reduced schedule of costume features has made available studio space and personnel for production of telefilms, which hopefully would have appeal in overseas as well as domestic markets.

Cincinnati — Jonathan Schiller, formerly with WROW, Albany, and WPRO-FM, Providence, has joined WZIP here as a deejay and music director. He was also music director as well as air talent with the Albany and Providence stations.

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## Telstar

Continued from page 27

News had Bill Clinton in New York, sitting at a Charles Colingwood on a CBS broadcast, in light of which was a Phoenix interview with the blonde drug woman who had an abortion had been ordered down by the courts. But, and large, there was little sense of urgency, and hardly anything to measure up to the excitement created by Telstar itself. For instance, the ITN program featured interviews in Central Park asking whether tourists could "do" the States on \$15 a day, as suggested in the ads. All very interesting, but not the vital stuff to catch the pulse of the viewer or to create the sense of participation in affairs of world importance.

There had been one report current in London that the Telstar program would include an excerpt from Metro's "City" now current on Broadway and due next month in London. Had that happened, it would doubtless have been hailed as a great triumph for the M-G-M department. But it would have been little more than a promising sign of one of the most significant developments in the field of mass communication.

## Carla

Continued from page 25

ton's beaches were cleaned up once more would do a disservice to the resort-anxious town CBS promised to send in a newsmen to see whether a follow-up story is justified.

NBC News brass reportedly got quite angry at Galveston brass for suggesting that Galveston should not have been singled out in the first place. It has been pointed out that Galveston was hardest hit, made the most graphic story and NBC would no more ignore such a story than it would have the Chicago fire. While four councilmen voted to upbraid NBC, three others voted against such action.

Program picked to substitute for "Hurricane" is "Merrily We Roll Along." DuPont was signed to NBC-TV for 30 originals and 10 repeats of its own choosing. It had selected—or agreed to—"Hurricane" before the latest wind blew out of Galveston.

## Stern

Continued from page 24

NBC, in charge of the whole NBC Enterprises division. Under Enterprises comes NBC Films, NBC International, of which he is chairman, and a host of "important miscellany," like theatrical investment. It won't be until the end of this month that he leaves officially the division which last year is said to have netted over \$2,000,000.

Word of Stern's resignation came as a surprise to nearly every executive at NBC. As a matter of fact, it's reported that Sarnoff even didn't know about the immi-

nent departure until the day after the Televents deal was firm, although it is also understood he was clued in some months ago to the "remote" possibility of Stern's leaving, eventually.

Stern is thinking now of ultimately getting into station ownership in radio and tv. "If it proves feasible." And, more in the short-range, it's quite possible that Stern will utilize the overseas contacts he's made as NEC Enterprises boss to establish foreign CATV operations.

## Sat. Review

Continued from page 25

of playgrounds vs. street play by Jane Jacobs; author of "Life and Death of American Cities."

Talent lined up for "Trio" includes Marya Mannes, Langston Hughes, Ben Hecht, Irving Kolodin, Mafu & Harri Max Eastman, Arthur Kober, Dorothy Siskewick, Richard Leinow, of Newsweek, John Carradine, David Burns, Jack Gifford, Ron Hegate.

Program is to be directed by Frank Moriarty.

## German Image

Continued from page 25

and member of the school orchestra.

Carlheinz Holmann, of the North German Radio and TV, is doing these interviews for the British outlet. Holmann will also work at the London studios of ATV to produce subsequent parts of the series.

The Hamburg-born Miriam Callman from Glasgow television will also participate, and the aim will be to make all the shows in perfect high-German, accent free, with interviews from Hamburg and Schleswig-Holstein, and other German communities, to show the English how the German inhabitants live and think.

## Hot O'seas Race

Continued from page 29

abroad. It's understood that possibly no more than 10% or 20% of NBC International's take comes from the sale of NBC-TV's pub-affairs program abroad. Yet what seems to be happening is that the existence of a pubaffairs catalog goes a long way to make a reputation, particularly in Europe and Japan, and the reputation then opens many doors in foreign tv outlets. The same holds true of CBS Films—and to a lesser degree ABC Films, whose parent network was late in the pubaffairs race.

That's the competitive shake-down in the foreign field, as gathered from various sources, in mid-point of this Telstar year.

Winston Salem, N. C. — Harold Essex, Triangle Broadcasting Corp. press and general manager of WSJX radio and television here, has been made a member of the Governor's Commission on Educational Television for North Carolina.

## Radio Reviews

BOB & RAY SHOW

With Bob Elliot and Ray Goulding  
4 hrs., Mon.-Fri., 4 p.m.

PARTICIPATING

WJLN, New York

A bow to Bob Elliot and Ray Goulding, the veteran radio comics who returned last week to the deejay chores of their early careers in this four-hour daily strip on the new Storer WJLN in New York.

A bow because the boys managed to slant a few bright seconds into a 25-min. segment, which had no less than eight blurs of varying length and a couple of those big sound, anonymous studio-band disks to boot.

On the comedy side, there were a few—very few—words from that Bob & Ray institutional character, Wally Balou; a report on the city's pigeon saturation (a jibe at the multifarious of "service" announcements all over the AM dial); and a real quickie soap opera parody, "Mat Neffer, boy spot-welding king of the world; young Mat is about to lose his job at the spot welding plant because he's switched from industrial to artistic welding, having just completed an 1,100 lb. mobile!

Otherwise, there were the blurs, with no ribbing whatsoever from the hosts, including the Journal-American; Hoffman, soda; White Owl cigars; Beneficial Loan; Eastern Airlines; United Artists; and more.

Se caught was around the driving-home time, so there was a traffic report, unfunny, and a sports capsule, given by B&R character, Biff Burn, but also straight and unfunny, given a little time to work, this bit could be enlivened with those wacky sports interviews for which the boys are famous.

It is great, without exaggeration, to have these top fine radio talents back on a regular basis, but they must get room to work in the prime selling hours as well as later on, when the blurs, maybe. Bill.

THE CLAUDE EATHERLY

STORY

With William B. Williams

Producers: Lee Hanna, Marlene Sanders, Sheldon Hoffman

30 Mins., Mon., 11 a.m.

WNEW, N.Y.

This current evening half-hour built around the recent publication in the U.S. of a book by the lead pilot in the Hiroshima atomic bombing represents an experiment by WNEW of dropping significant programming in the middle of a regular deejay session.

It's impossible to predict how listeners will respond to the upset of their standard morning musical fair. Station obviously is anxious to find out, since the show winds with an urgent request for listener reaction.

Since the station features strong deejay personalities, it was a wise move to have the regular deejay, in this case William B. Williams on the "Make Believe Ballroom" segment, handle the commentary. Production by the WNEW news staffers gave Williams plenty to work with. There were audio tapes, both real and dramatized, including the final briefing before the bomb run on Hiroshima, excerpts from pilot Claude Eatherly's book and interviews with the publishers of the controversial volume, and Eatherly's former Air Force commander, all edited down to statements, be the interviewees.

As a document, the show should be classified as a featured but straight news account, with the station self-consciously cautious about indicating any kind of a conclusion about the pilot who has spent a tortured existence in his return to civilian life (the book, "Burning Conscience," was written—or compiled, since it is primarily an exchange of letters between Eatherly and a European philosopher—during the pilot's confinement for insanity and was pub-

lished in 14 foreign countries before its recent release in the U.S.).

But the pro and con of the fascinating case had its dramatics and high interest, among the latter the self-defense of the former commander, Brig. Gen. Paul Tibbets, who said, "I did what I was directed," that is, "follow orders without question," which brought to mind the recent selfsame defense plea as made by the late Adolph Eichmann. Bill.

CELEBRITY CORNER

With Merle Harmon  
90 Mins., Mon.-Fri., 10:30 p.m.

Participating

WDAF, Kansas City

A remote interview session is being conducted nightly, except Saturdays and Sundays, by WDAF's sportscaster, Merle Harmon, from the Majestic Steak House, a midtown eatery and lounge, popular with sports figures and celebrities. The nightly parade of public figures includes a large scattering of major leaguers, plus other sports figures, persons from civic walks, the theatre and others.

Harmon is at home at the mike from years of covering baseball, football and basketball, and draws the interviewees out of the particular subject. The show caught had Baltimore Oriole players Dick Hall, Gus Talamas and Whitey Herzog, plus Harry B. Nelson, producer of the "Aah Shrine Rodeo here, and Kent Stuart of the Plaza Association plugging a Chamber of Commerce project. The variety mostly is at least of this caliber, and new after being on the air a month the show is beginning to gather an audience.

There certainly is a spot on the program schedule for an airing of this type in a city of this size with the stream of personalities and VIPs that normally are available here. Harmon adds to the drawing power of the show with his own popularity, and as the only local show in radio now on a remote interview basis it should keep a respectable following of listeners. Harmon gets help on the production direction end from Bob, who is a member of the WDAF staff to keep the guest coming and holding up the interest level of the show. Oain.

## Kelly-san

Continued from page 24

comedy series called "The Honorable Stines."

The project, which may go in color, has been in preparation for 18 months. The germ of the idea came from the activities of Oppenheimer's cousin, Martin Herz, who was assigned to the U.S. Embassy here four years ago as an advisor to the then Ambassador to Japan Douglas MacArthur II.

"Kelly-san" would utilize backgrounds not only in Tokyo, but throughout Japan and other points in the Far East. Although this will compound the production problems, Oppenheimer pointed out that he had met with opposition to traveling with his "Here's Hollywood" show. Yet he has been all over the map following the stars to their assignments during its three years of production.

On his current visit, Oppenheimer is also making arrangements for taping interviews with Yul Brynner, Richard Widmark and other players in Harold Hecht's UA-Daiei co-production of "Flight from Ashiya," when he returns in September.

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## Kingstons 'Special,' Ball's 'Live,' Kaempfert's 'Feeling' Top New LPs

**THE KINGSTON TRIO:** "SOMETHING SPECIAL" (Capitol). The "something special" in this new Kingston Trio roundup is the big orch that accompanies them along the folksome folk trail. Even the purists who want their folksinging accompanied simply by banjo, guitar or uke, will find a new appreciation in this segue from the routine path. Jimmie Haskell, who did the arranging and conducting, manages to keep the familiar Kingston spirit even with the big orchestrations that feature brass, woodwinds and strings. The boys, Nick Reynolds, Bob Shane and John Stewart, come forward with some solo licks that make numbers like "One More Town," "She Was Too Good To Me" and "Portland Town" stand out.

**KENNY BALL & HIS JAZZ-MEN:** "RECORDED LIVE" (Kapp). The trad of dixieland had in England gave the U.S. somewhat of a revitalization of the music too, and this British tooter and his unit led the way here as well as abroad. In this set, recorded at a concert at the Empire Theatre, Liverpool, the group shows off its prowess in solid and swinging style. There are also vocal efforts by Ball and Paddy Lightfoot. The set adds up to lotsa enjoyment with solid air play and coin catching values. It's the unit's third LP for Kapp, and their best as they cover "Basin Street Blues," "Alexander's Ragtime Band," "Swing Low, Sweet Chariot" and others.

**BERT KAEMPFFERT:** "THAT HAPPY FEELING" (Decca). Already an established name in U.S. disk circles via his pop cliccos of "Wonderland By Night" and "Afrikaan Beat," German orch leader Bert Kaempfert will grab a firmer hold on the album market with this new package. The tempo is on the light side here and the orch delineates with a full-blown style that's bright and zav. It's mostly Kaempfert's set in the repertoire department, too, having included seven of his compositions. Among them, "Happy Trombone," "Sunday In Madrid" and "A Swingin' Safari" help bring the orch's buoyancy to the forefront.

**"SHOW BOAT"** (Columbia). The Jerome Kern musical (with lyrics by Oscar Hammerstein 2d and P. G. Wetherhouse) has already been worked over on disks but this new etching will attract many new listeners and will be especially meaningful to the stereo buffs. The audio techniques are topgrade and do much to add to the vocal poise of the recording studio cast headed by John Raitt, Barbara Cook, William Warfield, Fay DeWitt and Anita Darian. The tunes, virtually all standards, are delivered in glowing terms. Foremost among them are William Warfield's "Ol' Man River," Anita Darian's "Bill," Fay DeWitt's "Life Upon the Wicked Stage" and the duet on "Make Believe." "You Are Love" and "Why Do I Love You" by Barbara Cook and John Raitt. The Merrill Staton Choir supplies some vocal zip and Franz Allers' conducting keeps everything blending smoothly.

**EUGENE ORMANDY - THE PHILADELPHIA ORCHESTRA:** "CARNIVAL IN VIENNA" (Columbia). Strauss is put into stereo by Eugene Ormandy and the flashy Philadelphia Orchestra and the package emerges as an audio field day. The mood is a mixture of gaiety and romance that is enhanced by some imaginative sound implementation by the maestro. In each case, Ormandy has seen to it that his sound patterns fit into the feeling the Strausses (Johann and Josef) were trying to convey and it works to everyone's advantage. Included are the Strauss waltzes, polkas, galops and quadrilles and all are brought to life in vivid musical terms.

**LEONTYNE PRICE:** "SWING LOW, SWEET CHARIOT" (RCA Victor). The spiritual market may never be the same now that Leontyne Price has moved into it. In this roundup of 14 spirituals, Miss Price has set a standard that will be hard to top. Her voice is outstanding and her rendering of the lyrics displays a passion and an

understanding that are quite gripping. Working with an orch and chorus under Leonard de Paur's direction, Miss Price takes over on "He's Got the Whole World in His Hands," "A City Called Heaven," "Ev'ry Time I Feel the Spirit" and the title song, among others, in a way that will be long remembered.

**ANN-MARGRET:** "THE VIVA-CIOUS ONE" (RCA Victor). Credit Bob Florence and H. B. Barnum for bringing out the vivid vocal quality Ann-Margret displays in this package. Their arrangements and orch fronting set up an exciting instrumental pattern for her to work with and she falls right into the spirit of things. She takes some fine standards like "There'll Be Some Changes Made," "Please Don't Talk About Me When I'm Gone" and "Begin The Beguine" and gives them a drive that her young fans will appreciate.

**BIG TINY LITTLE:** "BARROOM GOLDEN FAVORITES" (Corall). The honkytonk and barrelhouse keyboard are Big Tiny Little's forte and he makes no bones about it. It's worked for him in six previous LPs, and like Mitch Miller on another label, Little sees no reason to rewrite a hit. So, once again Little has put together a lively and vigorous set by taking a flock of oldies and putting 'em through a vigorous piano pace. He's assisted, at times, by some frantic vocals by the monotonized Josephine. It's really the instrumental drive that Little and his boys bring to the likes of "Beer Barrel Polka," "Bill Bailey, Won't You Please Come Home," "The Darktown Strutters' Ball" and "Some Of These Days" that makes the package.

**TENNESSEE ERNIE FORD:** "I LOVE TO TELL THE STORY" (Capitol). The devotion mood that Tennessee Ernie Ford has made effective and popular on his ABC-TV series has been excellently recaptured for grooved permanence. The album's potential ruboff on his TV viewers should keep the sales pace clicking. The dozen hymns in this collection are done in the warmly sincere manner with which Ford closes his TV show, and his fans will recognize and re-appreciate such religious themes as "Asleep In Jesus," "Blessed Assurance," "Saved By Grace" and "Give To The Winds Thy Fears." Ford gets tonight vocal assistance by a group that includes Anita Gordon, Dick Noel, Hank Jones and Don Kay.

**JERRI WINTERS:** "WINTERS AGAIN" (Parker). This is a fine showcasing for the effective and infectious songstylings of Jerri Winters. Covering an interesting repertoire and backed by a big orch under the baton of Mundell Lowe, the chirp concentrates on the ballad side, but also throws in an uptempo or two. Her singing has a pleasant flair and strong emotional quality that come across nicely for solid effect. She essays "Elmer's Tune," "It's a Wonderful World," "In the Wee Small Hours" and a set of less-familiar numbers.

**"A TASTE OF HERMIONE BADDELEY"** (Prestige). A versatile and often amusing set of ditties, poems, skits and monologs by British actress-comedienne Hermione Baddeley are presented here. It's an interesting session, reminiscent of an English music hall date. Much of it is quite amusing and all of it unique. Miss Baddeley is assisted on some numbers by Arnold Holop at the piano and actors Ted Atienza and Gordon Bolitho. The actress is a knowing and witty performer who puts her material across with fine flair. It's a specialty LP, however, in that not everyone will dig the material. But for those who favor British drollery at its best, Miss Baddeley and this set are for them.

**CURTIS FULLER:** "CABIN IN THE SKY" (Impulse). In this solid jazz session by trombonist Curtis Fuller, the LP offers a full, rich orchestra, made up of top jazz musicians and replete with strings. It is under the direction of Manny Albom who also arranged the session in swinging and inventive style. The effect is an unusual big band performance which gives



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Fuller plenty of room to work in. And work he does. It all adds up to a fine swinging affair with many groovy jazz features to recommend it. Among tunes covered are "Taking a Chance on Love," "Happyness Is a Thing Called Joe," "Savannah" and "The Prayer."

**JAMES SHIGATA:** "WE SPEAK THE SAME LANGUAGE" (Choreo). Actor-singer James Shigata turns in a pleasant performance in this mostly ballad outing. His deep vocal attack is right for the ballad lineup and he also handles an occasional uptempo item in nicely swinging fashion. He sometimes dips low in his balladizing and pushes a bit too hard. But the overall session is a pleasant-sounding affair which sets Shigata in a romantic groove. Included are "My Ship," "To Look Upon My Love," "We Speak the Same Language," "This Funny World," "I've Just Seen Her" and others.

**THE J.F.K. QUINTET:** "YOUNG IDEAS" (Riverside). This new quintet has a fresh, driving sound that is nicely showcased in this outing. Their second LP for Riverside, it offers a variety of selections from both pop and jazz writers, treated in solid jazz style. Group includes Ray Coddington on trumpet, Andy Wright on alto, Harry Killgo on piano, Walter Bocker Jr. on bass and Carl "Mickey" Newman on drums. They work well together for a swinging ensemble sound and are fine soloists in their own right. Ballad work comes across with moody effectiveness and the uptempo material, which dominates here, has a tasty flavor and lotsa nicely-arranged styliness.

### Passing of MM

Continued from page 1

her on the long distance phone and MM leaped at the bid. It was, perhaps, another evidence of her yearning for identification with dignity and distinction. After all, Maria Callas, an opera star, had flown in from Italy for the same event.

MM came on next to last at Madison Square Garden. The routine devised to present her had Peter Lawford in mock-embarrassment repeating his introduction several times before she finally materialized. In short her "lateness" had become a national joke. For the record, the President of the United States quipped that to have "Happy Birthday, Mr. President" sung to him by MM "had made the party." He implied there was no jopping that.

The gruesome details of Marilyn's childhood have been set forth in many a magazine profile through the years. Her mother is confined to a California sanatorium. Her father was killed in a motorcycle accident. Other relatives were tragedy-prone. And yet nearly everyone testifies that MM was a warm-hearted person, often witty, anxious to gain self-understanding and wisdom.

The Monroe "school girl crush" on Yves Montand has been variously emphasized. General opinion is that it did nothing for her self-esteem. The press widely recalled Marilyn's crack about posing in the nude for a calendar during her impecunious starlet days. Asked what she had on, she flipped, "The radio."

## Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

### ROGER WILLIAMS ..... NIAGARA THEME

(Kapp) The Lorelei Roger Williams' "Niagara Theme" (Tunetimet) falls into the big instrumental pattern spotlighted by the clicko keyboard in a lush melodic setting that will win high spinning returns as the end result. "The Lorelei" (Evergreen\*) weaves an enchanting melodic mood to up some programming time.

### GENE PITNEY ..... IF I DIDN'T HAVE A DIME

(Musicor) Only Love Can Break A Heart Gene Pitney's "If I Didn't Have A Dime (To Play The Juke-box)" (January) hits a rhythmic ballad beat with a lyric line that's pegged for a big takeover by the juke market. "Only Love Can Break A Heart" (Arch\*) could get by because of its strong weeping qualities.

### BERT KAEMPFFERT ORCH ..... GOLDEN WINGS IN THE SUN

(Decca) Cinderella After Midnight Bert Kaempfert Orch's "Golden Wings In The Sun" (Roosevelt) gives the rich trumpet lead a chance to ride high on a shining melodic line for overall programming appeal. "Cinderella After Midnight" (Roosevelt) is in the smooth instrumental groove that can be developed into a pleasing programming staple.

### PAUL PETERSON ..... LOLLIPOPS AND ROSES

(Colpix) Please Mr. Sun Paul Peterson's "Lollipops and Roses" (Clarinet) is back again only a short time after the Jack Jones click on the Kapp label but it still is an enchanting slice in instrumental and vocal departments. It will win the teeners all over again. "Please Mr. Sun" (Weiss & Barry) shines once more in a nice vocal rework of the Tommy Edwards MGM click of almost a decade ago.

### RICK NELSON ..... TEEN AGE IDOL

(Imperial) I've Got My Eyes On You Rick Nelson's "Teen Age Idol" (Nelson Music\*) is aimed right at the juve market as the singer with a tale of a teenage star's solitude. It's a message that the juves will find hard to resist. "I've Got My Eyes On You (And I Like What I See)" (Four Star Sales) winks at the teeners with a rocking ricurpoint and they're sure to respond.

### BILLY DANIELS ..... GONNA BUILD ME A MOUNTAIN

(Jubilee) What Kind Of Fool Billy Daniels' "Gonna Build Me A Mountain" (Ludlow) is a sharp swinging item from the "Stop The World—I Want To Get Off" legitimer with a vocal punch that carries spinning excitement. "What Kind Of Fool" (Ludlow) is a big ballad from the same show that rates programming spots because of its impressive treatment.

### JACKIE DE SHANNON ..... JUST LIKE IN THE MOVIES

(Liberty) Guess Who Jackie De Shannon's "Just Like In The Movies" (Metric) drives out a hip beat on a terp-slanted lyric with a vocal feel that the juves will find meaningful. "Guess Who" (Michelet) puts the vocalist in a slower ballad frame and she's quite effective in that groove, too.

### ARETHA FRANKLIN ..... JUST FOR A THRILL

(Columbia) Try A Little Tenderness Aretha Franklin's "Just For A Thrill" (Leeds\*) spins out a solid blues feel with a vocal impact that should bring lots of spinners to its side. "Try A Little Tenderness" (Robbins\*) will be tried again by the programmers because of its effective poignant vocal qualities.

### BARRY MANN ..... LIKE I DON'T LOVE YOU

(ABC-Paramount) Hey Baby I'm Dancin' Barry Mann's "Like I Don't Love You" (Aldon) swings along with a snappy beat and a zesty vocal that give it a top-play potential. "Hey Baby I'm Dancin'" (Aldon) steps out with a rousing tempo and a vocal drive that will make the teeners react accordingly.

### PEGGY LEE ..... TELL ALL THE WORLD ABOUT YOU

(Capitol) Amazing Peggy Lee's "Tell All The World About You" (Progressive) blends the fine composing hand of Ray Charles and her vibrant vocal styling to give it solid spinning proportions. "Amazing" (Leeds) is a slow and moody ballad but she makes it take hold.

### DINAH WASHINGTON ..... I WOULDN'T KNOW

(Roulette) For All We Know Dinah Washington's "I Wouldn't Know (What To Do)" (E. B. Markst) gives the singer a solid blues pattern to work over and she knows just what to do with it for total spinning impact. "For All We Know" (Feist\*) supplies the blues with new spinning strength via its meaningful interpretation.

### ANTHONY NEWLEY ..... WHAT KIND OF FOOL AM I

(London) Gonna Build Me A Mountain Anthony Newley's "What Kind Of Fool Am I" (Ludlow) has the ballad blend that could hurdle current pop spinning barriers. It's Anthony Newley's own song from his "Stop The World—I Want To Get Off" legitimer score and he handles it masterfully. "Gonna Build Me A Mountain" (Ludlow) builds up a brisk mood with an infectious vocal that captures a finger-snapping feel for good results. It's from the same show.

### NANCY CLAIRE ..... DANNY

(Warner Bros.) Y-E-S Nancy Claire's "Danny" (Moreno\*) has soft rocking undertones but a strong spinning force due to its warm vocal caress. "Y-E-S" (Moreno\*) puts her in a lowdown vocal groove.

### DEL RICHARDSON ..... THE BOYS' NIGHT OUT

(MGM) Come Sta Del Richardson's "The Boys' Night Out" (Miller) is a lively pic title tune that's given a good pop spinning potential by the deft handling of the bright lyric line. "Come Sta" (Robbins\*) is built along Italian melodic lines but the ballad foundations are weak.

\*ASCAP. IBMI.

# ASCAP Jolted Anew as Sam Fox Moves Into BMI Via Palisades Buy

ASCAP's hold on its old line firms is continuing to weaken. Sam Fox Music Corp., a member of the American Society of Composers, Authors & Publishers since 1924, crossed over the line into the Broadcast Music Inc. fold last week with the acquisition of Palisades Music, a BMI firm.

The Fox move comes only a few months after another major ASCAP firm, the Big 3 (Robbins, Feist & Miller), launched Hastings Music as its BMI subsid primarily to hold the copyrights of the TV fare supplied by its parent companies, MGM and 20th-Fox. Shapiro-Bernstein, another vet. ASCAP firm, has been operating its Painted Desert firm as a BMI subsid for some time. There is also some talk in the trade that Mills Music, too, is considering establishing a BMI subsid. For sometime E. H. Morris has been operating Vogue Music, a BMI firm, as a holding company subsid, and recently Bourne segued into BMI with Jimskip and Jara Music.

According to Fred Fox, active head of the Sam Fox firm, his father and founder of the firm, retired to Florida in 1954; the publishing company will remain an important firm in ASCAP and he'll continue to fight for a "more equitable distribution of monies." Fred Fox has been one of the foremost militant dissidents in the battle over the ASCAP payoff system.

**'A Competitive World'**  
In explaining the move into BMI, Fox said, "This is a competitive world and we're forced to go into other areas and outside sources."

The acquisition of Palisades will now extend Fox's activities in background music field for disk, radio and TV. The Palisades firm is headed by Mahlon Merrick, musical director of "The Jack Benny Show." Merrick has written background music for such TV shows as "The Donna Reed Show," "The Untouchables," "The Robert Cummings Show," "The Ann Southern Show," "Dragnet," "Checkmate" and "The Real McCoys."

This background music will be incorporated into the Sam Fox Film Rights Library of Recorded Background Music and will be made available for theatrical, non-theatrical, radio and additional TV productions.

To get the BMI firm rolling, Sam Fox, aged 78, has come out of his Florida hideaway for a seven-week tour of Europe to huddle with his affiliates there. He takes off Aug. 17, hitting London first with stops in Paris, Holland, Switzerland, Italy, Spain, Belgium.

(Continued on page 4)

## Does 'Why' Infringe On 'Spanish Town'? Philly Ct. To Decide in September

Another test on whether the song "Why" infringes on "In A Little Spanish Town" will be held in Philadelphia sometime in September. Last week a British High Court ruled that "Why" was not an infringement on "Spanish Town," with the judge ruling that even though there was a similarity between the two tunes, similarity itself was not sufficient to constitute an infringement.

"Spanish Town" is published in the U. S. by Leo Feist and by Francis Day & Hunter in England. Copyrighted in 1926, the tune's music was written by Mabel Wayne and the words by Sam M. Lewis and Joe Young. "Why" is published by Debmah. PD&H is the plaintiff in London and Feist in the U. S.

An appeal of the British decision is in the offing. The plaintiffs have 21 days after the ruling to bring it to the British Court of Appeals and from there it can go to the House of Lords.

Although the same principle is involved in the Philly suit, it's not certain whether the British opinion will have any effect on the decision by the court here. The Philly case was postponed until September because of the illness of Dr. Sigmund Spaeth, a witness for the plaintiff.

"Why" was composed by Peter de Angelis, who said that he had "never heard" of the tune, "In A Little Spanish Town."

## British Disk Best Sellers

London, Aug. 7	
1 Remember You (Columbia)	iffeld
1 Can't Stop Loving You (HMV)	Charles
Picture Of You (Piccadilly)	Brown
Speedy Gonzales (London)	Boone
Come Outside (Parlophone)	Sarne
Here Comes That Feeling (Brunswick)	Lee
English Country Garden (Columbia)	Rodgers
Don't Ever Change (Liberty)	Crickets
Good Luck Charm (RCA)	Presley
Our Favorite Melodies (Columbia)	Douglas

## 802 Wins Upped Pay in New Pact With N.Y. Ballet

The recently effected three-year contract between Local 802, American Federation of Musicians, and the New York City Center for the City Center Ballet orchestra gives added financial and other benefits to the orch's tooters. This and other points were spelled out by Al Manuti, 802 proxy, in his monthly report to members in the current Allegro, 802 monthly publication.

The new contract, which went into effect last week, represents advances in basic scales and other features over previous pacts. Manuti notes: The new pact starts scale at \$180 per week for the first year, moves to \$185 for the second year and to \$191.50 for the third. This is higher than the old contract which had scale starting at \$160 per week and going to \$175.20.

Rehearsal pay also got a boost from \$7.90 for two hours and \$3.90 per show for doubling to a \$10 minimum for two hours and \$4.25 per show for doubling. In addition, says Manuti, the pay for extra men, which was \$22 under the old pact, now begins at \$24 and goes up to \$26 by the third and final years of the agreement.

Moreover, Manuti informs 802 members, the pact contains other features which the local has been trying to get into contracts for some time. For one thing, he says, all musicians covered by the agreement are now brought under full coverage of the local's Steady Engagement Welfare Fund, which provides welfare protection for tooters at no cost to them; the entire financial burden being carried by management.

Manuti also points out that an arbitration system has been established to settle cases involving dismissal of a tooter from the Ballet's orchestra.

He adds that a contract which also offers favorable terms for the local, along the lines of those obtained for the Ballet, is also being negotiated with City Center for its Opera orch. He told members that there are still some minor provisions to be worked out.

## BRIT. CT. KEEPS 'MOLLY' PLATTER BAN AFLOAT

No disks of songs from the Broadway musical "The Unsinkable Molly Brown" may be sold in Britain until the tuner opens in the West End next year. In the High Court, Frank Music Co. Ltd. of London, which owns the British copyright, and the Rimmer Corporation of California, were granted a perpetual injunction against Zodiac Records Ltd. of Soho.

It was alleged that Zodiac Records has imported disks and tape recordings of the musical and sold them or rented them for hire. The injunction forbids Zodiac from doing so in future.

## Col and Tony Bennett Extend 12-Yr. Harmony

Tony Bennett has been re-signed to the Columbia label. During his 12-year stay with Col. Bennett racked up such 1,000,000 single sellers as "Because of You," "Rags To Riches," "Stranger in Paradise" and "Cold, Cold Heart."

The label will kick off a special deluxe two-LP package this month of Bennett's recent concert at New York's Carnegie Hall.

## Kenton, Marterie, Auld in AFM Suit

Stan Kenton, Ralph Marterie and George Auld have joined those orch leaders who are challenging the American Federation of Musicians' and Local 802's respective 10% surcharge on traveling engagements and 1 1/2% jurisdictional tax in federal court. The union and local are presently restrained from collecting the imposts pending an Aug. 14 hearing on a motion by the plaintiffs for a temporary injunction before trial on a permanent restraint against the taxes.

Kenton, Marterie and Auld entered the case by signing papers naming them as intervenors. These documents are being sent to orch leaders all around the country by a group which recently lost a case of its own against the taxes, the Orchestra Leaders of Greater N.Y. By becoming intervenors, the leaders now join Ralph Flanagan, Ben Cuthbert, Al Merritt, Marty Levitt, Vic Ash, Dan Terry and Angie Bond as plaintiffs in the action.

Incidentally, although losing their case against the taxes, the OLGNY, through its attorney Godfrey P. Schmidt, has notified the National Labor Relations Board of Judge Richard Levett's findings, in other areas, for the NLRB's consideration. These findings involve the judge's conclusions that orch leaders are employers and that they are engaged in interstate commerce.

OLGNY is seeking an NLRB look into union practices as involves leaders and their relationship with the union on the matter of setting scales, number of men per job and other matters. The leaders are seeking collective bargaining on these matters which are now handled unilaterally by the union.

The NLRB had withheld any action on this request pending the court's ruling on the orch leaders' status.

## Archie Bleyer, After 10 Yrs. of Running Cadence, To Etch for the Label

After 10 years of operating his Cadence Records, Archie Bleyer, onetime musical director of Arthur Godfrey's radio and TV shows, has become an artist for the label. His first LP, as yet unnamed, will head the company's next release, which is skedded for late August.

Bleyer's session will feature various items dressed up in pop, yet orchestral style. Also on the release will be two new Don Shirley piano sets. These LPs are part of a fall sales drive planned by the label.

In addition, a singles push is projected. A new Chordettes platter is out this week. Sessions are in the works for chirp Jean Thomas and Lenny Welsh. Cadence has also asked Bleyer to produce an old singer-actor, now appearing on Broadway in "A Thousand Clowns." There'll be some sides out by him too, as well as a single from Bleyer's LP.

In yet another area, the diskery is planning another try with its "Little LP" idea. This seven-inch, 33rpm platter, which was tried by Mercury under the handle "Compact Six," met with weak initial reaction in its introduction last year but Cadence wants to give it another chance. The label currently has five of the platters out, featuring Johnny Tillotson, the Chordettes and the Everly Bros. An Eddie Hodges set will be added to the line in the fall. All six will be the subject of a new push after the regular LP schedule is launched.

## Retailers of Bootleg Disks Share Rap With Mfr. Under N.Y. Ct.'s Precedental Decision; See Important Piracy Curb

### BBC Axes 3 Disks

The BBC has banned three more disks, two because they contain advertising references and the other because it is alleged to be an adaptation of Dvorak's "Humoresque."

The disks that have been axed are "Coronation Street Monolog" by actress Pat Phoenix, who plays in the Granada commercial TV series, "Coronation Street"; Johnny Dankworth's "Esso Blues"—on plugging sounds—and Hayley Mill's rendering of "Little Boy."

## Victor, Col Tied In Original B'way Cast Album Race

RCA Victor and Columbia Records are running neck-and-neck in the original Broadway cast album sweepstakes so far this season. Each has two shows, while Capitol is in the running with one and London Records with one.

With Lionel Bart's "Oliver" already under its belt, Victor has virtually wrapped up "La Belle." Latter is an adaptation of Offenbach's "La Belle Helene" by Marshall Barer and Billy Roy. It stars Menasha Skulnik and Joan Diener.

Columbia, which is already at work on Irving Berlin's "Mr. President," has now added "Nowhere To Go But Up" to its original cast album hopper. The musical, originally titled "Izzy & Moe," was written by Jim Lipton and Sol Berkowitz. It stars Tom Bosley who scored several seasons ago in the title role of "Fiorello."

Capitol and London will be repped by two London imports. Capitol has "Beyond The Fringe" and London has "Stop The World—I Want To Get Off."

The upcoming Richard Rodgers-Alan Jay Lerner musical still remains one of the big question marks in the original Broadway cast album competition. It's considered one of the hot musical properties of the coming season but nobody seems to know into which disk stable it will fall, yet. The tuner is still untitled. Another musical up for disk grabs is "Little Me" by Cy Coleman and Carolyn Leigh. Libretto by Neil Simon based on the Patrick Dennis best-seller, starring Sid Caesar.

## ROULETTE GROOVES FOR OFF-B'WAY 'BURLESQUE'

Roulette Records is bringing burlesque back to the disk biz. The company is prepping an original cast platter of the off-Broadway burlesque parody "This Was Burlesque."

The show is produced and conceived by stripstar Ann Corio who set the deal for the album with Morris Levy. Roulette prexy. Because of the visual nature of much of the show's material, some portions of the routines had to be reworked for the disk. Session was produced by Sonny Lester for the label.

Roulette is planning a three-way sales campaign for the LP, which is expected to be ready for release the end of August. Attention cash in on the renewed interest in strip music since David Rose's "Stripper" LP and single hit the charts. Roulette will market it as a musical set. The company will also try to push it as a comedy LP and match it will also set the original cast sales treatment.

This is Roulette's second dip into the legit source area. The diskery had the original cast of Carol Channing's Broadway "Show Girl" revive a couple of seasons back.

Another legal first in a disk piracy case was scored by 16 music publishers, suing the Jalen Amus Co., Inc., which operates music departments in some 23 H. L. Green chain stores throughout the U. S., when Judge Thomas F. Murphy in N. Y. Federal Court ruled last week in favor of Harry Fox, of the Music Publishers' Protective Assn., acting as trustee for the publishers.

In sustaining attorney Julian T. Abeles' contention that the seller was as guilty of copyright infringement as the manufacturer of bootleg recordings, the decision establishes an important brake on unlicensed disk manufacturing and selling at the point of customer contact. Just as significantly, it places the same treble-damages liability on the retailers as it does on manufacturers of such recordings.

Jalen had contended it was not liable for manufacture of the records; that in no event were Fox's principals, the music publishers, entitled to triple damages; that it had merely purchased the disks from Rite Record Productions Inc. of Cincinnati for sale at its music counters and that the same recordings were sold by Rite to other retailers under different labels.

Jalen further contended that it had in no way participated in the making of the bootleg disks and that Rite controlled all the manufacturing and even selected the titles to be shipped to the Jalen-operated music departments.

**Abeles' Argument**  
Attorney Abeles argued that Jalen was liable for manufacture and the sale of such records. In support of his contention, Abeles introduced evidence that the records were "covers" or simulations of then currently popular hits, that the labels bore names specially coined by Rite for Jalen and the legend "Top Hit Songs"; that the name of the manufacturer was omitted therefrom although customarily placed on legitimate records; and that Jalen ordered the disks from Rite so that it could sell the same at a reduced price in competition with others dealing in like "cover" records.

Previously, offending retailers of bootleg disks were limited to the statutory 2c royalty per copyright infringement, in holding with attorney Abeles. Judge (Continued on page 44)

## Col Realigns Single Disks Merchandising & Promo Org; Shuffle Key Staffers

Columbia Records realigned its single records merchandising and promotion organization last week. The realignment includes the assignment of additional responsibilities to W. Robert Thompson, manager of national promotion for pop product; the promotion of Thomas Catalano to the newly established post of merchandise manager for single records; and the promotion of David Rosner to succeed Catalano as product manager for single records.

With the realignment, Thompson will continue to report to Maurice Hoffman, manager of national sales of the Columbia Records Sales Corp., with the additional responsibility of liaison with national TV and radio outlets. Donald Curry, manager of radio station services, has been reassigned to report to Thompson.

In his newly created assignment as single records merchandising manager, Catalano will be responsible to Hoffman for the merchandising of Columbia's single records product as well as for the development and coordination of single work with Thompson in coordinating the exposure of Col's roster through all forms of national media.

Succeeding Catalano as product manager for single records, Rosner will be responsible for the merchandising communications to the field sales organization. He'll report to Catalano and assist him in the development of special merchandising programs.



# VARIETY

## ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk. Wk. On Chart	
1	1 41	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	2 15	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
3	3 14	ACKER BILK (Atco) Stranger on the Shore (129)
4	4 16	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
5	5 8	DAVID ROSE (GMM) Stripper (E 4062)
6	9 8	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
7	8 6	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
8	6 39	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
9	10 12	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
10	12 6	MUSIC MAN (Capitol) Original Cast (W 990)
11	7 11	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
12	14 7	VINCENT EDWARDS (Decca) Vincent Edward Sings (DL 4311)
13	28 3	HENRY MANCINI (Victor) Hatari (LPM 2559)
14	13 81	CAMELOT (Columbia) Original Cast (KOL 5620)
15	11 16	NO STRINGS (Capitol) Original Cast (O 1695)
16	20 11	JIMMY SMITH (Verve) Bashin' (V 8474)
17	26 15	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
18	17 12	GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)
19	27 3	PETER NERO (Victor) For the Nero Minded (LPM 2536)
20	19 39	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
21	15 25	KINGSTON TRIO (Capitol) College Concert (T 1658)
22	36 13	LAWRENCE WELK (Dot) Young World (DLP 3428)
23	16 42	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
24	22 22	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
25	18 53	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
26	— 33	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
27	— 1	BOBBY VINTON (Epic) R... (Epic 24920)
28	34 3	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
29	41 6	LETTERMEN (Capitol) Once Upon a Time (T 1711)
30	— 7	JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)
31	29 4	RAY ANTHONY (Capitol) Worried Mind (T 1752)
32	24 11	MANTOVANI (London) American Waltzes (LL 3260)
33	45 27	RAY CONNIF (Columbia) So Much in Love (CL 1720)
34	47 15	BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
35	32 19	FRANK SINATRA (Capitol) Point of No Return (W 1676)
36	35 34	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
37	33 115	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
38	— 1	FERRANTE & TEICHER (UA) Moods of Ferrante & Teicher (UAL 3211)
39	23 8	WALK ON THE WILD SIDE (Choreo) Soundtrack (A4)
40	30 3	DAVE BRUBECK (Columbia) Count Down in Outer Space (CL 1775)
41	42 13	RAY CONNIF (Columbia) Continental (CL 1776)
42	38 22	ROGER WILLIAMS (Kapp) Maria (KL 1266)
43	39 15	STATE FAIR (Dot) Soundtrack (DLP 9011)
44	31 6	LIMELITERS (Victor) Through Children's Eyes (LPM 2512)
45	21 33	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
46	— 2	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
47	25 50	DAVE BRUBECK (Columbia) Time Out (CL 1397)
48	40 2	CHUBBY CHECKER (Parkway) Don't Knock the Twist (P 7001)
49	46 4	WALTER BRENNAN (Liberty) Old Rivers (LRP 3233)
50	50 13	BURL IVES (Decca) Funny Way of Laughin' (DL 4279)

### Top Jazzmen to Play N. Y. Civil Rights Benefit

The Apollo Theatre, longtime Harlem showplace, will be the scene of a special civil rights benefit show Saturday (11). It'll be sponsored by the U.S. National Student Assn., produced by Progressive Talent in association with concert promoter Don Friedman.

Among pop and jazz artists who are set to play the gig include Tony Bennett, Jimmy Smith, Dave Brubeck, Gerry Mulligan, Sonny Rollins, Jackie "Moms" Mabley, Thelonious Monk, Lambert, Hendricks & Bavan and Billy Taylor.

All proceeds will go to the Southern Students Freedom Fund which provides the means for those students in the South who have been expelled from school or jailed for their participation in civil rights activities to continue their education and the fight for civil rights.

### Bootleg Disks

Continued from page 13

Murphy opined, "Jalen, having caused and procured such records to be pressed for it... at its special instance and request and pursuant to its specific requirements... thereby infringing the copyrights of the plaintiffs' compositions and is the manufacturer thereof 'within the meaning of Section 101 (e) of the Copyright Act'."

Shapiro-Bernstein, Commodore Music, Planetary Music, 20th Century Music Corp., Feist, Meridian, Rayven, Regent, Nor Va Jak Music, Hill & Range, Home Folks Music, Ohio Music, Elvis Presley Music, Acuff-Rose and Marks music publishing companies were the plaintiffs.

The recordings alleged to be close copies or "cover" records of "hit-type" authorized diskings by major record manufacturers, but for which no license had been obtained by Rite Record Productions or Jalen, were "Treat Me Nice," "Jailhouse Rock," "Wake Up, Little Susie," "Melodie d'Amour," "Silhouettes," "Peggy Sue," "Put a Light in the Window," "April Love," "Great Balls of Fire," "Stood Up," "The Stroll," "Oh Boy," "Don't," "Breathless," "Lollipop," "Lazy Mary" and "Maybe Baby."

When Sears-Roebuck, sundry supermarkets, the Woolworth stores, Goody's et al. expressed surprise in the past that the pop-recorded disks they were selling were illegal (because of nonroyalty payment, or disklegged, or otherwise suspect), the publishers—in most cases represented by Abeles—couldn't understand the professed innocence of the music buyers being vicariously in the trade they must know that, as in the case of the Jalen operation, the H. L. Green stores couldn't be expected to sell a four-song EP (two on each side) at 59c, knowing that basic royalty alone meant 8c.

In the absence of Abeles who is on a London holiday (where, incidentally, he is being impressed into legal service by the King's Bench in a British copyright test case), his New York associate, John S. Clark, further explains that where there are no books or records, as in this particular case, a rule-of-thumb estimate is legally permitted.

That means, for example, a minimum estimate of 50,000 platters per number, 800,000 disks at minimum. The treble-damage estimate, i.e. 6c royalty, would come to \$48,000. This is a penalty on top of the statutory 2c, or another \$16,000, making a basic total estimate of \$64,000 in royalties. On top of this the defendant must pay all legal costs and attorneys' fees.

It is understood that Rite, a Cincinnati custom record manufacturer, has indicated more circum-spect application for copyright licensing in the future.

Jalen's labels were called Worthmore and Deresco.

It was charged that the euphemistic "Top Hits" heralding of the current pops, and the closely simulated versions of the hit originals—that is "copies" of Presley's "Jailhouse Rock" interpretation, and the like—further misled the public, mostly youngsters who heard the originals on the radio and presumed the more or less close copies on the Worthmore and Deresco labels were the Presley or other artists' originals.

# VARIETY

## SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk. Wk. On Chart		Label
1	2 6	BREAKING UP IS HARD TO DO Neil Sedaka	Victor
2	1 10	ROSES ARE RED Bobby Vinton	Epic
3	11 5	LOCO-MOTION Little Eva	Dimension
4	3 11	WOLVERTON MOUNTAIN Claude King	Columbia
5	6 7	SPEEDY GONZALES Pat Boone	Dot
6	5 7	SEALED WITH A KISS Brian Hyland	ABC-Par
7	4 7	WAH WATUSSI Orions	Cameo
8	9 8	AHAB THE ARAB Roy Stevens	Mercury
9	10 5	YOU'LL LOSE A GOOD THING Barbara Lynn	Jamie
10	7 11	STRIPPER David Rose	MGM
11	12 4	THINGS Bobby Darin	Atco
12	8 14	I CAN'T STOP LOVING YOU Ray Charles	ABC-Par
13	15 3	PARTY LIGHTS Claudine Clark	Chancellor
14	28 2	YOU DON'T KNOW ME Ray Charles	ABC-Par
15	17 8	TWIST AND SHOUT Isley Bros	Wand
16	21 4	HEART IN HAND Brenda Lee	Decca
17	16 10	JOHNNY GET ANGRY Joannie Sommers	Warner Bros.
18	14 7	GRAVY Dee Dee Sharp	Cameo
19	19 6	DANCING PARTY Chubby Checker	Parkway
20	38 2	SHE'S NOT YOU Elvis Presley	Victor
21	36 3	SHEILA Tommy Roe	ABC-Par
22	27 3	MR. IN-BETWEEN Burl Ives	Decca
23	20 7	THEME FROM DR. KILDARE Richard Chamberlain	MGM
24	32 2	VACATION Connie Francis	MGM
25	30 2	SWINGIN' SAFARI Billy Vaughn	Decca
26	23 4	BRING IT ON HOME TO ME Sam Cooke	Victor
27	40 2	DEVIL WOMAN Marty Robbins	Columbia
28	25 4	GIRLS, GIRLS, GIRLS Eddie Hodges	Cadence
29	13 5	I NEED YOUR LOVING D. Gardner & D. Ford	Fire
30	34 3	LITTLE DIANE Dion	Laurie
31	29 4	SHAME ON ME Bobby Bare	Victor
32	— 1	WHAT'S A MATTER BABY Timi Yuro	Liberty
33	35 2	RINKY DINK Dave Cortex	Chess
34	22 4	IT STARTED ALL OVER AGAIN Brenda Lee	Decca
35	18 34	IT KEEPS RIGHT ON A-HURTIN' Johnny Tillotson	Cadence
36	24 12	PALISADES PARK Freddie Cannon	Swan
37	26 11	AL DI LA Emilio Pericoli	Warner Bros.
38	37 6	LITTLE RED RENTED ROWBOAT Joe Dovel	Smash
39	— 1	YOU BELONG TO ME Dupress	Coed
40	39 2	I DON'T LOVE YOU NO MORE Jimmy Norman	Little Star
41	— 1	STOP THE WEDDING Elta James	Argo
42	42 9	HAVING A PARTY Sam Cooke	Victor
43	— 1	RAMBLIN' ROSE Nat King Cole	Capitol
44	— 1	TILL DEATH DO US PART Bob Braun	Decca
45	33 3	FORTUNE TELLER Bobby Curtola	Dorco
46	— 1	BALLAD OF PALLADIN Duane Eddy	Victor
47	— 1	I LOVE YOU THE WAY YOU ARE Bobby Vinton	Epic
48	— 1	CARELESS LOVE Ray Charles	ABC Par
49	45 9	WEST OF THE WALL Toni Fisher	Big Top
50	43 10	STEEL GUITAR AND A GLASS OF WINE Paul Anka	Victor

# 'Stop the World' Scores; U.S. Release Tosses More Than 16 Disks on Mkt.

Since the official U.S. release by publisher Howie Richmond of the score of London's Broadway-bound musical "Stop the World—I Want to Get Off" a week ago, the disk market has been bombarded by platters of the show's tunes. It's a fairly unusual circumstance for most of a show's pre-opening disk activity is usually carried by the company with the original casters, in this case London Records.

But in the instance of "Stop the World," there have already been upwards of 16 platters of the tuner's songs released by as many as 12 diskeries. More are in the works, not to mention album activity. Leading the way in this song sweepstakes are "Gonna Build a Mountain" and "What Kind of Fool Am I."

The Anthony Newley-Leslie Bricusse tuner has been running in London for close to two years. David Merrick will bring it to Broadway in the fall with Newley starring as he does in London. Richmond is publishing the show via his Ludlow Music firm.

Among the reasons for the early song activity is the show's London reputation. In the course of its two-year run there, it has been seen by many Yank recording artists and the material conveyed to many others. Some have had "Stop the World" disks in the can for months, just waiting for the official release date. Others jumped into the studios when the material was released and other waxing plans are in the works.

London has disks by Newley, Georgia Brown (also of the cast), Mantovani and Ronnie Aldrich in release. The London Group's Felted label also has platters by Bert Farber and the Cordials out. Other disk activity includes Billy Eck-

stine on Mercury. Billy Daniels on Jubilee. Sammy Davis Jr. on Reprise. Vic Damone on Capitol. Robert Goulet on Columbia. Shirley Bassey on United Artists. Buddy Greco on Epic. Matt Munro on Liberty. Paul Evans on Kapp and Robin Wilson on Tarheel. Other disks are understood to be in the works by Frank Sinatra, Judy Garland and Jerry Lewis.

Last Sunday, WNEW, N.Y. indie radio station, had a one and a half hour show devoted to the score.

## Hearings Remain Stalled On House Jukebox Bill

Washington, Aug. 7. House Judiciary Subcommittee consideration of a new jukebox bill is still indefinitely postponed although chairman Rep. Edwin E. Willis (D-La.), whose hospitalization caused the initial delay, has returned to his Congressional duties. The subcommittee was to have begun hearings July 25 on the compromise measure of Rep. Emanuel Celler (D-N.Y.), chairman of the Parent Juicider Committee, but Willis' illness forced the postponement.

The bill repeals the jukebox copyright exemption and creates a body of trustees to set, collect and disburse jukebox royalties. "The longer hearings are delayed," said a subcommittee aide, "the dimmer chances are for any action this session."

## On the Upbeat

### Philadelphia

Dave Rosen, of Reprise Records, tossed a cocktail party for Nancy Sinatra, here to plug her latest release. The Mike Michaels Trio, at the Saxony East, getting a recording contract from Roulette. "Giant of Jazz" at the Uptown Theatre starring Gloria Lynne with The Earl May Trio, Jimmy Smith and his Orkney Trio and Art Blakey & The Messengers, July 27-Aug. 8. Billy Gray, former vocalist with the Louis Jordan-Debbie Hayes group, has signed with CR Records. The Virtues current at the Hampton House.

Raymond Rosen Co., distributor for RCA Victor, added the Mercury label and has just acquired the Riverside jazz label. Dizzy Gillespie and Clara Ward represented this city at the jazz festival in Antibes, France. Eddie Fisher opened at the Latin Casino in the fall increased to three weeks, Sept. 6-26. Red Skelton has paced Bobby Rydell for three guest appearances on his tv show the coming season. Monday evening jazz sessions skedded for St. John Terrell's Music Circus include Les Brown, Aug. 6; Gene Krupa & Ramsey Lewis, Aug. 13; Duke Ellington, Aug. 20; Gerry Mulligan, Aug. 27. George Shearing to play a Sunday Special, Sept. 2, at the Lambertville tent.

### London

Acker Bilk taped an 18-minute interview with U.S. deejay Zeke Jackson, who is on vacation here. Confab will be featured in a program of all-British disk titled "Strangers To The Shores." Frank Ifield's country and western rendering of "I Remember You," current British chart topper, sold 102,500 disks in one day. Jazz tooter, Dexter Gordon, wings in from the U.S. to play at top modern jazzpot, Ronnie Scott's club. Della Reese in for a nine-day stay during which she'll tape a spec for Granada-TV. MD Charles Blackwell to o.o. American recording techniques this month. Chubby Checker's Twist package show will not hit London as Checker requested the stint cut from 21 to 14 days. British Traditional (Dixie) jazz band, the Original Downtown Syncopators, has 15 dates lined-up in America starting Oct. 13.

Ray Conniff in for a vacation, but will meet the press and appear on at least one tv show. Also in town: U.S. folk singer Carolyn Hester who is resting before a tour of Scotland and Ireland.

## Name Band Policy Gets Full-Week at Disneyland

Hollywood, Aug. 7. Disneyland, which continues to expand use of live music, starting last Saturday (4), went full-week with a name band. Booked, reportedly at \$7,000, is Ray Anthony, with two femme "Bookends" and six sidemen. Group will work four shows nightly in park for eight days.

Being dickered is Benny Goodman orch for Aug. 28-Sept. 2. Recently Harry James' 18-piece crew played three days.

Meanwhile, Tommy Walker, who books talent for the park, has nearly set the talent for Sept. 27-28 Dixieland bashes, with firming of Louis Armstrong, Dukes of Dixieland, Firehouse Five Plus Two, Teddy Buckner bands and one other (a New Orleans outfit) to be inked. "Sweet Emma," longtime New Orleans fixture, also is being wooed.

In toto, Disneyland is spending around \$300,000 for live musicians and vocalists during its May-late September summer season.

## Frank Russell Expands Music Operations—Adds 3 Labels, Pubs & Talent

Film producer Frank Russell is expanding his music operations with the addition of three more labels; the acquisition of several publishing companies, and the building of a talent roster under artists' and repertoire chief Jack Moon. Russell launched his initial record company subsid, Russ-Fi, two months ago.

Other labels under the Russell banner include Gift, which will specialize in LP releases, first of which will be a Christmas package of ballads by Champ Butler, who has been signed to a long-term deal by the diskery. Pianist, Popping Villa and organist Frank Perry also have been signed to Gift. Russell also will release country & western sides under the RRE banner, with the Victoria label added for rhythm & blues sides.

Russell's Mamaleen Publishing Co., which holds the publishing rights to the tunes recorded by Vince Edwards, has been augmented by two more firms brought in by Moon. They are Mountunes (ASCAP) and Hollyvale (BMI). Moon will direct the recording operations of all the labels and function as Russell's executive assistant on the publishing activities as well.

## ASCAP Jolted

Continued from page 43

and Germany on the itinerary. He'll be joined on the Continent by his son sometime in October.

### Reviving Gallant Label

As an adjunct to its buildup program, Fox also is reactivating its Gallant Records firm. Paul Wexler, former head of the Colpix label, has been brought in on a non-exclusive basis as consultant. Gallant will be represented in the singles and LP market and many of the Colpix distributors already have been set to handle the line. Gallant's first LP, "The Best of Jazz From The Best of TV," will be ready for marketing next week.

The diskery also is on the lookout for tapes and has made a tie-in with the Bitter End, niter in New York's Greenwich Village, for a series of on-the-spot recordings with performers who have no other record company affiliation.

In addition to the U. S., the Gallant disks will be marketed on a global scale.

### WOOLEY TO TOUR JAPAN

Kansas City, Aug. 7. Singer-songwriter Sheb Wooley has signed for a 25-day tour of Japan, doing both night clubs and auditoriums.

He is learning phonetically the Japanese for "Purple People Eater," his song hit which has big popularity over there. Tour was set through agents Ray & Doug Cooper.

# Britain's Trad Jazz Boom Collapses As Novelty Dims & Diskeries Shun It

By ROGER WATKINS

London, Aug. 7.

Britain's Trad fad has come to an early end. This Dixie-styled jazz, which knocked the seemingly unknockable rock and had the whole nation foottapping to its lively beat for something over a year, is no longer a serious contender for peaks in the sales charts in these parts. The boom is ended, the novelty worn off.

Many bands have dissolved, diskers are showing limited or no interest, clubs are doing only so-so biz, agents are coming up with fewer and fewer bookings. "The game," as one musician put it, "is hard." And the music is, once again, strictly for the cats. Back where it started, in fact.

If ever there was a case of too much, too soon it was with Trad jazz. This hybrid form of American Dixieland, pioneered here by Humphrey Lyttleton and a handful of British musicians, is virtually only 10 years old. There has hardly been time for more than a half dozen competent bands to emerge. Of these, only three hit the big time and were able to command star-status fees and/or percentages of the take.

These three outfits, helmed by Chris Barber, Kenny Ball and Acker Bilk, were big-platter successes and still manage to whip up excitement around the diskeries. But it is symptomatic of the trend that Bilk is off to the U.S. at the end of September, solo. His Paramount jazzband stays put.

For Bilk is more noted both in America and here as the lush clarinetist of "Stranger On The Shore" than as a Trad jazz bandleader. Although he has declared he has no intention of dropping his jazzmen, Bilk is wanted as a "pop" personality more than as a hipster.

Barber, probably the most inventive, musically, of the three isn't worrying about singles any more but is concentrating on albums and the extended-play four-track disks, plentiful in Britain. This tooter, who took over the pioneering crown from Lyttleton, has been in the field for about eight years and has long since learned to play it cool.

The Barber outfit plays abroad for around five months of the year in order to keep its image fresh in these parts. He takes particular care not to wear out his welcome at any particular location, a major fault with the multitude of hopeful Traddie combos that sprang up with the emergence of that type of music as a national seller.

According to one of the U.K.'s leading jazz promoters, Jack Higgins, of the Harold Davison agency, one of the reasons Trad is on the wane is simply that many people who bought the initial hit disks like Kenny Ball's "Samantha" (which started the craze) are not really jazz fans. "They are the camp followers of the pop disk parade," says Higgins, "one-shot buyers."

Big fear around the industry now is whether or not the "over exposure" of the music which in most cases was played by outfits short of competent, has gone a long way to kill the music off. Some pre-boom patrons of the jazz cellars around Soho figure they

had a raw deal when some of their leading "purists" headed into the realms of pop charts.

Says Higgins: "Once a band gets into the hit parade, it is committed to make a successful follow-up. So its whole thinking becomes geared to the pop market mentality. It's a vicious circle. A hit brings a band 'saturation' treatment and immediately it becomes in demand by radio and tv bookers. The boys find themselves in a dizzy world of acclaim—and are only too eager to oblige when the a&r man calls for the 'encore' disk."

Higgins opines the chart-minded band loses the jazz-minded followers. And, as far as Trad jazz is concerned, the top chart bracket is now a thing of the past. It remains for the fad's handleaders to salvage what they can from the boom's collapse.

## Artist-Disk Deals

### ABC-Par: Roy Smeck

ABC-Paramount has re-signed string instrumentalist Roy Smeck to a new three-year pact. He was one of the first ABC-Par artists, having signed with the diskery six years ago, and his eight LPs in the catalog, the latest of which is "Stringing Along."

### Epic: Georgia Gibbs

Epic Records has inked singer Georgia Gibbs. She'll be cutting her first disks for the label shortly in Nashville, under production supervision of Don Law who handles the sessions for Col's Jimmy Dean there.

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GINO PAOLI	WARNER BROS. #5209
FAUSTO PAPETTI	LONDON #10502
EMILIO PERICOLI	WARNER BROS. #5259
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LUCIANO TAJOLI	BRavo #4510
JERRY VALE	COLUMBIA #42027
CARMEN VILLANT	CHANCELLOR #1114
→ ROME ADVENTURE	
DELLA REESE	RCA VICTOR #8021
SOUND TRACK ALBUM	WARNER BROS. #1458
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→ THEME FROM A SUMMER PLACE	
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**Copacabana, N. Y.**

Buddy Greco, Forbes & Villa, Copa Girls, Joseph Mele Orch, Frank Marti Band; \$6-7 minimum.

After featuring a string of juve styled disk acts for the past few months, the Copa moves into a more adult groove this sesh with Buddy Greco, a 17-year show biz vet by his admission. It's been in the past couple of years, though, that things began to take an upward turn in Greco's fortunes—culminating in his first date at Jules Podell's coveted cellar.

Greco comes to the Copa with an impressive list of nitery dates around the country behind him and a good-selling list of record albums and some singles to his credit. He's been with four different labels during his career but it's his current affiliation with Epic Records that has shot him to the forefront.

Since he's not basically a recording studio phenom, Greco knows what do to when he gets out on a floor. He's a crowd-pleaser with an amiable demeanor and a swinging way with a song that grabs the tablers. His Copa stint is a bit different from his last turn in New York when he worked at The Roundtable. In that date he concentrated on the intimate groove working with a trio accompaniment, for the Copa he's embellished the act with a full-blown orch backing.

It gives a lot of body to his songstering and even though he establishes a better rapport when he's working with a small unit, the big orch is quite effective in helping him get his message across here. Rick Wilkins assists him in this department with fine orch helming.

Greco does a 45-minute turn and never lets up. He comes out swinging and sustains a highly-charged rhythmic pace with just an occasional breather for some ballad items which come off rather nicely, too. His songbag is packed with 14 solid items and the aid is with him all the way. In fact, his closing number, "You're Nobody Till Somebody Loves You," had to be reprised twice before the end would let him go.

The comedy end of the bill is handled by newcomers (Don) Forbes & (Joey) Villa. The team is appraised in the New Act columns.

The Copa Girls' routines are held over from previous shows with Dennis Bell supplying some okay crooning and Lee Anne Morgan doing some speedy tap-twirling.

Joseph Mele and Frank Marti continue to share the podium and their crews know just what to do to get the patrons in a terping mood.

Gros.

**Sahara Inn, Chi.**

Chicago, Aug. 1.  
Keely Smith, Boylan & Wald, Frank York Orch; \$2.50 cover.

In the relatively short time that Keely Smith has been out on her own, she has justifiably established herself as one of the preeminent nitery thrushes. Poised, self-assured and an inventive songstress, Miss Smith is playing to enthusiastic audiences at the Sahara Inn and looks to post one of the better b.o. records in the 10-week history of the Club Gigi.

Miss Smith's astute phrasing and stageanship clearly proclaim that she has emerged as a workmanlike and exciting single. Since this is in a sense her debut as a single (she interworked with others in her Las Vegas preem), Miss Smith proves that she can easily command an audience as a solo performer.

Playing to a packed opening night house, Miss Smith scored best with her ballads, such as "Misty," "What Kind of Fool Am I," "I Wish You Love" and "Moon River." She also hushed the room with a tender and bittersweet a cappella rendition of "God Bless This Child."

Singer's opening show was somewhat marred by lengthy patter and intro of celebs which occasionally got down to the level of personal conversation with ringleaders. One auditor complained aloud: "How about us common people?" Another jarring note was provided by several lighting miscues during the show, an occurrence, in varying degree, at every Club Gigi opening to date.

Curtainraisers Boylan & Wald were generally successful in warming up the restive room with their

frenetic comic hi-jinks. They are further described under New Act. Frank York's 19-piece orch backed Miss Smith skillfully, aided inactively by the singer's travelling trio of conductor-pianist Bob Alberti, drummer Bobby Morris and guitarist Bobby Roberts.

Kingston Trio opens Aug. 9 for eight days. Mor.

**Talk of Town, London**

London, July 30.  
Frankie Vaughan (V-Group, directed by Basil Tait); Robert Nesbitt's Revue "Fantastico," with Michael Desmond, Eileen Goulay, Bobby Jewell, Katia, Trio San Remo; choreography, Billy Petch; decor, Ted Kingman; orchestration, Burt Rhodes; Line (29); Sydney Simone Orch, Ido Martini and His Latin Rhythms; \$6.75 minimum.

Obviously, Frankie Vaughan, a top name here on tv and in vaude, has only just debuted in West End cabaret, though he's made the grade in the U. S. His act is a cheerful, exuberant offering. Some audience participation is stirred by the likeable Vaughan but, overall, the effect is more a stage turn than a nitery presentation.

He does a nifty 50 minutes, consisting of some 15 numbers, aided by the V-Group, a seven-piece combo headed by pianist Basil Tait, who is also responsible for all the arrangements in this lively sesh. Bryan Blackburn has written an opener called "Talk Of The Town" which gets the act away to a peppy start.

From then on Vaughan plays it safe, mainly with his click numbers, "Just In Time," "Tower of Strength," "Give Me the Moonlight," "Green Door" and "Garden of Eden" are typical Vaughaneries. But he also scores with other pop stuff.

Slight carp is that Vaughan's "trademark," the frenetic leg kick, now looks a shade tired, especially post-Twist. But few would urge a man to toss away a gimmick that has helped establish him.

Prior to the polished late night appearance of Vaughan is Robert Nesbitt's colorful floorshow, "Fantastico." It remains highly acceptable. Rich.

**Flamingo, Las Vegas**

Las Vegas, Aug. 2.  
Bobby Darin, Allan Drake, Chiquita & Johnson, Nat Brandwynne Orch (19); presented by Morris Lansburgh; staged by Bobby Darin, Steve Blauner and Hugo Granata; lighting, Granata; \$4 minimum.

In his current outing in the Flamingo Room, Bobby Darin presents himself in a different pattern from previous visits. He's edited the cockiness which disturbed the stuffy; not that he's gone overboard on a humility jag—he plunges with self-assurance and energy which stays geared throughout the turn at top level showmanship. He moves well and sings with a disarming ease that is sure to be envied by the frantic vocalists.

Darin is certainly no match for Louis Bellson, Lionel Hampton, or Andre Previn, but he caps his act with drum, vib, and piano exercises which, along with his accurate impreshes of many celebs, plus a neat foot shoe routine, show studied versatility. He sings a medley of his platter hits, and goes dramatic with some highly effective folk songs ("Long Time Man," "Canaan's Land," "Work Song") which are embellished by the lighting of Hugo Granata. Richard Behrke conducts the Nat Brandwynne orch (19) for Darin, and guitarist Bill McQuinn is a standout with the folk tunes.

Allan Drake is comedy star of the package, and shows again why he's one of the most sought after standup storytellers to play Vegas. Drake always manages to bring at least 50% new material with him and his monolog seems especially funny because the subject matter—gambling, wives, children, etc.—hits close to home. He winds the turn with a smooth song session about a food menu, and has no trouble getting audience participation.

Chiquita & Johnson open the show—this bill starts the new policy here of no line girls—and the acrobatic dance team gets gasps and applause for efforts which spotlight the shapely young contortionist.

Next: Juliet Provisé and Jack Carter, Aug. 31. Duke.

**NELSON EDDY**

Now headlining the daily shows at the Wisconsin State Fair, in Milwaukee—with rousing assists from soprano-star, Gale Sherwood and pianist-conductor, Theodore Paxson. After Eddy's last New Orleans appearance, William U. Madden of the States-Item, said: "Rarely has a Blue Room audience accorded an entertainer such an ovation." Thanks Bill.

**Harrah's, Lake Tahoe**

Lake Tahoe, July 30.  
George Burns & Carol Channing, Four Preps, Gail Horner, Dorothy Dorben Singers & Dancers (17), Leighton Noble Orch (13); presented by Bob Vincent; produced by Art Barkow; \$3 minimum.

George Burns and Carol Channing both have played Harrah's Tahoe as singles. (Burns made his nitery debut here four years ago) and both won good reaction. But for this time around as a team the response is heavy on the plus side, and for obvious reason: there's a lot of talent wrapped up in this partnership.

Opener, "This Could Be the Start of Something Big" is no longer prophetic. Their past nitery dates, and this session, are proving the duo has already carved a deep niche as the newest two-man in show biz. Albeit each takes solo spots—showcasing established talent on established routines—Burns & Channing are unquestionably paired for that just right chemistry.

Here I am, a straight man again, says Burns. And he plays the part to perfection with his blond, wide-eyed other half. In tandem, two romp through some smart and hilarious material for top endorsement. And each scores as solo.

Burns takes the opening spot for topical lines re current show biz personalities, and vocals the likes of "Don't Take Me Home" and other titles from his vaude days. The raspy pipes and the ever-present cigar continue as trademarks.

New this time around are Miss Channing's devastating carbons on Marlene Dietrich (executed part of the time with Miss Channing draped across two chairs and part-time on the floor) and Brigitte Bardot (a Macheth scene in the Royal Bathroom that proves a high point of the show and clearly establishes Miss Channing's interpretative and thespic abilities).

Included in the femme's routines, naturally, is "Diamonds Are a Girl's Best Friend" with bracelets tossed to the tablers. Burns, noting the response, segues by flipping out stogies to the male auditors.

Two play it straight on "Some of These Days" and follow with a bit of soft shoe. Exit is to "I'm Gonna Buy a Ring and Change Your Name to Mine." Rapport between the headliners and with audience is to perfection. There's much indication this act will be around as long as they choose—if reaction in this room is any criterion.

Four Preps are used to good advantage in interim spots, at times upstage alone and at other points giving vocal backing to Burns & Channing. Four win good hands with impressions of other vocal groups, and include some comedic routines to enhance the appeal.

Dorben Singers and Dancers part the curtain with "Hey Look Me Over" with dancers in drum majorette costumes. Precision choreog is effective and smartly

executed. Gail Horner, a seven-year-old charmer, displays an amazing talent at baton twirling and commands much attention with her intricate maneuvers.

The Leighton Noble band backstops in its usual first-rate manner, with Bob Hunter conducting from the keyboard during the Burns and Channing turn.

Jack Benny, due in Aug. 10. Long.

**Gate of Horn, Chi.**

Chicago, July 24.  
Miriam Makeba, Peter, Paul & Mary, George Carlin; \$1.50-2.

The Gate of Horn has assembled a potent array of folk talent for its current show, and it appears to be paying off, if the substantial hold-out crowd on opening night is any measure. Future bookings indicate that, at least for the next several months, youthful owner Alan Ribback will make a hefty impact on the Rush St. bolite belt.

South African songstress Miriam Makeba is a striking stage personality with a richly-textured voice. She projects strongly in her songstering of love, hate, death and the hunt in the jungle and environs. She also scores niftily with "Night Must Fall" in English, and a cheerful Israeli harvest number.

Peter, Paul & Mary are a charming folk trio with an easy way with an ethnic song. Their act is well integrated with clever patter, and has an air of sophistication a cut above many folk groups. They interwork well musically in such number as "Lemon Tree," "Flora" and two well-handled spirituals—"If I Had My Way" and "All Over This Land."

This is George Carlin's second appearance at the club and he's back with the best material from his time around plus some fresh new material. Fast-maturing young comic pulled solid yocks with his impreshes of comics and of the President and unveiled a well-conceived routine on the types of advertising that will be used when birth control pills can be purchased without a prescription. (Among the names suggested for the pill—I Kid You Not.) Bill is in for three weeks. Mor.

**Sands, Las Vegas**

Las Vegas, Aug. 1.  
Peter Lind Hayes, Mary Healy, Chubby Checker, Garr Nelson, Copa Girls (12), Antonio Morelli Orch (19); produced by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; \$4 minimum.

Jack Entratter has brought back one of his surefire attractions—Peter Lind Hayes and Mary Healy—and tossed a newcomer to Vegas in the bill—Chubby Checker—resulting in a potent double feature.

The versatile Hayes, who writes and stages his own material, presents routines for himself and Miss Healy which for the most part are fresh, sparkling, and original. He revives his very accurate carbon of JFK, which is a highlight of the turn.

With Miss Healy, who looks more beautiful than ever despite a recent illness, Hayes does some pleasant dueting and a hilarious spoof of "How To Succeed In Business Without Really Trying." The act is saturated with topical gags, outlandish props, and is the type which appeals to the hip and not-so-hip.

Checker arrived in town with a small army of managers, agents, publicists, and assorted advisers; they paved the way for his Vegas debut, but actually it seems he needed no paving. The youngster, a sort of high priest of the Twist craze, presents a solid session of showmanship which had first-nighters cheering.

He has a winning twinkle in his eyes as he sings such standards as "Georgia" and "I Like Coffee." He gives his version of the Twist in various countries, proving himself a likeable comedian, then winds the bash with the inevitable wild Twist session with audience participation.

A holdover Renne Stuart production number featuring vocalist Garr Nelson and the dozen comely Copa Girls is the curtain-raiser, and the entire package is neatly backed by the Antonio Morelli orch (19), with Frank Owens bartoning for Checker.

Carol Burnett, Marty Allen, and Steve Rossi open here Aug. 22. Duke.

**Palmer House, Chi.**

Chicago, Aug. 1.  
Davis & Reese, George Tapps & His Dancers (5), Ben Arden Orch; \$3 cover.

The posh Empire Room has a diverting summer bill in comic Davis & Reese and George Tapps and his terpers. There's not much for the marquee here, but Palmer House guests and Loop convention and Trade Fair transients will help in keeping the room busy.

(Pepper) Davis & (Tony) Reese are a pair of energetic comics with several sharp routines, and a generally enthusiastic approach to their rigorous turn. Their fast-paced act includes a yockworthy skit of a punch drunk pug being interviewed, and a wacky burlesque wherein mugger Davis directs straight man-singer Reese in a wild version of "Begin the Beguine."

Nitery regulars got a large chuckle out of a routine the pair does satirizing night club acts built around film stars, but which are almost entirely dependent on a big production setting. Davis performs a lengthy and frenetic intro, and Reese, as the star, ambles on to mumble a few words. Duo closes with drum and tap duets.

George Tapps and his four aides (two shapely femmes and two males) are a reliable, and at times exciting dance team. Their four numbers are thoughtfully choreographed and expertly terped. Tapps also does a nifty tap foreword solo to "Habenera."

Ben Arden's fine house orchestra backs both acts artfully and plics a danceworthy beat between shows. Next up is Phil Foster and Jaye P. Morgan Aug. 11-Sept. 1. Mor.

**Black Orchid, A. C.**

Atlantic City, Aug. 1.  
Pearl Bailey, Bill Bailey, Vince Carson, Howie Reynolds orch (8); five drink minimum.

Pearl Bailey romps her way through a 60-minute song-gab fest to win good miffing from patrons of the Tumollo brothers' (Joe and Frank) new spot. It's a slick booking for the mid-season vacation crowds.

Miss Bailey's unique delivery gets top response on both novelty numbers and a group of old faves. She is given a big assist by her conductor, Nick DiMaio, and the combo of Trucks Parham on bass; Lloyd Phillips, her longtime accompanist on piano; Louis Bellson, drums, and Emmet Berry, trumpet. This group is backed by Howie Reynolds and his orch.

Her patter is surefire, and a heckler hasn't much chance. Miss Bailey scores with such oldies as "Getting to Know You," "Please Don't Talk About Me When I'm Gone," and "Come Rain, Come Shine."

The shoe bit, wherein she ridicules the modern woman and her demand for too tight shoes, is a standout. She winds with "Bill Bailey," bringing a girl and boy on stage for a try at the Twist, and is a begoff.

Brother Bill Bailey is tops with his taps while Vince Carson handles the emcee chores well.

Miss Bailey is in until Aug. 9. Walk.

**Nugget, Sparks**

Sparks, Nev., Aug. 2.  
"International Follies" with Andrews Sisters (3), Tommy Noonan, Moro-Landis Singers and Dancers (20), Eddie Peabody, Foster Edwards Orch (10); produced, staged and directed by George Moro; \$4 minimum.

Current session marks the first time the Andrews Sisters have played the local area in several years; but a full opening night house assured the three they have lost none of the popularity with the Reno-Sparks saloon set. And the girls gave them just what they came to hear: 30 minutes of songs associated with their name.

Despite their maturity, trio continues to work with much enthusiasm (as evidenced by a Twist routine) and rapport. Thirty-minute turn is heavy on nostalgic things, dating back to the '30's when the Andrews were subject to more exposure in film via record.

Other than a couple of novelty numbers, all the offerings are immediately identifiable with the sisters, i.e., "Beer Barrel Polka," "Down In The Valley," "Don't Bring Lulu," and "Rum and Coca-Cola." One on-stage change sees three go into Charleston era dress; (Continued on page 52)



# AGENCIES' 'MCA RESIDUALS'

## Unique Deals in Wake of MCA Demise May Alter Traditional Agency Pattern

The pattern of the talent agency business is likely to undergo some drastic revamps now that a flock of talent has been turned loose following the fold of MCA. Both acts and agents are dreaming up some attractive (to themselves) deals and should many of them take hold, it's likely that the 10% business will never be the same.

One facet of the dislocation in the agency field with the dissolution of MCA is the fact that one major act is offering himself to offices for bookings at only five percent instead of the normal 10%. Although this case is unusual, it is indicative of the kind of deals being discussed by former MCA acts who are seeking new affiliations.

In another case, one agency head offered a team aligned with MCA a brand new Rolls Royce limousine to sign on the dotted line. The male half of this tandem said of the offer, "We don't need a new car—what we need is work," and bid was turned down—but discussions are still on.

Acts are also inquiring of agents whether they would consent to a trial period—just to see how the affiliation works out. Others want to sign only in certain fields with one agent, freelance or go with another office in other fields.

Agents had no idea of many performers' ingenuity in concocting new types of agency deals, or shrewd variations of existing contracts. Some have requested loans, others want outright grants to sign up while others have similar demands.

Fact that the agencies are considering some bids is indicative that a new kind of agency business is in the making. The type of percentage business that has been

(Continued on page 50)

## Ex-MCA V.P. Dick Rubin Joins United Talent Mgt. Chi MCaites' New Berths

Dick Rubin, a veepee at the now defunct MCA Agency, has been named executive veepee of The United Talent Management Ltd. headed by Eddie Greene. Rubin will be in charge of the New York office, which will open next week in the Time & Life Building.

With Rubin in New York will be Hank Tausand, who previously worked in the MCA concert division. Others will be added. The N.Y. branch is operating out of a hotel suite until its new offices are ready.

Present UTM staffers include Bobby Burns, Jim Murray, Jerry Perrenchio, Dan Cleary, Al Van Patten and Mel Baker. Most of them worked in the Beverly Hills appearances division. The Chicago office will have E. O. Stacey, who more to be hired.

UTM will engage in a general agency practice.

### Josephson, Stacey Exit

Chicago, Aug. 7. Main cogs in the local office of MCA talent agency have been dispersed in two directions. Marv Josephson has been named head of the General Artists Corp. office here, and E. O. Stacey has gone to United Talent Management Ltd., a new office headed by Eddie Greene, ex-Coast MCA.

Both will operate in all variety fields.

### More Shifts

Hollywood, Aug. 7. Ashley-Steiner continued its acquisition of ex-MCA agents, signing Ina Bernstein and Jane Oliver, both formerly in MCA's talent department. Miss Bernstein will be here. Miss Oliver in N.Y.

William Morris signed Dick Van Dyke and director Byron Paul, both formerly with MCA.

Another ex-MCA client, Janet Leigh, signed with Mort Viner and the Goldstone-Tobias agency. Viner is an ex-MCA veepee who last week joined G-T in a partnership deal.

## Gengo Joins Berger

Larry Gengo, formerly of MCA, has joined the Sam Berger Agency. Berger, formerly with the personal management office of Berger, Ross & Steinman, is expanding into a general agency setup. Until now, he has been specializing in convention dates. Gengo is expected to add more personnel and enlarge the office.

Gengo, before joining MCA about seven years ago, had been representative for booker Frank Sennes in New York. Prior to that he was an indie for years.

## MCA Foldo Cues ARA Coin Crisis

The Artists Representatives Assn. faces a huge loss of income through the dissolution of MCA Inc. talent agency. The organization not only loses the revenue from the membership of the agency, but also the coin coming from 28 associate members. Membership fee is \$50 and \$25 for each associate.

In addition, MCA, like three other majors, William Morris, General Artists Corp., and Joe Glaser's Associated Booking Corp., all of which maintain more than one office, are taxed double for the number of performer contracts filed with ARA. Most agents pay \$5, but MCA paid \$10 per pact. With the vast number of entertainers signed to MCA in the variety field, the annual sum delivered to ARA was sizable. The exact amount wasn't given.

MCA anticipated that the other offices, which have picked up some of the MCA personnel, will to some degree make up the difference in the number of associate agents, and perhaps the number of contracts filed. However, it'll most likely be a single fee rather than double, the usual amount paid by MCA, or any agency with more than one branch.

There has been no ARA meeting as yet to discuss the situation which the organization finds itself with the pulling out of MCA. Whether the MCA members on the board of governors will be replaced in the near future or wait until the annual election meeting in November is also to be decided.

## AGVA GETS BIDS FOR 5 AGENCY FRANCHISES

The breakup of MCA's talent agency operations has resulted in the filing of five agency franchise applications to the American Guild of Variety Artists for permits to operate in the variety field. Others are expected to follow as more offices are formed by those who had been working for MCA.

Applications received thus far include those by Herb Brenner and Howard Rubin, heading the International Management Associates; Eddie Greene for the United Talent Management; Dave Baumgarten, president of the Agency for the Performing Arts; Arthur Parks Jr. and Herman Citron, who have formed the Artists Agency Corp.; and Johnny Hitt, former head of the MCA Dallas office, who has gone into business for himself as Hitt Attractions.

All the agencies have also forwarded applications for associate agents who will work for them in the variety orbit. The agency franchise fee is \$50 while \$25 is charged for associate agents.

### IRV. ARTHUR EXITS GLASER

Irvin Arthur has resigned. Glaser's Associated Booking Corp. to go with the International Talent Attractions.

Arthur was with the Glaser office for about four years.

## NEW SETUPS BEEFING LISTS

Virtually every talent agency now has as its primary purpose a drive for a greater share of the business. With the recent demise of MCA, the percenters feel that they will be picking up chunks of the vast agency for a long time to come, and are continuing the groundwork that was laid as soon as it was reported that MCA was to spin off its talent agency operations, as per its promise to the Screen Actors Guild which refused an extension of its production waiver.

The hotbed of all the activity is in Hollywood, where the big money assets of MCA are to be picked up. However, there is still a lot of activity in the east as well as in other sections of the country. The toppers of the present agencies as well as the indie offices now being formed take the view that in order to snag the top industry earners, they must be an all-around agency. This means that they've got to have a highly developed personal appearance department.

Increase in expenditures in that direction is already seen at General Artists Corp., for example, which picked up Norman Weiss from MCA. Weiss will be senior veepee in the personal appearance division reporting directly to Buddy Howe, who is head of that division. Howe and Weiss started on a countryside trek early this

(Continued on page 50)

## MCA (England) Agents Forming New Talent Firm

London, Aug. 7.

MCA (England) Ltd. execs got the greenlight to plan for themselves as soon as the news broke that America's MCA Inc. was shedding its talent repping. Five of MCA (England) setup's topline agents are becoming directors in a new talent agency, as yet unnamed.

The five are Laurence Evans, Olive Harding, Kenneth Carten, Philip Pearman and David Twohig. Evans was unable to reveal which artists the new firm would represent since, at the time of writing, the talent that they expect to acquire was still officially on MCA's books.

"We expect to start on Monday (13)," said Evans. It is clear that a solid list of the performers who have been handled by MCA here will elect to go along with the agents who have previously handled their affairs. Peter Finch, for instance, is reported as saying: "I'm not worried. Where Olive Harding decides to go is all right with me."

On the same day (13) Robert Fenn, who has for some time handled the literary department of MCA (England) Ltd., will open independently with Elaine Greene, another long-term MCA employee under the banner of Robert Fenn Associates. They will continue to represent such top scribes as Lesley Storm, Ian Fleming, Max Catto, Paul Gallico, Ted Willis, Roger McDougal and other major wordsmiths.

Robert Fenn Associates has also negotiated a tieup with the Ashley-Steiner agency in the U.S.

## Two Ex-MCAites Form B&B Mgt. Associates

Dick Birkinaver, former head of the commercials dept. of the late MCA, together with Harry C. Bell Jr., formerly of MCA who left to become a personal manager, have formed B&B Management Associates which will operate in the talent management field.

Bell, who has been managing Shelley Berman and Sylvia Sims, is president of Nirene Productions Inc.

## Geltman Cancels Randall's Concerts After 2 Gigs; Dropped Reported 60G

### Bricktop's Gotham Gig

Bricktop, the Negro singer-comedienne who built a large following in operating her own niterly in Paris for many years, will give a Carnegie Hall (N.Y.) recital, Oct. 21, which will get an extremely social promotion. Sponsoring her appearance are the Duke and Duchess of Windsor, Cole Porter and Dr. and Mrs. Ralph Bunche.

Bricktop's appearance will benefit the Children's Asthma Research Institute & Hospital. Seats will go for a \$15 top.

## St. Paul Aud Mulls Pop Shows' Finale

St. Paul, Aug. 7.

Because of dwindling patronage, especially during the past two years, this city's annual weekly summer pop shows in the municipal Auditorium look to be on the way out.

Unless some new format is found for them, they'll undoubtedly be discontinued after the current 26th successive season, according to Severin Mortinson, city commissioner responsible for the Auditorium's operation.

Turnouts have dropped so low that the shows' continuance no longer can be justified, he points out. Total attendance for the six shows so far this season has been only 9,237, or an average of 1,540 paid admission for each, he disclosed.

This slim attendance contrasts with the nightly crowds of around 5,000 which formerly packed the Auditorium for the shows, Mortinson laments.

A joint local effort, the shows maily comprise concerts by a large orchestra of St. Paul musicians, but with guest conductors. However, they also include kiddie and other revues, ice skating performances, dancing exhibitions, etc.

Adult admissions have been 75c to \$1.35; children's, 50c. Extending through Aug. 25, there are six shows left to go this summer. After this season's end Mortinson will call a conference of those directly interested in the shows to discuss future plans.

At the outset the shows' receipts were split into three parts, one going to the Auditorium, one to the local musicians' union and the other divided equally between the St. Paul Civic Opera Assn. and the Figure Skating Club here for their entertainment contributions.

Currently, the participating musicians' union members receive scale and what remains is divided between the Auditorium and the previously mentioned two groups. The shows' termination will be particularly a blow for the musicians' union.

## NEWPORT, KY., OP GETS 5 YRS. ON TAX RAP

Cincinnati, Aug. 7.

Frank Andrews, kingpin of the Sportman's Club, Newport, and seven other numbers racket figures, including his nephew, Peter Andrews, received five-year prison sentences and \$10,000 fines last week after conviction in Federal Court, Covington, on charges of evading \$387,555 in federal tax on their gambling income on operations in northern Kentucky.

The senior Andrews, scored as the policy game mastermind, was convicted of only one of 32 counts against him, but was given the stiffest possible sentence by Judge Mae Swiftford on the conspiracy charge. Other defendants drew multiple five-year sentences for numerous convictions, the terms to run concurrently.

Franklin Geltman, promoter of Randall's Island (N.Y.) Stadium concerts, has called off the series after delivering two of the six scheduled bashes. Cancellation came last week with three one-nighters still to go.

Affected were the Duke Ellington-Nat King Cole-Juliet Prowse gig, slated for Aug. 18, the Louis Armstrong, Dave Brubeck, Ray Charles and Miles Davis bill set for Aug. 25, and the Harry Belafonte-Miriam Makeba soiree down for two nights starting Aug. 31. Previously cancelled was the Pearl Bailey-Liberace date, which was to have been held July 28.

Geltman was reported to have lost \$60,000 on the venture thus far. His opener, the Bob Hope-Keely Smith show, was disastrous. The bad gate was laid to storm warnings which were broadcast the entire day of the concert. Hope got \$12,500 for that date. The next booking, Jerry Lewis, fared better. Geltman subsequently called off the Bailey-Liberace stand.

However, the promoter had hoped to hold the last two dates which were figured to be money-makers. He also had tried to sell the promotions to others, but was unsuccessful. Geltman was forced to call off one of the dates last week when \$25,000 was due Harry Belafonte. Another and even larger payment was due later this month.

There is said to be about a \$30,000 advance for the Belafonte and jazz dates, which will now have to be refunded.

On the other hand, the promotions by Linelite Attractions at the Forest Hills Tennis Club Stadium are solvent. They're geared mainly to the college crowd and have been doing fairly well, although not selling out at any time.

One of the downfalls of Randall's Island promotions has been its comparative inaccessibility. It's reached only by the Triborough Bridge and one bus line.

Geltman promoted several dates at Randall's Island last year, but his losses were considerably smaller then. He subsequently figured that a name splurge would put him on the right side of the ledger. He invested in a new stage and sound equipment prior to the opening, which cost more than \$3,000.

## Blue Law Quirk Okays Sunday Dancing in Mass. To Lawmakers' Chagrin

Boston, Aug. 7.

A mixup in the state's blue laws now makes dancing on Sunday, banned since the Pilgrims landed, legal in Massachusetts to the accompaniment of solons' red faces.

The unprecedented situation came about through revision of the blue laws which permits dancing on Sundays in nightclubs, cafes, restaurants and hotel dining rooms. Dancing previously was banned in these places. The new law merely prohibits dancing at dance halls on Sunday.

Under the new law, local licensing boards may issue licenses for dancing on Sunday between 1 p.m. and midnight with the approval of the Public Safety department. The state fee is \$2 for each Sunday, and application for the licenses must be made weekly.

Other changes in the law also allows pool and billiard parlors to open on Sundays. The Sunday dance okay came to light through a memorandum issued by Public Safety Commissioner Frank S. Giles to local licensing boards. Resort area niteries are expected to take advantage of the situation immediately. Hub night spots are shuttered for the summer.

Effect of the blue law revision on stage shows awaits opening of the Hub's niterly and legit season. Legit shows for most part do not play on Sundays, but shows having Sunday performances had to cut all dancing and dance acts and lines didn't terp on Sundays in niteries.

## Freddie's, Lone Mpls. Name Showcase, May Fall Victim to Economic Squeeze

By BOB REES

Minneapolis, Aug. 7.

The city, for years a profitable nitery circuit stop for entertainers, is now in danger of losing its last nightclub which has been regularly booking names. Freddie's, hurt by increasingly tough sledding since the first of the year, may have to forego importing stars in the near future.

A year ago, three local niteries were bringing in names for their floor shows. The Radisson Hotel Flame Room, toniest of the Minneapolis spots, dropped its name act policy last December after heavy financial losses, reported to be over \$100,000 annually. Flame Room has been shuttered since although it's slated to reopen late this fall for at least a three-month period with such names as George Gobel and Phyllis Diller.

Padded Cell, a 3.2 beer hall which occasionally headlined names, primarily folksingers, called it quits several months ago after sustaining repeated boxoffice setbacks. And now, even with elimination of virtually all competition, Freddie's is on the verge of discontinuing name talent. During the past four years, in which it has featured the best artists available, the club has paid out over \$800,000 in entertainers' fees.

### Shifting Population

But in many respects the effects are more pronounced here. For example, this city's population has

been declining while its suburban area has become the fastest growing in the U. S. Many people in the economic levels from which niteries draw most of their trade have moved farther from the city loop, and are less inclined to return downtown at night after commuting during the day.

Population of the Minneapolis-St. Paul metropolitan area is over 1,000,000. Yet it hasn't been rare for niteries offering top tv and stage stars to draw only a handful of customers on any weeknight.

Another major blow to nitery biz has been the rise of major league baseball and football, particularly the former, during the past two years. This has diverted a fat chunk of entertainment dollars which niteries formerly shared. Compounding this damage, to his- tro trade has been the extensive tv and radio coverage of ball games. Many ex-nightclubgoers now prefer to patronize the Twins and Vikings or watch them on tv when the teams are on the road.

### Other Factors

Pete Karalis, Freddie's boniface, cites two other depressing factors which have hurt business. One is the unusually bad weather afflicting this area since last November, including the most severe winter in decades and the coldest July in history. The other is the strike of the Minneapolis Star and Tribune, the city's only daily newspapers. Walkout is now in its fourth month and has deprived Freddie's of a vital advertising and publicity source, a gap which the Herald, new weekday paper, has been able to fill only partially.

Karalis insists, however, that the main drawback to successful operation of a nitery has been the "prohibitive" demands of agents. "It's unreasonable for an agent to demand \$4,000, \$5,000 or more a week for his client when the star's drawing power can't pull that much trade and the nightclub, unless it gets every break in the book, is a cinch to wind up in the red."

Noting that he can't "get to first base with the agents," Karalis claims that performers and their reps "ought to take a realistic approach to boxoffice facts-of-life." Before the Flame Room shuttered, its management had the same complaint.

Karalis points out, too, that he gets very little sympathy or help on other scores in his home town. Apparently there's little concern over the potential demise of name act floor shows here. Banks take a dim view of extending credit. The city fathers actively push competing attractions. Various organizations sponsor show biz events.

With no civic backing, a nightclub operator is on his own and must battle adverse conditions by himself. But the fight has been a losing one for nitery operators here. The knockout appears near.

## Powell, Damone, Kenton Top Seattle Fair Show

Hollywood, Aug. 7.

The first L.A. promoter of a name show of singers and band to break into the action at Seattle Fair is James Fitzgerald, who has rented the opera house on the fairgrounds for six days beginning Sept. 11 and has booked show comprising Jane Powell, Vic Damone and Stan Kenton orch for eight shows in the six days. Rental being paid for opera house is flat \$6,400.

Miss Powell and Damone get guarantees of \$8,500 each against 10% of gross each. Kenton orch gets flat \$12,000. After the Seattle stand troupe will do week of one-niters downtown, culminating with Sept. 21 gig at Hollywood Bowl. For the one-niters performers' pay will roughly parallel their Seattle deals.

## Wildwood in Seasonal Homestretch as Cafes' Boomsville-by-the-Sea

Wildwood, N. J., Aug. 7.

This is Boomsville-by-the-Sea. By every measuring stick—bank deposits, postal receipts, toll collections, and garbage collections—this is Wildwood's best season since the war. Since the last week in June, the island has played host to crowds varying from 300,000 to 400,000-plus each week. The past four weekends have been total sellouts.

A drought has pushed boardwalk business upwards and boomed any business near the beachfront.

Ben Martin's Bolero is heading down the August home stretch with Joey Dee & the Starlighters, Beverly Aadland, Mickey Shaughnessy, Bob Eberly, Dagmar and Hayden & Rogers.

Mrs. Helen Roesch's Beachcomber has Clyde McPhatter in Aug. 17 with the Platters filling the Aug. 10 frame. Duane Eddy, a click in three successive engagements, may return again this summer. The Modern Red Caps with Dottie Joye are the house band.

Sylvan Rosenfeld's Hurricane has The Treniers Aug. 17. This club has had great success with Adam Wade, Brook Benton and the Shirelles so far this season.

Mrs. Louisa Booth operating her Chateau Monterey for the 29th season is enjoying fabulous success with a seven act vaudeville-type revue headlined by midget comedienne Yvonne Moray. Others in the show are a couple of Canadian imports, comic Rolly Hammond and the singing Gaspar Sisters, out of Quebec. Scotch kilt-clad singer Kirk Stevens, singer-impressionist Gaye Dixon, accordionist Lola Jaye and vaudeville's O'Connor twins return for still another season. A newcomer to the show is acrobatic dancer Karen Nyce.

Oscar Garrigues Manor Hotel uncovered a surprise blockbuster in the five Chavis brothers, American Cherokee Indians from the hills of Carolina. The unit has achieved wall-bulging business from the moment they opened the new Manor lounge. "A twist" policy and the electric animation of the Chavis brothers has enabled the lounge operation to sometimes top the big adjacent supper club operation on occasion.

A singer, Richie Robin and the Robins, alternate with the Indian twisters. Current in the Manor supper club are singer Jo Anne Campbell, comic Phil Terry, dancers Mumbo Hy and Carmen, the

## Folies Bergere' for N.Y. Fair Via Art Linkletter

Hollywood, Aug. 7.

Irvin Atkins, producer for Art Linkletter, has returned from Paris where he secured the rights to "Folies Bergere" for staging at the N. Y. World's Fair in 1964. Negotiations are now underway with the fair committee for erection of a theatre to house the French revue under Linkletter's production aegis.

It's estimated that the revue will run for two years and represent an initial investment of \$500,000. Plan is to route each "Folies" edition to N. Y. after their Las Vegas runs.

## Park's Stamp Tie-In

Minneapolis, Aug. 7.

Excelsior Amusement Park here is pulling something new for a local entertainment enterprise. It's offering to redeem a full book of Gold Bond trading stamps for \$3.75 of ride tickets.

The park, which has 35 different amusements and to which admission is free, has a tie-in with Gold Bond which will pay it in cash, instead of the usual merchandise, for the filled books.

## Vaude, Cafe Dates

### New York

Paul Anka repacted for the Copacabana next April. . . . Shelley Berman moves into the Broadmoor, Colorado Springs, Colo., Aug. 20. . . . Larry Adler set for the Village Gate for eight weeks starting Nov. 6. . . . Timi Yuro into the Knight Beat Club, Miami, Nov. 22. . . . Jack Jones goes into the Monticello, Framingham, Jan. 10. . . . Dick Roman inked for the Steel Pier, Atlantic City, Aug. 25. . . . Jackie Mason set for the Surf Club, Cincy, Sept. 11. . . . Fabian booked for the Houston Co. (Ala.) Farm Center on a \$2,500 one-nighter, Aug. 31.

### Hollywood

Kay Stevens postponed State Bros. opening until Nov. 8. . . . Johnny Catron band, after July 31, Aug. 18 stand at Catalina Casino, set for L.A. County Fair at Pomona Sept. 14-30. . . . Pearl Bailey and husband Louis Bellson's band do "jazz at the beach" bash under AFMUSICIANS' Local 47 auspices Sept. 9 at Venice Outdoor Theatre. . . . Ruth Olaj hops to Bellevue Casino, Montreal, Oct. 13 for three lops. . . . Carmel Quinn booked into Chi's Drake Hotel Sept. 28-Oct. 18. . . . Fabian guests at benefit Danny Thomas is staging at Boston Garden Aug. 30 for St. Jude Hospital. . . . Polly Bergen starts twoweeker at Harrah's, Lake Tahoe, Oct. 11, replacing Lena Horne, previously set for date. . . . Juliet Prowse, juggling dates, opened at the Cave, Vancouver, Friday (3) instead of Wildwood, N.J. . . . Stuart Nathanson's new nitery revue, "Girlsville, U.S.A.", opens 16-week tour Aug. 28 in Jack Pot, Nevada. . . . Jane Morgan joins Jack Benny at Harrah's, Tahoe, Aug. 10. . . . Beryl Davis

tees off nitery tour at Vapors Club, Hot Springs, Ark., Aug. 13.

### Chicago

Roberta Sherwood tapped for the Sahara Inn, Chi, Nov. 22 for a fortnight. . . . Following have been set for the Chi Living Room: Jimmy Dean and Jo Ann Val, Oct. 22-Nov. 7; Allen & Rossi, Nov. 8-19; Jan Murray and Micki Marlow Nov. 29 for 11 days. . . . Arren & Broderick play the Illinois State Fair at Duquoin Aug. 27 for a week. . . . Don Alan signed by Harry Breyn Management. . . . Former MCAer Marv Josephson joined Chi office of GAC.

Arthur Lyman, currently at the Edgewater Beach, goes to the Band Box, Omaha, Aug. 13 for five days. . . . Irwin Corey skedded for the Holiday House, Milwaukee, Sept. 24-Oct. 6 and Mister Kelly's, Chi, Oct. 15-Nov. 4. . . . Linda Merrill currently playing the Colony Club, Omaha. . . . Tommy Cooper cut his first album, "My Name Is Tommy," on the Charity label. . . . Dave Madden set for the Embers, Indianapolis, Oct. 15 for two weeks.

### Kansas City

Comedian Dick Curtis heads for Canada, and CTV work following his stand at Eddys', his second here within a year. . . . The Desires, four lads and pianist, a local group developed by Tommy Reed office, has its first platter out on the Smash (Mercury) label, titled "There I Go." . . . Singer Jimmy Chappell is set for the "American Bandstand" guest stint Aug. 27. . . . While in New York he will record "Stripper Twist" with Dee Dee Sharp, add the two also have a week-end appearance at the Latin Casino, N.J. Record will be on Chancellor label. . . . Sammy Cahn and Harold Adamson here from the Coast to see Starlight Theatre production of "Around the World in 80 Days" and new songs they whipped up for the show current at the outdoor legit (until Aug. 5). Then to N.Y. for work on "Mr. Limpet," show for Don Knotts.

## Michigan State Fair Sets Weekend Names

Detroit, Aug. 7.

Entertainment stars for the Michigan State Fair will be Jimmy Dean, The Shirelles and The Kingston Trio. Coliseum prices have been reduced from \$1.50 to \$1 for adults and to 50c for children under 12.

The first weekend, Aug. 24-26, Jimmy Dean and The Shirelles will star in a show which will include Shelley Fabares, Roy Orbison and the Casuals with Bobby Beckham and Gary Miles. Stars of the second weekend are The Kingston Trio, Mary Wells and the Four Wades.

## Ashton's % Deal At Roaring 20's, San Diego

Hollywood, Aug. 7.

Nitery revue producer Barry Ashton, who lately has been selling most of his show for flat figures, has a percentage arrangement atop a guarantee for show he will open Aug. 16 at Roaring 20's, San Diego. Unit, booked for solid eight frames, with options, provides Ashton with \$4,500 guarantee weekly, plus all the door admissions over \$6,000.

Spot, adjacent to a bowling alley, seats 600, sells drinks only, no food, and charges \$1 a head nights and \$1.50 weekends.

Show Ashton is putting in his three featured acts—Oscar Carlier, Paul Burke and Christiana & Piroška—plus 10 girls.

## Doctoring Up Fairs

Minneapolis, Aug. 7.

One of the reasons that the Minnesota State Fair and eight county fairs have arranged for a Minnesota Heart Assn. exhibit is because the "Ben Casey" and "Dr. Kildare" television shows are arousing an increased public interest in medical matters. Fair officials explain that they're taking cognizance of this development.

Donated by the Doughboy Industries, New Richmond, Wis., the exhibit is a plastic dome which features some new concepts in cardiac health. Prominently displayed is a Norwegian mannequin designed to aid in closed-chest massage and mouth-to-mouth rescue techniques.

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## Inside Stuff—Vaude

One of the first acts of clearance by Bobby Faye, the acting national administrative secretary of the American Guild of Variety Artists, was given to singer Gertrude Bond who has had all membership rights restored to her. Miss Bond, allowed only the right to work because of allegedly being behind in dues and assessment payments, has been given a letter stipulating that this was never the case and all membership rights are returned to her.

# "TRIUMPHS!"

New York Journal-American

## THE KNIGHT WATCH

### Carmel Quinn Triumphs

By GENE McKNIGHT

NEW YORK MIRROR,

## Copa Has a Winner In Carmel Quinn

By LEE MORTIMER

Hail to Jules Podell's Copaca-

The

NEW YORK  
WORLD-TELEGRAM AND SUN

## Night Clubs

### Carmel Bows at The Copa

By LEONARD HARRIS

VARIETY

CARMEL QUINN  
Songs  
45 Min.  
Copacabana, N.Y.

Miss Quinn used to be one of the regulars on the Arthur Godfrey show and since has been on the commercial circuits. She still retains the freshness and ebullience that is the basis of her original appeal. Redheaded thrush has a fresh and open face, a fund of native humor and an ability to establish a warm rapport with the audience. She certainly has a staunch following.



LEONARD HARRIS

New York World-Telegram & Sun

"They loved everything the charming redhaired singer did in her New York supper club debut."

LEE MORTIMER

New York Daily Mirror

"Hail to Jules Podell's Copacabana for giving us a new face—and a welcome one. And with architecture, voice and charm to go with it. . . . She establishes fine rapport with her audiences too, and works to and with them and makes the customers feel they're part of the show."

GENE McKNIGHT

New York Journal-American

"Applause, applause, applause! That's the story of Carmel Quinn's debut last evening . . . for this winsome redhead who sings like a lark—a complete triumph! . . . at the Copa last night she was yelled back again and again and again. APPLAUSE, APPLAUSE, APPLAUSE!"

EARL WILSON

New York Post

"A delightful debut at the Copa!"

## COPACABANA

NEW YORK

August 7, 1962

Dear Carmel:

It has been a great pleasure having you appear at the COPACABANA. You won the hearts of everyone with your warm personality and winning ways, and a place in the top rung of entertainers.

Business during your recent two-week engagement exceeded all expectations, and I was extremely happy with the results.

Your excellent performance and talent makes it evident to me now why you have thousands of faithful fans everywhere.

I am certainly looking forward to your many more appearances at the COPACABANA in the future.

Sincerely,

*Jules Podell*

Jules Podell

Exclusively

HEADLINE RECORDS

Direction





## Unit Reviews

### A Night With Donald O'Connor

(OAKDALE MUSICAL THEATRE)  
Wallingford, Conn. Aug. 2.  
Ben Segal & Bob Hall presentation of "A Night With Donald O'Connor." With Sidney Miller, Vivienne Della Chiesa, Louis DaProne, Line (4); production, O'Connor; choreography, O'Connor and DaProne; costumes, Albert Deano; orchestra conducted by Gerry Dolin.

Most of Donald O'Connor's appearances in the past few years have been restricted to Las Vegas, where he has been generally acclimated as being an extremely clever and versatile entertainer. Apparently, though, it's been quite confining, and now he is going in for a wider audience with a road unit. O'Connor has with him his sidekick, Sidney Miller, plus Vivienne Della Chiesa, Louis DaProne and a quartette of femme prancers to doll up the proceedings.

As presented at the Oakdale Musical Theatre here, O'Connor has a playable combination that could go into most situations and pay off in entertainment. Each act passes on its own merits and, collectively, it's a group that can hit paydirt in every department.

O'Connor, of course, is the focal point of the soiree. He excels in any number of things. He puts over a line, song and a dance step with equal ease and what's more has a zany viewpoint which seems to blanket his endeavors. Together with Miller, who is a clever performer in his own right, he has concocted a vast number of fast bits and pieces which hit the audience risibilities.

There is one essential difference in his modus-operandi here, and it would probably affect any performer operating in the round. Lack of a proscenium and an audience on all sides of him frequently forces a puzzlement. Often the players don't know which way to turn. Apparently instinct takes over in a case of this kind, and they come out ahead.

Miss Della Chiesa similarly hits

a strong peak. An accomplished singer with a florid voice and equally florid arrangements, she has an overwhelming effect on the assemblage. The songs roam widely from Italy to Israel, and there seems to be something for everybody here. She gets a huge mitt for her efforts.

Louis DaProne, who has also choreographed the show, does a solo spot on his own. He is a talented dancer whose recital encompasses impressions of oldtime terpsers. His work is ingrained with a sense of comedy, and he seemingly has put a lot of research into his subject. It has the air of authenticity plus comedy.

The four line girls have been given good routines by DaProne and are used in solo as well. For this show, the quartette seems ideal inasmuch as they contribute an intimate feeling. They have gone in for the inevitable period pieces. But otherwise they accomplish their purpose admirably. Gerry Dolin batons the proceedings and Albert Deano designed the costumes.

### Paris By Night

Melbourne, July 20.  
Presented by Tivoli Circuit. Created and staged by Stanley Willis-Croft; with Edith Georges, Betty Pascoe, Terry O'Neill, Avril Angers, Jacques Jordane, Raphael & Model, Les Fred Iles (3), Dorene Kilmer, Alan Randall, Peggy Haigh, Lloyd Cunningham, Douglas Hall, Coral Kelly, Les Danseurs (17), Les Garçons (4), Les Nus (4), Les Chanteurs (6). Choreography, Sheila Cruze; decor, Disley Jones; costumes, Merope Mills; musical arrangements, Hal Moschetti. Opened Tivoli, Melbourne, July 19, '62.

In an attempt to capture an atmosphere in keeping with title this show has large sprinkling of backcloths with Seine scenes, newspaper kiosks and bistros. Whilst opening number features illuminated signs of some of the Paris niteries. Most musical numbers possess a French flavor, derivative from Cole Porter and other show favorites.

To round off the French angle there are warblers Edith Georges and Jacques Jordane. Latter doesn't make much impact, and Mlle. Georges isn't noticeably outstanding till point in show when she lets rip with lotsa on la-las, thus becoming everyone's idea of a French mademoiselle.

Standout item is chandelier trapeze artiste, Betty Pascoe who time and time again has audience breathless in a first half peak which is never quite regained.

There's a strong line of comedy throughout show, mainly provided by Terry O'Neill and Avril Angers. O'Neill has a pleasant manner and for most part his line of patter is original (although some oldies included) and his presentation is polished.

Miss Angers, when allowed, can be funny in all comedy angles, but isn't given overmuch to do in show, although figuring well in a solo appearance.

Both these comics figure throughout in a number of sketches with one standout being "Violetta," an opera without music, and also another rip-roarer, "Good Neighbors."

Of the other acts the threesome, Les Fred Iles, register well, but hat designer Raphael and vibronist, Alan Randall tend to be minor turns.

### Corfino to Frank Cooper

Alex Corfino, formerly with MGM, has joined the Frank Cooper Agency. Corfino, until he left Metro, was head of the combined television and film talent dept.

Cooper, which started primarily as a literary agency, now has major interests in television and is on an expansion kick into other fields.

### PHIL HARRIS TO CORK

Houston, Aug. 7.  
Phil Harris has been signed by the Cork Club to open on Aug. 30 for a two-week engagement.

It marks his first literary date outside of Las Vegas in 15 years and he will bring along the Jubilee Four and Buddy Cole.

### Copa Snags Cohen

Myron Cohen, whose New York cafe dates for the past few years have been at Jack Silverman's International, is switching to his previous roost, the Copacabana. He's pacted for two weeks starting March 21. The Copa has also lined up Brenda Lee, who'll go May 2 for her first date at this spot.

Both deals were set by the William Morris Agency.

### Former AGVA Honolulu Branch Mgr. to Appeal Embezzlement Conviction

Honolulu, Aug. 7.  
Henry Taylor, former Honolulu AGVA branch manager, is free on \$1,500 bail pending appeal of his conviction on 22 counts of embezzling union funds while he was AGVA branch manager.

The case of the disappearing funds mostly represented initiation fees and dues paid either by nitery operators on behalf of their entertainers or by the performers themselves.

Taylor was sentenced to three years in prison.

Pras for leniency made by both the erstwhile Hollywood gag writer and his attorney were heeded in part by the judge's specification that Taylor may be released from prison by the Federal Parole Board any time it sees fit.

It's not certain how long it will be before the U.S. Circuit Court of Appeals takes action on the appealed sentence.

Federal Judge John F. Kilkenny Jr., temporarily assigned here from Oregon, served warning that others who violate the Landrum-Griffin Act face prison terms.

The law was specifically enacted to prevent "wholesale abuses" involving looting the funds of unions, the judge noted. He cited the Dave Beck case as a "shining example."

"The crimes of which you have been convicted are quite petty by comparison, but if this scheme of which you were convicted were practiced in every union by every branch manager, the union movement would soon fail and the fundamental rights of millions of workers would be seriously impaired," Judge Kilkenny told Taylor.

Taylor, Isle branch manager from May, 1960, to July, 1961, originally was charged with taking a total of \$4,122. The number of counts were reduced by Federal Judge Martin Pence to 23 and a nine-man, three-woman jury found Taylor guilty on 22 of those remaining counts.

Maximum sentence could have been five years in prison and \$10,000 fine.

### Wildwood

Continued from page 48

Elkin sisters and Rocky Valentine's band. Due in are Al Martino, Enzo Stuarti and Cathy Carr.

The DeJohn Sisters have been drawing good returns at Thomas Arce's Lucky Club but must bow out Aug. 10 to fulfill a Canadian engagement. Comedians Jane Martin and John Baro and impressionist Jimmy Grosso remain for the summer.

Singer Frank Verna, the Brigid sisters, and the Profiles have been held over for the summer at Tony DiLorenzo's Oak Club. This seven person revue replaced the conventional floor show policy at the Oak this season. The Trio brothers group will alternate with the Frank Verna revue.

Bill McHale's Mocambo club in the Angelsea lighthouse district has its most successful offering in years in the musical Echos and the Holidays, all male units. Also on an all musical summer diet is the Elmer's Cafe with accordionist Maxime Patrice, the Versatiles combo and the Velvetiers dance band featuring singer Lew Valeri. Comedian and singer Roy Calhoun is featured here.

Comedian Marty Bohn in his 20th anniversary season at his Nut Club offers Jack Wallace, Dolores Rodell, Bob Sparks.

### KAYE TO ASHLEY-STEINER

Danny Kaye, who was with the now defunct MCA talent office, has signed a representation deal with Ashley-Steiner.

Kaye had been with MCA for about three years, having come here after a long association with the William Morris Agency.

## House Reviews

### Forest Hills Music Festival

Forest Hills, L.I., Aug. 5.  
Johnny Mathis, Dave Guard & the Whiskeyhill Singers (4); \$4.45 top.

Johnny Mathis scored the first SRO date of the season for the Forest Hills Music Festival Saturday (4) drawing over 14,000 patrons to the Forest Hills Tennis Stadium for a gross of around \$58,000. Also on the bill was Dave Guard & the Whiskeyhill Singers and Stan Rubin's Tigertown Five. Deejay Murray (the K) Kaufman (WINS, N.Y.) emceed the gig.

Mathis has developed into a fine purveyor of song, holding his audience entranced during his numbers and having them explode into screams and heavy mitting after each number. He has also worked more patter into his appearance, as opposed to the almost talkless format he used in the past.

The singer gives an audience every bit of its money's worth, presenting a non-stop (except for a 20-minute intermission) array of tunes which lasts a good hour and a half and then some as the crowd refuses to let him get off. His repertoire is well-selected and presented with the backing of a full

orchestra, replete with strings and timpani.

His fine vocal control, definition and use of a wide range for often-unique phrasing seem to electrify his audience. He also plays to the crowd well, making sure not to ignore any part of the stadium for too long a stretch and even stepping off the platform for a few numbers with a hand mike on the grass infield.

His turn includes his clicko disk sellers, highlighted in this category by a medley which covered "It's Not For Me To Say," "Twelfth of Never," "Wild is the Wind," "When Sunny Gets Blue," "Chances Are" and "Wonderful, Wonderful." He also works over a fine array of uptempo and ballad songs like his solid opener in "Lot of Livin' To Do," big finale of "Stairway to Paradise," and such tunes as "Love," "Ring the Bell," "Johnny One Note," "Fly Me to the Moon" and "Love Look Away."

He was also blessed by the absence of the usual overhead plane traffic and clearing skies which offset the weatherman's dire predictions of rain which were broadcast all day.

Guard, who left the Kingston Trio to form the Whiskeyhill group, still hasn't found the formula. The group displayed a very weak repertoire and was unable to hold the big crowd. The unit's attempts at comedy song intros bombed from both sophomoric material and equally sad delivery.

A specialty number about playboys was even embarrassing. By the end of what is usually the three quarter mark in an act, the first bowfoll, the audience seemed unwilling to have the group continue and even applauded when Guard announced that it was their last number.

The unit has a good vocal sound, both in combo and as soloists but this fine basis for an act is ultimately undone by the pallid material that they have chosen. Guard won't be able to use his rep as a former Kingston star in building this act much further unless he shapes it into a tighter and more intelligent form.

Kaufman handled the emcee chores effectively, getting yocks from the crowd with some of his patter and throwing in a little rock terping for kicks. Unlike many of his brother deejays who fall flat in this type of emcee groove, Kaufman is a practiced host having packaged and emceed many rock shows through the years on the theatre circuit. It shows.

Rubin & Co. turn in a solid job in the pre-show entertainment slot, pouring out the dixieland sounds in skilled and entertaining fashion.

Kali.

### PUBLIC NOTICE

August 2, 1962  
NOTICE OF FILING OF THE REPORT AND RECOMMENDATIONS OF THE GENERAL INDUSTRY MINIMUM WAGE BOARD TO THE INDUSTRIAL COMMISSIONER  
Notice is hereby given, pursuant to the Labor Law, Section 656, that the Industrial Commissioner received a Report and Recommendations from the General Industry Minimum Wage Board for the following industries:  
Laundry, Beauty Service, Confectionery, Cleaning & Dyeing, Restaurant, Hotel, Retail Trade, Amusement & Recreation, Building Service, Miscellaneous Industries.  
Copies of the Report and Recommendations with the Secretary of the Department of Labor.  
Duplicate copies of the Report and Recommendations are maintained on file in the office of Counsel to the Industrial Commissioner, on the 34th floor of the Governor Alfred E. Smith State Office Building in Albany, New York, and in Room 656 at 80 Centre Street, New York City.  
Copies of the Report and Recommendations will be mailed upon request to interested parties.  
Any objections to the Report and Recommendations should be filed with the Commissioner not later than August 17, 1962.

### Tippin Replaces Shaw As Seattle Fair Arts Head

Seattle, Aug. 7.  
Phil Tippin, assistant to Harold Shaw, director of performing arts at the Seattle World's Fair, has been named to replace Shaw, whose resignation (as of Sept. 1) has been accepted.

Tippin, a v.p. of the National Concert & Artists Corp., New York, before joining the Fair staff, said he would continue the policies set by Shaw.

### Unique Deals

Continued from page 47

the pattern of the industry for years seems to be getting an overhaul.

It is true that some of the offers now being discussed are the ideas of personal managers. Others have been imaginative thoughts advanced by acts. Of course, anyone seeking an unusual kind of deal must have essential value at the boxoffice or the kind that need little selling or servicing and are in big demand. Comparatively few fit this category.

Agency thinking on new kinds of deals has always been to offer an act an initial inducement, but rarely alter the basic representation pacts except in cases where unusual conditions prevail.

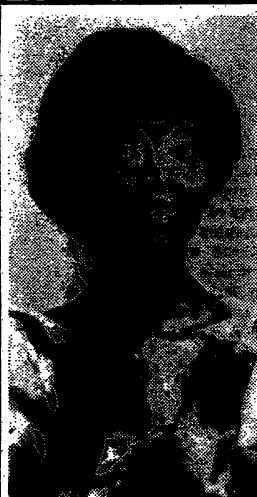
### MCA 'Residuals'

Continued from page 47

week. They will visit Hollywood, Las Vegas, Chicago and several other points. They'll be talking to office personnel, talent, spot operators and others and will ultimately revise present setups to conform to the new conditions that obtain with the end of MCA.

The majors are taking the view that, ultimately, they must be the major beneficiary of the MCA breakup. GAC and the William Morris Agency have been going after the MCA personnel as assiduously as other other offices, but feel that because of their complete services, acts with a yen to work in all fields must gravitate to them. On the other hand, the new indie agencies take the viewpoint that the acts that have learned to respect and confide in one set of agents, will continue to do business with the same personnel. Therefore, they feel that by hiring the agency personnel, they will have the greater chance of nabbing the clients whom they serviced.

Ashley-Steiner, which has brought in a lot of MCA personnel in the television, film and literary departments, is building up a variety department with Bobby Brenner, another MCA alumnus of the nitery-hotel record dept. in it.



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THANKS ESPECIALLY FOR STAYING OVER AN EXTRA  
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PERFORMER.

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GRATEFULLY,

*Oscar*

OSCAR B. MARIENTHAL



### Nugget, Sparks

(Continued from page 46)

with dance following. Three also make with the banjos for one selection. A bit of clowning comes across to good effect, and the chatter is just enough to break up the straight songfest. Exit, after Twist demo, is to "Apple Blossom Time."

Tommy Noonan (ex of Noonan & Marshall) begins his turn as a standup, then caps it with his trademarked impression of a boozing chef. Initial stories concern drunks at bars, at a wake, etc., with commendable telling. Best laughs, however, come with his practiced chef routine.

Held over for another two frames is Eddie Peabody, who gives with 20 minutes on the banjo. For this session he's backed on one number by four gals from the line, plunking banjos from atop a prop designed with lights on the front outlining the instrument.

The production numbers, smartly choreographed and executed, are unchanged from the last show. Karen Wessler and Dick Swain continue as production singers and rate superlatives for their efforts.

Little Bertha, a talented elephant under the direction of Jenda Smaha, continues to fascinate with hard-to-believe routines. Pachyderm responds to voice command not audible to the tablers and follows through faultlessly.

First-night reaction indicates maitre d' Henry Davis and his capable crew will be working to good houses for this two-weeker. Foster Edwards and band more than capably handle the musical chores for entire show.

Dick Gregory due in Aug. 16. Long.

### Eddys', K. C.

Kansas City, Aug. 3.  
April Stevens & Nino Tempo, The Continentals (4); \$1 cover Saturdays only. \$1.50 minimum.

Songstress April Stevens had been a single for some time, but about a year back was joined by her brother Nino Tempo, former sideman and vocalist with some top bands. Fortunately, the pair has a winning record in "Sweet and Lovely," and it brought them to the attention of certain bookers and club owners who have been dating them up to the better spots. This is the first stand here, and a welcome one for their turn of 39 minutes is packed with musical entertainment.

They duo from the start and plunge right in with "Put on a Happy Face," beginning a copious selection of music that ranges from slow and twisty to hot jazz and back to sweet ballads. Miss Stevens sticks to the vocalling and brother Nino aids her both vocally and instrumentally, switching from tenor sax to guitar to piano and back to the vocal.

Early in the turn they get to "Sweet and Lovely," and that brings the house to quick attention and has them throughout. Tempo then spells his sis whole she changes, goes to the rivers, Moon and Lazy for an unusual vocal melody and tosses in a hot sax session on "Flying Home."

Balance of the way Miss Stevens leads out, with her songbook including "Speak Low," "One of Each" and "How About Me." They close on a sock trio, "Bye, Bye Love," "What I Say" and "Lover." Both are lively and personable, and the combo of sis and brother with a hit recording is a novelty in musical circle today.

They stay through Aug. 16. Quin.

### Carillon, Miami Beach

Miami Beach, July 29.  
Lou Walters' "Scandales de Paree" with Julius LaRosa, Harry Mimmo, Elisa Jayne, Ralph Young, Roger Stefani and Anna Maria Palma, Line (15), Jacques Donnet. Orch. choreography by Billy Petch & Bob Chandler. \$3.50-\$5 minimums.

Evidently going on the premise that the only way to perk up dawdling biz is by beefing up the act lineup, Lou Walters has come up with a mid-winter edition and at low summer tariffs. It's an admitted fact that this has not been the best of all possible summer seasons for all of the cafes here, with the competition heavier than ever for lesser number of tourists around, and reluctant natives.

Production is sumptuous as al-

ways, in the Walters tradition; line personnel as numerous as in winter, where normal tendency is to cut at this time. Ditto the colorful, tasty costuming; the staging is imaginative and brilliantly scored. With trio of acts heading matters what patronage around should be making the trek to the Club LeCan Can of this big mid-beach inn.

Julius LaRosa hasn't played these parts for some time now. In current stage of his career, he comes up a much improved performer from days when he hit the in-person trail following that Godfrey firing bit. Now very much the at home in-cafes songster, he reminds a bit of Sinatra in approach to the songbook and auditors. Working with ease, he applies his polished vocalistics to a canny blend of pops and standards; inserts an Italia and Yiddish arrangement that adds up to a happy romp; gabs in easy, quietly amusing pre-song segments to tote up a solid rackup of "we want more" build to big bowoff. La Rosa has himself a class act now.

Harry Mimmo, who toplines here during his frequent long-run bookings, is now in the "added attraction" slot. He makes for a sharp balance to the La Rosa stint. The little Italian import is a wily dancing comedian, working his standard hoofing impresoes to sock up the impact. The fractured English remains funny, with less play on the "diplomatic" line, more on ringsider yock-ups in his lampoons on traffic-cops of various nations and those screwy bits he interweaves to hypo the laughcatch; he nets a full load to also grab the "more" payoff from the attendees.

Elisa Jayne rounds out the trio of acts in her opening spot and scores big, with her acro-dance talents used as fulcrum from which she pins out hilarious takeoffs on Bette Davis, Ethel Merman and other femme toppers. There's a lot of smartly turned topical gab many a male comic could use; tops it all with a clever "tease" dance between hidden (behind door) "escort"—a funny twist on the he-she-in-one idea.

Ralph Young is a smooth, highly capable production lead and songster. Roger Stefani and Anna Maria Palma expertly hed up the Walter trademarked Can Can routines. Other standouts is a South American, bolero-rhythmed number in black-light effects. Jacques Donnet and his crew add distinction to the musical backgrounds. LaRosa is in for two weeks; the others on indefinite basis. Lary.

### Sherman House, Chi.

Chicago, July 31.  
Marion Colby, Stu Allen, Frank Romaine Orch. \$2 cover.

The new Fountain Room of the Sherman House has not stirred up any real excitement to date, but it shows definite promise as a lively downtown watering hole. Ironically, part of its potential lies in the demise of the Loop as a nitery centre, over the past two decades.

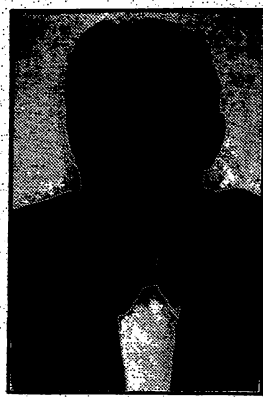
The exodus of the clubs to Rush St. and the passing of several prominent restaurants (Henric's is the most recent) has created an entertainment vacuum that should bode well for this cafe. There's still much transient and shopping trade in the Loop, and the area needs a dinner-and-show spot.

Current bill has a pair of reliable acts, neither with strong marquee power around here, but both capable of delivering a satisfying show. Marion Colby has a potent set of pipes and sufficient legitimer experience to use them to good avail in reaching out to the farther corners of the room.

She scores particularly well with "I Only Have Eyes For You," a chipper rendition of "If It Weren't For Girls," and a nostalgic version of "Hey There" from "Pajama Game," in which she appeared on Broadway. Miss Colby's patter and intros could use some freshening up, as they sometime register as arch and lackluster.

Stu Allen is an experienced, poised and generally astute saloon monologist, with a good supply of sharp one-liners and several clever anecdotes. He's of the take-your-pick school of comics, and like the better hit-and-run humorists, he's always one gas ahead of a joke that fails.

Frank Romaine fiddles haunting sigeunermusik between shows and backs Miss Colby with care. Bill is in for two weeks. Mor.



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### Hotel Roosevelt, N. O.

New Orleans, Aug. 2.

Harvey Stone, Kane Triplets,  
Leon Kelnor Orch. (11); \$2.50  
weeknight minimum; \$4 Sats.

Combining comic Harvey Stone and the Kane Triplets in a two-part show is smart programming that clicks nicely in Seymour Weiss' plush Blue Room.

Stone, skilled with the ad lib and one-liner, proves he's a topnotch standup comedian. He specializes in dismembering sourpusses with hilarious ease, rapidly joking his way through an assortment of topics. The tall, hefty comic delivers his lines smoothly with appropriate facial grimaces and perfect timing that win hefty winks. His neatly integrated songology also scores.

Opening the new layout are the Kane Triplets, youthful blond lookers, who put style and imagination into their songs and dish out some solid harmonizing. They wring maximum effect from their voice blending. Their repertoire is well rounded and they generate plenty of enthusiasm with such tunes as "Hey, Good Looking," "Ragtime Cowboy Joe" and others of similar vintage.

Leon Kelnor and his musical crew cut a sharp show. It's a versatile outfit with a strong melodic stress that empties the tables and packs the dance floor during the ankle-bending sessions. Kelnor emcees capably and contributes expert fingering on the 88. Liuz.

### Gondola Room, A. C.

Atlantic City, Aug. 1.

Fisher & Marks, Lillian Briggs,  
Ginny Tiu & the Happy Tius  
(Vicky, Elizabeth, Alexander),  
Sonny Rose Orch. (5); \$3.5 minimums.

The comedy team of Fisher & Marks, thrush Lillian Briggs, and the held over Ginny Tiu show compliment each other nicely and provide the Gondola room at Luigi's with a top flight draw for weekenders.

Al Fisher and Lou Marks prove a solid comedy duo who score from moment. Fisher, on stage, starts quipping with Marks, seated with dinner-show crowd. With Fisher playing it straight, pair draw continuous mitting 30 minutes they are outfront. Marks' hat routine, his carbons on tv's Ben Casey, the automatic washer-repair man, Churchill, and finally the ape of the "Tarzan" series, all getting top assists from Fisher, ring the bell.

Miss Briggs literally joins the payees with her clever patter and vocals, mixing them well and surprising with her ability to play trombone with house band. Among others her "Look Me Over," "Lazy River," and "World is a Stage," then finally oldie "Won't You Come Home—Bill Bailey," make her a begoff. Back she neatly carbons female drunk and then brings trombone back.

Ginny Tiu and her sisters and brother, held over for two added days, again score as they have all week. Walk.

### Latin Quarter, N. Y.

(FOLLOWUP)

Jack Durant has taken over the headline spot at the Latin Quarter had been joined on the card by two new acts, the Fred-

sons and Lillian & Peter Sarter. Rest of the show is holdover.

Durant is a comedian who cuts a sharp figure and keeps the crowd chuckling with a raft of gags, stories and one-liners. Although he's sometimes uncomfortable to watch due to excessive panting and drooling, his kidding with ringsiders and stream of gags make for an enjoyable set. He leads off with a lengthy wife and marriage slam and then goes into a volley of other material ranging far and wide, including his grand old Clark Gable impression out of "Gone With the Wind."

If he often seems to be enjoying his stuff more than the audience, that too gets to be a bit much. But there's lotsa funny stuff there and his rapid-fire delivery wins the crowd's approval as the turn progresses.

The Fredsons, a man and wife team, score well in a unique novelty routine and Lillian & Peter Sarter come across unevenly in two differently-styled terp turns. They're both covered in New Acts. Remainder of the show, which features the Winged Victory Chorus, Mlle. Jeannine Pivoteau & the Wallenda Aerial Troupe, Julie Gibson and a bevy of femmes and fellas, is stét. Slick costuming by Freddie Wittop and solid scenic effects by Fred Voelpel, paced by Ronald Field's staging and choreography, make it a posh and polished outing, sure to capture raves from the C's guests who seem to make up the bulk of the audience. Kali.

### Ye Little Club, L.A.

Los Angeles, Aug. 1.

Ruth Olay, Joe Felix, Jack Smalley, Ron Kramer, two-drink minimum.

Few singers extant can rejuvenate a song or electrify an audience the way that Ruth Olay can. The mystery of her career is its failure thus far to catapult her into the big time and plant her in the larger rooms where her style and keen sense of showmanship would work to even greater advantage. Meanwhile, Miss Olay's delayed date with her due destiny prolongs the good fortune of compact clubs like the YLC where, even off form, as on the opening show of her current engagement, she is a choice and formidable attraction.

Unlike most modern vocalists, Ruth Olay has love affairs with the songs she sings. She becomes deeply and emotionally involved with her lyric stories. Watching and listening to her perform, one feels almost like an eavesdropper or unexpected observer to a torrid, intimate, passionate and profoundly personal rendezvous uniting singer and song. Miss Olay's style is characterized by sudden slides, swoops, scats, growls and the like, but these vocal callisthenics are not mechanically motivated. They stem from sincere emotion, which is the difference between artistry and robotry. Tube.

### Crescendo, L. A.

Los Angeles, Aug. 2.

Sarah Vaughan, Redd Foxx;  
\$2.50 cover plus two-drink minimum.

Sarah Vaughan exemplifies the performer who is so professionally polished in technique, style and performance ability she could satisfy a packed audience of fans without working hard. Singer, in her first show, delivered a lengthy set but didn't have her usual drive and excitement. Occasionally gutsy and strong, she handled most of the material with a detached air and held up chiefly because of her experienced security.

In any case, pairing of Miss Vaughan with party comic Redd Foxx should spell a successful two weeks for Gene Norman. Singer is a generally popular attraction and Foxx has a definite appeal for those who want the bluest material they can get on a nitery floor.

Kirk Stuart trio (Stuart on piano, with George Hughes, drums, and Al Cato, bass) provide solid backing in topform jazz.

Foxx goes as far as he can with superb timing and an act planned perfectly to get the most out of jokes and still stay within a hairline of the law. Bit about ears is hilarious and the old soap commercial party joke still holds up. Show is in two weeks. Dale.

### Hotel Plaza, N. Y.

Hildegard (with Fred Stamer), Milt Shaw Orch. Mark Monte's Continentals; \$2.50 cover.

Hildegard and the Persian Room have been tandemed in a parlay that is virtually as famous as ham 'n' eggs. For many years, she's been one of the natural draws in this hospice. Coming in at this time of year, in what is an experimental series of summer bookings, the Milwaukee chanteuse is likely to make this engagement a big payoff in coverts.

Her opening Monday (6) was one of the biggest of the current series, and despite the one-show nightly policy, will provide an extremely attractive gross for this Sonnabend sanctuary.

Hildegard seems to purvey hotel room glamor. She's a performer who knows these environs quite intimately. What's more she has built up a following with which she's on a more familiar basis than most entertainers in any room. With these attributes, it's no surprise that she makes the crowd in this room provide maximum response for all her endeavors, even when her material isn't up to the standard of her previous visis-her.

Hildegard seemed to be keyed up more than on her usual opening nights. There were times when she couldn't get the lyrics straight, and she had to ask for cues on a number of occasions. However, she has a knack of converting these lapses into assets with humorous asides. It gives her a warmer facade and seems to bring the audience closer to her.

The pianist-singer has a more lengthy turn than usual. There is a lot of new tunes, as well as reliance on her songs for which she is best known. It's a combination that imparts freshness and ease to her auditors. Some of the special material, the Al Stillman number excepted, does little to set her off, but in the longrun, Hildegard was responsible for a loud and prolonged accolade at the close of her turn.

During her act Hildegard unveils a pair of becoming gowns, displaying both native courtourier by Jenkins and an import by Fontana. The act was crafted by Lea Karina and Fred Stamer, a vet at the iories, handles Hildy's accomps. The Milt Shaw crew of musicians performs admirably for both the backing and the dance sets, and Mark Monte's Continentals spells the Shaw crew for some floor-filling dance incentives. Jose.

### Slate Bros. Club, L.A.

Los Angeles, Aug. 1.

Kay Armen, Ray Hastings, Herbie Dell Trio; \$1.50 cover, 2-drink minimum.

When Kay Armen and Henry Slate played together in Metro's "Hit The Deck," way back in 1955, neither probably foresaw time when Kay would be toppled at Slate Brothers Club, making a belated debut at nitery, velvet-toned nightingale gave gathered faithful a lush, many-coursed banquet of beautifully interpreted melodies. Possessed of a voice as warm and generous as they come, and singing as much for her own pleasure as that of her listeners, she ticked off 16 numbers with no discernible effort. Her phrasing is still flawless, her repertoire as varied as anyone could wish.

From her opening, hitting "Got The World On A String" to her closing solicitous "Try A Little Tenderness," she demanded and received rapt attention. Highlights were a midlights blue "Can't Help Lovin' That Man," a crooning "Autumn Leaves" and a candle-light mooded "Talk To Me."

Comic Ray Hastings, also making first appearance at Slates, used material that is basically character sketches interspersed with throw-aways. Some items have more impact than others, meaning he'll have to feel his way along until he has taken full measure of this audience. Following major comics in a spot where the customers have heard every variation of every basic joke is a rough but valuable training for still-growing bananas.

Despite considerable previous nitery and tv exposure, Hastings is still growing. He can use more polish and some speeded-up material retaining best of present skits. At opening, a lusty thing about an inhibited roommate got him off to a good start and built with an equally funny item about (Continued on page 58)



**WEEK OF AUGUST 15**

Raye, Gregg Jones, Ruth McFadden.

## Shows Abroad

## The Premise

London, July 27.  
William Donaldson (for Jack Waller, Ltd.) presentation of a revue in two parts (27 scenes). Staged by Theodore J. Flicker; associate directors, Sandy Baron, George Morrison; music, Will Todd Trio. Features Flicker, Thomas Aldredge, Joan Darling, James Frawley. Opened July 26, '62, at the Comedy Theatre, London; \$3.25 top.

With only "Beyond the Fringe" to provide competition, there's ample room in the West End for an intimate revue such as "The Premise," the off-Broadway import being presented here with a talented all-American cast. The production appears set for a profitable engagement.

The presentation is divided into two acts, the first billed as "general nonsense" and the second as "topical nonsense." Though the largest slice of the show looks as if carefully rehearsed, there is plenty of scope for the four-member cast to demonstrate its skill at improvisation.

It is the extemporaneous items, in fact, with situation, setting and sometimes opening line provided by the audience, which provide the most fascinating part of the show, even though some of the improvised sketches strain a little heavily.

Just before the intermission, the cast invites suggestions for subjects to fill the "topical" part of the program, and the resultant impromptu sketches, the majority no more than fast flashes, often pack a witty and perceptive punch line. The artists are not deterred by such purely local subjects as the recent Cabinet reshuffle, the Pilkington Report and the British weather, though they appear to duck on a lot of other suggestions.

One of the most successful items concerns a chance encounter with a girl in Washington Square Park. She's invited to join in a game of chess, but turns out to be a neurotic undergoing analysis, and her behavior leads to a yock raising item.

In a different key, and also illustrative of the macabre humor occasionally employed, is the scene in which a private soldier is on duty in the button room, standing by for the signal which would lead to the destruction of the world. This is brilliantly played by Thomas Aldredge.

As in almost every revue, "The Premise" has its share of thin numbers, and a few over-extended weak items. On balance, however, it's above average, and even the slimmer bits are given a gloss by the cast.

The four artists could hardly be bettered, and their talents are expertly dovetailed to achieve general polish. It is an individual and collective achievement for which Theodore J. Flicker, Aldredge, Joan Darling and James Frawley deserve full credit.

Incidentally, it's unfortunate that the Lord Chamberlain should have banned several suggested items dealing with President Kennedy, on the ground that heads of state cannot be portrayed on the stage. So they settled for a comparatively modest little sketch about how a younger Kennedy was expelled from Harvard, which explained how big brother Jack was picked for the Presidency. Myro.

## Fit to Print

London, July 26.  
Peter Saunders' presentation of a drama in three acts by Alastair M. Dunnett. Staged by Norman Marshall; decor, Reece Pemberton. Stars Donald Wolfitt, Charles Leno, Charmian Evre, Basil Henson. Opened July 25, '62, at the Duke of York's Theatre, London; \$3 top.

Alastair M. Dunnett, author of "Fit to Print," is the editor of a Scottish newspaper, and is also a member of the Press Council, the watchdog authority for the British press. That is enough to insure authentic atmosphere for his yarn about the corruption of a London evening paper after a change in ownership. The production on screen is a moderately successful proposi-

tion for impresario Peter Saunders. The yarn involves a staid, declining London sheet whose editor is more concerned with serious news than scandal, a go-getter editor, played by Donald Wolfitt, moves in to represent the new owners, and quickly transforms the publication into a sensational rag which stresses nudes rather than news. The methods are only briefly effective however, and in a melodramatic climax the new editor is a victim of his tactics.

However, Wolfitt's flair for plumbing the depths to build the circulation does not have the desired results, and eventually he hits on the idea of appealing to young girls to be photographed in the nude and have the resultant pictures splashed all over the front page. But the teenagers don't respond to his "frank, fearless and unashamed" plea, and the only volunteer turns out to be his daughter. That should have provided the key to a powerful climax, but surprisingly, the author settles for a cliché ending with strong melodramatic overtones.

Unlike most newspaper dramas, the background and the atmosphere are not exaggerated, and the solitary use of the "hold the presses" cliché makes a justifiable crack, but too much of the incident is predictable and the principal characters lack a degree of shading. There's no subtlety in the parts, as Wolfitt is painted too black and editor Basil Henson too white. That weakness, however, does not affect one of the best scenes in the play when the ex-editor returns to the office to interview his former boss after the decision has been taken to print the daughter's nude picture.

Although it may be an unsuitable role, Wolfitt invests it with authority, and his powerful personality dominates the stage; he's particularly good in the interview scene in which his confidence is gradually broken by the sort of relentless questioning he expects his reporters to dish out to others. Basil Henson also impresses in that scene, though he hardly suggests the dynamic personality of an editor in earlier sequences. Charles Leno is a typical cynical news editor, Mark Malcolm a compromising deputy editor, and Charmian Evre a defiant reporter. Smaller roles are competently filled by Godfrey James as a photo, Kenneth Farrington as a junior reporter, Peter Funnell as a coo boy, Valerie Bell as a trainee and Frances White as Wolfitt's daughter.

Play is smoothly staged, by Norman Marshall and Reece Pemberton has designed a simple but effective newsroom set. Myro.

## Prolong Opera Season

Lake George, N.Y., Aug. 7.  
The Lake George Opera Festival, which in its initial season of operation in English at the converted Diamond Point Theatre on Route 9-N, had been scheduled for an eight-week span, will extend the period through Labor Day and probably to Sept. 8. So states producer Fred Patrick.

The 450-seat house, with slatted sides and a pitched floor, has two sections. The first and lower portion is equipped with standard-type chairs. The second uses bench-style arrangement. Company had slated 20 performances of "Die Fledermaus" and six of Mozart's "Così fan Tutti," 12 of Puccini's "La Bohème," eight of Rossini's "The Barber of Seville" first presentation, Thursday, Aug. 2. It's on rotating repertory.

The principals include Jeanette Scovotti, coloratura soprano, who is to debut with the Met Opera in the coming season; Mary Ellen Pracht, soprano; Nancy Williams, mezzo-soprano; Shirley Leinwand, Canadian-born soprano; Carol Bayard, Neco Castel and Fred Cushman, tenors; Armand McLane and Norman Riggs, baritones; L. D. Clements.

Miss Scovotti is Mrs. Patrick, in private life. She is also the sister of Jim Scovotti, the theatrical press agent.

Patti Karr has been set for her first non-musical assignment in "Come on Strong."

## In Short, Clearer

The Actors' Equity council has amended the union's by-laws, subject to membership approval, to provide for a switch in the official manual governing meetings. The move would replace Cushing's Manual of Parliamentary Procedure with Roberts' Rules of Order.

It's the council's opinion that Roberts' Rules are easier to read, less cumbersome and more widely used.

Festival Review  
STRATFORD, ONT.

## Cyrano de Bergerac

Stratford Shakespearean Festival presentation of drama in three acts (five scenes), by Edmond Rostand, translated by Brian Hooker. Staged by Michael Langham; decor, Tanya Moseiwitsch; Desmond Heeley; music, Louis Applebaum; lighting, Len Smith; staging of lights, Patrick Grant; staging of costumes, Alan Lund; stars Christopher Plummer, Toby Robins, Peter Donat, Douglas Rain. Opened July 20, '62, at the Festival Theatre, Stratford, Ont.; \$5 top.

Porter: Mervyn Biale  
Flower Girl: Dinah Christie  
Citizen: Al Kozik  
Cicely's Son: Bob Nisbet  
Pickpocket: Gary Krawford  
Musketiers: John Vernon, Joseph Shaw, Colby, Max Hellmann  
Brissaille: Claude Bede  
Brillierose: William Needles  
Pops: Leo Ciceri, Anthony Zerbe  
Ligniere: Bruno Gerussi  
Christian de Neuvillette: Peter Donat  
Ragueneau: Douglas Rain  
Le Bret: Norman Welsh  
Roxane: Toby Robins  
Duenna to Roxane: John Colicos  
Comte de Guiche: John Horton  
Viscount de Valvert: Eric Christmas  
Montfleury: Hugh Webster  
Cyrano de Bergerac: Christopher Plummer

Lisa: William Hutt  
Capt. Carton de Castel-Jalous: Galloway  
Journalist: Mervyn Blake  
Cadets: Dan Baran, Bernard Behrens, Len Birman, Ted Rodgeman, John Horton, Gary Krawford, Joseph Peckie, Joseph Ruten, James Shaw  
Capuchin Monk: Eric Christmas  
Spanish Officer: Max Hellmann  
Mother: Marguerite Ha  
Sister Marthe: Mary Savidge  
Jodelet: Ken Austin  
Miranda Davies: Frances Dunn, Angela Fusco, Lewis Gordon, Garrick Hazen, Martha Henry, Rita Howell, Louis Negin, Adrian Penfold, Nelson Phillips, Gordon Pinnett, Florence Schreiber, Lucy Warner, John Watts, Larry Zahab, Paul Dancy, George Harris, Murray Scott, Donald Shipley

Stage Musicians: Robert Comer, Terry Helmer, Donald Hyder, Eli Kassner, Ronald Laurie.

As the final item of its 1962 repertory season, the Stratford (Ont.) Shakespearean Festival presents a fine revival of "Cyrano de Bergerac," with Christopher Plummer in the title role. Under the direction of Michael Langham, the play triumphs over the difficulties of the three-quarter stage and rises to eloquent heights. The poetic drama of the quixotic philosopher and warrior, with the hideously huge nose is excellent theatre.

Using the Brian Hooker translation of the Rostand play, Langham has up-dated his fine staging with modern vernacular, and never fails in the romantic and action situations. Only in the finale, he attempts to force the issue in the death scene of de Bergerac.

This version of the play runs three hours and 10 minutes, with a 12-minute intermission between the first and second acts. The show rings down at 11.10.

As the bombastic and arrogant duelist and poet, Plummer has a field day. In his air of self-assurance, he has the style and authority of a real star. His performance is superb until the final scenes, but then his portrayal of the aged hero comes as an anticlimax, and Langham could profitably cut the script at this point.

The production is the most elaborate in the Festival's 10-year history. Especially notable are the colorful costumes of Tanya Moseiwitsch and Desmond Heeley, the music of Louis Applebaum, the choreography of Alan Lund and the dueling scenes by Patrick Crean.

Toby Robins is a vivacious and shy but sly Roxane who snares three men by her charms. Peter Donat is good as Christian, the inarticulate lover, while John Colicos is plausible as the wily Comte de Guiche. Eric Christmas is expressive as the revolting star player, and Douglas Rain is convincing as the bulky, baker-poet, Ragueneau.

"Cyrano" will be given 18 performances during the Festival season ending Sept. 29. McStay.

Roger L. Stevens will be partnered with Howard Erskine and Joseph Hayes in the production of "A Calculated Risk."

## Asides and Ad Libs

Peggy Cass, costarring last week with Jerry Lester in "Do Re Mi" at the Storowtown Music Fair, West Springfield, Mass., told Hartford (Conn.) Times theatre editor Allen M. Widem that she'd like to play occasional serious parts, including Shakespeare. "I know," she said, "that a lot of the people who've watched me on the Jack Paar show think of me strictly in terms of comedy roles. But I've worked in Shakespeare stints before. Why, back in the days when I was growing up in Boston, I appeared in the Bard's works at the Brattle Theatre in Cambridge."

In his review of Ginger Rogers in "Annie Get Your Gun," playing the Carter Barron Amphitheatre, Washington Post drama critic Richard L. Coe opened with the cryptic statement, "To see Ginger Rogers play Annie Oakley is, I suppose, something like watching the Statue of Liberty play Mamie Eisenhower." Martha Raye received the unusual (for the national capital) honor of a standing ovation following her opening night performance in "Wildcat" at the Shady Grove Music Fair in suburban Washington. Obviously moved, the star responded to the audience: "You make me feel young. But, hell, I'm not young. I wasn't even young when Lydia Pinkham was in diapers!"

Broadway pressagent Sol Jacobson is taking two weeks' vacation to work in the garden and sit under a tree to watch the clouds and listen to the birds at his country place at New Hope, Pa. Meanwhile, Ted Goldsmith is subbing as press rep for "A Funny Thing Happened on the Way to the Forum" and "Take Her, She's Mine." Pressagent Merle Debuskey returned to the job Monday (6) after two weeks on Martha's Vineyard. Mady Blustein has returned from Fire Island to be associate in the Debuskey & Krawitz office.

## Shows Out of Town

Oliver  
Los Angeles, Aug. 7

David Merrick & Donald Albery presentation of musical drama in two acts, with book, music and lyrics by Lionel Bart, adapted from the Charles Dickens story, "Oliver Twist." Staged by Peter Coe; scenery and costumes, Sean Kenny; orchestrations, Eric Rogers; musical director, Donald Pippin; technical supervisor, Ian Albery. Stars Clive Revell, Georgia Brown, features Willoughby Goddard, Hope Jackman, Geoffrey Lumley, John Call, Danny Sewell, Helena Carroll, Frederic Warmer, Bruce Prochnik, Michael Goodman. Opened Aug. 6, '62, at the Philharmonic Auditorium, Los Angeles.

Nancy: Clive Revell  
Nancy: Georgia Brown  
Bill Sikes: Danny Sewell  
Mrs. Bumble, the Beadle: Willoughby Goddard  
Mrs. Corney, the Matron: Hope Jackman  
Artful Dodger: Michael Goodman  
Oliver Twist: Bruce Prochnik

While not in a league with the major triumphs of the modern American musical theatre, this lulling British adaptation of the popular Dickens novel has the eye and earmarks for success on Broadway this winter, following what looms as an unquestionably lucrative and certainly enterprising five-month, four-city tour beginning with a seven-week stand in Los Angeles.

The chief virtues of the David Merrick-Donald Albery presentation are its rich, robust and melodic score by Lionel Bart and its ingeniously devised set by Sean Kenny, together managing to override the minor lags and snags that have intensified somewhat in transfer from London's West End.

The American ear does not take too kindly to the cockney-shaped tongue, with the result that many of Bart's lyric thoughts just go to the Dickens. But Yank audiences should get the general idea, and will, thoroughly enjoy Bart's rousing tunes and his fairly faithful storytelling, gleaned from Dickens' moving and meaningful novel of a boy's rocky search for love and happiness amidst the poverty-stricken, crime-ridden neighborhoods of 19th century London.

Bart has preserved the principal incidents of the novel, and his one main character alteration—the mellowing of the controversial Fagin character—not only perfectly suits musical stage specifications but removes even the slightest trace of offensiveness the part might have for sensitive audiences. Bart's dialog is fine, but the best lines in the show were written by Dickens.

Seven members of the London cast have been brought over. Most outstanding of the visitors is Clive Revell who, as Fagin, creates an irresistible, astonishingly endearing figure. Moving with the staccato, stop-and-start stealth of an exploring fly, Revell dominates the stage when he's on it. The only suggestion of the character's heritage is the slyly Yiddish-flavored strain of the two big tunes he delivers.

Striking Georgia Brown is bawdily pathetic as Nancy, and uncorks the best voice in the show. The others from London, all spirited, are Bruce Prochnik, with a fragile and winning portrayal of Oliver, Willoughby Goddard as Bumble, Hope Jackman as Mrs. Corney, Michael Goodman as the Artful Dodger, Danny Sewell as the dastardly Bill Sikes and Alice Playten

as Bet. Only the enunciation is troubling, notably in the case of the Dodger.

The balance of the cast works with vigor and precision under Peter Coe's skillful direction. Coe might tighten up here and there, eliminating or at least sharpening a few obvious comedy bits involving the youngsters that might misfire in the sophisticated environment of Broadway.

The upcoming RCA Victor LP should be a winner, thanks to Bart's haunting tunes. The best of the lot is "I'd Do Anything," closely followed by the warmly jovial "Consider Yourself," the merrily sinister "You've Got to Pick a Pocket or Two," the wistfully optimistic "It's a Fine Life," the touching "Where Is Love?" and the brash "Oom-Pah-Pah" that opens the second act in a striking Hogarthian aura designed by Kenny, whose all-wood motif and dual turntable platforms are a combination of keen taste and engineering savvy. Tube.

## The Chinese Wall

Los Angeles, Aug. 1.  
UCLA Theatre Group presentation of drama in three acts, by Max Frisch, translated by James L. Rosenberg. Staged by Norman Corwin; settings, Leon Ericson; costumes, Richard Triplett; choreography, David Winters; lighting, Barbara Cooper; electronic coordination, Louisa and Bebe Barton; special song, David Raskin. Stars Ross Martin, Susan Oliver, Barney Phillips, features Dorothy Adams, Joseph Rusk, Howard Caine, Gavin MacLeod, Al Ruscio, Barry Atwater, Ann Gardner. Opened July 31, '62, at Schoenberg Hall, Univ. of California at Los Angeles; \$3.50 top.

The Contemporary: Ross Martin  
Olaf: Dorothy Adams  
Wang: Sean MacGregor  
Herald: Jon Drury  
Walter: Russell Lunday  
Romero: Robert Sampson  
Juliet: Antoinette Bower  
Napoleon: Joseph Rusk  
Pilate: Howard Caine  
Columbus: Howard Caine  
Da Hing Yen: Gavin MacLeod  
Da Hing Yen's Satellite: Saul Steiner  
Philip of Spain: Robert Sampson  
Nee Lan: Susan Oliver  
Siu: Dorothy Adams  
Security Police Chiefs: William Lebrun  
Journalist: Peter Schireson  
Brutus: Al Ruscio  
Tsin She Hwang Ti: Barney Phillips  
Cleopatra: Ann Gardner  
Prince Wu Tsang: Barry Atwater  
Fu Chu: Corey Fletcher  
Old Sze: Francis Carpenter  
Tail Coat: Howard Caine  
Cutaway: Joseph Rusk

Max Frisch's "The Chinese Wall" combines elements of traditional drama and currently fashionable doubletalk theatre in a play that seems silly but finally develops significance. The technique blends comedy and drama in a dissertation on the history of civilization.

The German-language Swiss play, translated by James L. Rosenberg, may have esoteric appeal, but is no commercial prospect. The piece shows how civilization has risen and fallen yet always remained essentially the same. The builder of the Chinese Wall in 200 B.C. was unable to isolate his own society, and although the Wall still stands, the people who built it have long since vanished.

"Wall" has been locally presented by the successful UCLA Theatre Group. It is a challenging work for the outfit, which has developed a local following with such experimentation. The production has assets in Leon Ericson's (Continued on page 56)



## 'Giovanni' In the Red Over Its Nut; Ask for 'Voluntary' 25% Overcall

"Bravo Giovanni," now laying off prior to a scheduled Sept. 7 reopening at the Broadhurst Theatre, N. Y., was on the hook for \$23,773 in excess of its \$396,500 investment as of last May 19. That was eight weeks before the July 14 suspension of performance. Business during that eight-week period was generally modest, indicating the probability of additional operating losses.

It's understood that "Bravo" producer Philip Rose is seeking a voluntary 25% overcall from the show's backers. There was no provision in the original partnership agreement for an involuntary overcall, so the investors are not obligated for the additional coin. The major backing for the presentation was provided by Columbia Records with an investment of \$300,000. Another 25% contribution by the diskery, which took a beating on its legit investments last season, would bring its stake in the production to \$375,000.

"Bravo," which cost \$359,878 to produce, dropped \$37,108 on a five-week out-of-town tryout covering three weeks in Detroit and two in Philadelphia. The hinterland rap, which included a whopping \$35,239 operating loss on a \$32,028 gross for the first week of the Philly stand, brought the cost of opening the show on Broadway to \$396,986. Another operating loss of \$23,287 was registered on a \$28,999 gross for its first week in New York, ending May 19. Thus, as of that date, the production had run through \$420,273.

Rose, who was getting a weekly producer's fee of \$350, is personally responsible as general partner of the venture for all liabilities in excess of the limited partnership investment. The liabilities might be covered by an additional 25% outlay by the backers, however.

"Bravo," in which Cesare Siepi is scheduled to resume as lyric, has a book by A. J. Russell, lyrics by Ronny Graham and music by Milton Schafer. It was adapted from the novel by Howard Shaw.

The planned reopening at the Broadhurst Theatre is to be on an interim basis, as the house is booked for an Oct. 3 opening of "Stop the World—I Want to Get Off."

## Portnoff Preps 'Air' For Broadway Bow in Spring

Wesley Portnoff, longhair and legit composer-producer, is working on a new tuner for Broadway for which he'll also be associate producer. Called "They're Off at Bonnie Air," the musical comedy is planned for an opening next spring.

"Bonnie Air" also has music by Portnoff's brother, Mischa, and book by Albert Bannister who originally penned the script, as a straight comedy. No lyricist has been set as yet. The show involves two vaudevillians who are left a nudist camp in the Pocono Mountains via the will of a fellow performer.

Portnoff has produced shows in Europe but this will be his Broadway bow in this category. His tuner, "Happy as Larry," was presented on the Main Stem a few years ago.

## Who Brings the Coffee For Rehearsal Breaks?

Wallingford, Conn., Aug. 7. The Oakdale Musical Theatre is carrying on its ninth season with a mixed staff of vets and newcomers. The producers are Ben Segal and Bob Hall, with Martin Cohen as general manager; Ruth Cagel, publicity director; James Alexander, treasurer; Joyce Morris, Stanley Treusch, Linda Twing, Mary Quinn, Kathryn Kearns, Addison Verrill, assistant treasurers.

Also David Kaufman is art director; Emily Nanny, executive secretary; Janet Young, bookkeeper; Cranston Montclair Jr., plant supervisor; Anthony Giresi, security; Larry Kiss, Clarence Simmons, maintenance; Mark O'Neill, landscaping; Clarice Segal, theatre party director; Barbara Glass, assistant theatre party director.

## Bernard Levin Succeeds Muller as Mail's Critic

London, Aug. 7. Bernard Levin, until recently the legit critic for the Daily Express, has joined the Daily Mail in a similar capacity. He replaces Robert Muller, who announced the new appointment in a witty interview with his successor, printed on the paper's front page.

When Levin and Muller were on the Express and Mail respectively, they became the two most feared critics in Britain and were known in the trade as The Hatchet Men. Levin will continue with his political column in the Spectator and also with his television appearances.

## 'Murder' Returns Another \$12,500 For Full Payoff

The Broadway production of "Write Me a Murder," completed repayment of its \$125,000 investment earlier this month with a distribution of \$12,500 to the backers. The Frederick Knott play, which had a deficit of \$488 as of the end of its 25-week Broadway run last April 14, had repaid its investors \$112,500 as of that date.

Subsequent partial income from the sale of the stock and amateur rights to the property wiped out the deficit on the production, in addition to providing a small profit. Involved in the sale of those rights is a non-returnable advance royalty of \$25,000, of which the production's 40% share is \$10,000. The first of two equal payments on that amount was made last July 1. The balance is to be paid next July 1.

The play, which was produced on Broadway by George Schaefer's Compass Productions, Inc., has been duplicated for the West End by Gilbert Miller and H. M. Tennent. The Broadway production gets 2% of the gross and 25% of any profits on the British presentation, which opened last March 28 at the Lyric Theatre, London. "Murder," in which James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher and Ethel Griffies costarred on Broadway, is also being produced extensively this summer on the stock circuit.

Royalties and office expense were generally waived or reduced during weeks when business for the Broadway production was thin. There's been no film sale thus far.

## WEST END 'DAUGHTERS' HELP GRANDCHILDREN

London, Aug. 7. Bernard Miles is forming a new company to present "Look Up Your Daughters" when it transfers Aug. 16 from the Mermaid Theatre as a West End production at Her Majesty's Theatre.

The period musical will be presented by Anne Ben Productions. Anna and Ben are the actor-director's grandchildren and profits from the play will be put in trust for them. Among the new company's director are Mrs. Miles and E. R. Dodd, manager of the Mermaid.

## Gene Rayburn Succeeds Brasselle in Road 'Horn'

Washington, Aug. 7. Gene Rayburn has succeeded Keefe Brasselle in the principal role in the touring company of "Come Blow Your Horn," currently at the National Theatre here. Rayburn played the same part when the comedy got its initial tryouts at summer theatres. Brasselle withdrew to fill other commitments.

The Circle in the Square, N.Y., will produce "Under Milkwood," which it presented off-Broadway in 1961, for a three-week bus tour of colleges starting Oct. 7.

## Tap Billy DeWolfe To Do 'Succeed' in London

Billy De Wolfe will probably play the Rudy Vallee role in the London production of "How to Succeed in Business Without Really Trying." The legit-tv comedian will not direct the West End presentation of the musical as previously reported in VARIETY.

The paper also erred in stating that De Wolfe had starred in "Bye Bye Birdie" at the Lakes Region Playhouse, Gifford, N. H. He attended the theatre to catch the package production of the tuner, in which Carleton Carpenter is headlining.

## Seven Arts Yens Tie With Tennent

London, Aug. 7.

During a brief London visit last week, Ray Stark, vicepresident of production for Seven Arts Productions Ltd., revealed that he was conferring with Hugh Beaumont, boss of H. M. Tennent Ltd., about a possible coproduction tieup similar to that which his company now has with David Merrick on Broadway. "It's a logical step," Stark said, "in that we can use the stage productions as dry runs for subsequent films."

Tennent, which once had an arrangement with the Theatre Guild whereby each management had first refusal of the rights to the other's shows, has had a loose setup of the sort in recent years with Broadway producer Roger L. Stevens. The latter has been partnered with Frederick Brisson in several such deals.

In some instances, notably with Merrick in the case of the Terrence Rattigan drama, "Ross," other managements have outbid Stevens for the U. S. rights to Tennent presentations.

## JOHN MODENOS OF U.S. HEADS GREEK OPERA

Athens, Aug. 7.

American singer John Modenos has been chosen to create the top role in the world premiere of the new opera "Constantine, Paleologos," Aug. 12 as part of this year's Athens Festival in the ancient Herod Atticus theatre at the base of the Acropolis. He sang the lead, male role of Odysseus in the premiere of Peggy Granville-Hicks' "Nausicaa" in the same amphitheatre last year.

The 36-year-old baritone is the only foreigner in the all-Greek opera, was picked personally by composer Manolis Kalomiris three days before latter passed away this past May at the age of 79. The libretto is by Nikos Kazantzakis, also recently deceased.

Last summer's presentation of "Nausicaa," with libretto by poet Robert Graves, had five Americans in the cast besides Modenos, including the Met Opera's Teresa Stratas in the title role.

The plot of the new opus concerns the Turkish siege of Istanbul in 1453 and the death of King Constantine Paleologos. Modenos' role is that of a Cretan captain who comes to rescue the city and to protect the king.

There is a cast of 200, including a mixed chorus of 100, and 75 musicians under the baton of Andreas Parides.

## 3d 'Billy Barnes' Revue Due for H'wood in Fall

Los Angeles, Aug. 7.

As the third in the series of revues, "Billy Barnes' L. A." will open early this fall at the Coronet Theatre here, with George Eckstein and publicist Bill Waters, both previously associated with previous Barnes productions, acting as producers. The project is budgeted for \$22,500.

The new entry will follow the original, "Billy Barnes Revue," which opened at Las Palmas Theatre Sept. 15, 1958, and grossed over \$300,000 in 11 months at the 390-seater, and "The Billy Barnes People," which clocked up \$161,000 in 23 weeks at the same house early in 1961.

Barnes will again compose the tunes and his partner, Bob Rodgers, will write sketches and do the staging.

## Tony Perkins Has Pic Actor Setup As Star of Scheduled B'way Show

### B'way Actors Moonlight With Tele Commercials

Several performers currently on Broadway are keeping busy in their spare time with television commercials. The Bret Adams-Don Wortman agency, in a newsletter concerning the activities of its clients, lists five in that category.

They are Sandra Stahl and Rose Inghram, of "Milk and Honey"; Judith Hastings, of "Camelot"; Don Chastain, of "No Strings," and Louise Troy, of "Shot in the Dark." The products with which they're involved are VO5-Hair Conditioner (Miss Stahl), Crisco (Miss Inghram), Cheer (Miss Hastings), Campbells (Chastain) and Dash (Miss Troy).

## Equity Gives OK To MCA Signees To Go Elsewhere

Actors Equity has sent a letter to its members, saying that those who had been represented by Music Corp. of America are now free to negotiate and sign new contracts with any agent franchised by the union. This, the letter explains, stems from the relinquishment by the dissolved agency of its Equity franchise and the franchises of its sub-agents.

Members working under contracts negotiated by MCA have also been informed that they need not pay commissions on their earnings after July 24, the date on which MCA returned its franchises to the association. Such termination of the payment of commissions upon the surrender of an agency franchise is specified in the Equity regulations.

It was further explained in the letter that some former employees of MCA would probably take out franchises on their own or through newly-formed corporations, but that members should check with Equity to make sure such individuals have been franchised before entering into any deals with them.

## BELAFONTE TO EXTEND PITT SUMMER SLATE

Pittsburgh, Aug. 7.

Harry Belafonte, who was originally scheduled to open the Civic Light Opera season this year, has been added to the lineup and will be presented for one week beginning Aug. 27. The schedule had been set to end Aug. 26 with the last performance of "Song of Norway."

Belafonte will have a crack at the Carol Burnett gross of \$118,748, the largest week's business in legit history here. Jerry Lewis, who followed Miss Burnett in, is second with \$92,753, followed by a \$78,000 week for "My Fair Lady" at the Nixon as part of a \$209,000 total for a three-week stand.

## Florence Henderson Out Of 'Music' for Olds Show

Florence Henderson, after a lengthy stretch on the road as the femme lead in "Sound of Music," will again headline the annual Oldsmobile industrial show. This year's production, "It's New—It's Olds," opens next Sunday (12) in Detroit and is scheduled for a week's stand at the Mark Hellinger Theatre, N. Y., beginning Aug. 26.

Sharing top billing with Miss Henderson in the presentation, a workover of the Broadway musical, "Wonderful Town," will be Ron Husmann, Linda Donovan and George Lindsey. Carol Haney is choreographer and the musical direction is being handled for the 10th consecutive year by Sherman Frank. Additional material for the production, which will also play San Francisco, Chicago, Atlanta, Kansas City, Fort Worth and Los Angeles, has been written by Don George and Don Manning.

Frank Egan, of the D. P. Brother Co., is the show's producer.

The formation by actors of their own producing companies has spread from pictures to legit. Anthony Perkins, who's to star in the upcoming Main Stem presentation of "Harold," will also coproduce the play through Wigwam Productions, of which he's the principal stockholder.

A regular limited partnership is being formed by Arnold Saint-Subber, Ben Edwards and Larry Blyden for the financing of the presentation. The production will then be put on as a joint venture of that partnership and Wigwam, which is to get 10% of any profits, plus a weekly management fee of \$500.

Perkins, as star of the Herman Raucher comedy, is also to get a guaranteed \$2,000 weekly against a staggered percentage of the gross from which the \$500 weekly management fee is to be deducted. His cut of the gross is to be 10% until the show's investment is recovered and 15% thereafter. The payment to Wigwam of a management fee, beginning with the show's first public performance, is to stop if Perkins leaves the production. However, that does not apply to Wigwam's profit-sharing arrangement.

With Wigwam in for 10% of the profits, that leaves 90% for the limited partnership, to be split equally between the general partners (Saint-Subber, Edwards and Blyden) and the backers. Besides, the management fee to Wigwam, another management fee of 1% of the weekly gross is to be paid the Mouse Management Corp., of which Saint-Subber is principal stockholder and officer. Mouse Management is also to get a weekly office expense of \$300.

### \$125,000 Plus Overall

The budget on the venture is \$125,000, but includes provision for 20% overall which, if exercised, could hike the capitalization to a maximum of \$150,000. Raucher, who's been active in advertising as a vice-president and copy director of the Reach, McClellon & Coe ad agency, besides working in the ad departments of 20th-Fox and Disney Studios, is to get the Dramatists Guild minimum authority royalty of 5% of the first \$5,000 gross, 7½% of the next \$2,000 and then 10% of the balance.

Of the general partners, Saint-Subber is an established Broadway producer. Edwards, a set designer who'll serve in that capacity for "Harold," co-produced the Broadway presentation of "Big Fish, Little Fish." Blyden, an actor, will direct "Harold." The show is scheduled for a break-in stand Oct. 31-Nov. 3 at the Shubert Theatre, New Haven, play Nov. 5-24 the National Theatre, Washington, and open Nov. 29 at the Longacre Theatre, N.Y.

### 55½% Off the Top

It's estimated that at a capacity take of around \$40,000 at the Longacre, the gross on the show, providing it was in the black, would be clipped by a combined percentage of almost 55½%. That's figuring around 27½% for theatre rental, 15% to Perkins, 10% author royalty, 1% to Mouse Management and an estimated 2% to Blyden as stager.

Perkins, who was last on Broadway "Greenwillow" has been keeping busy with film commitments since the close of that musical in 1960. He's costarred, in three ready-for-release films, "Phaedra," with Melina Mercouri; "The Trial," with Orson Welles, and "Five Miles to Midnight," with Sophia Loren. He's now before the cameras in a French-speaking role in "Two Are Guilty," being produced in France by Metro-Gaumont.

## Larry Blyden Quit 'Foxy'; Scott Merrill Replaced

Larry Blyden quit as costar with Bert Lehr in "Foxy" at the Dawson City Gold Rush Festival when the closing notice was posted. Scott Merrill stepped into the role. The notice was later taken down when the Yukon Territorial Council voted a \$62,500 grant to cover the musical's losses for the balance of the run at the refurbished Palace Grand Theatre.

The Festival ends Aug. 25.



# Stock Reviews

Lance Cunard and Harry La Tier give excellent and restrained performances in support. The single setting is interestingly done and the lighting is good. **Jots**

**Anything Goes, Orpheum** (5-15-62).  
**Babes St. Motel** (5-15-62).  
**Brecht on Brecht, de Iya** (1-3-62).  
**Fantasticks, Sullivan St.** (5-3-60).  
**Hostage, One Sheridan Sq.** (12-2-61).  
**Little Mary, Players** (11-16-59).  
**My Fair Lady, Ford** (12-2-62).  
**Portrait-Monks, Martinique** (5-28-62).  
**Premiere, Premiere** (11-22-60).  
**Wildier, Players, Circle in Sq.** (1-11-63).

**SCHEDULED OPENINGS**

**Connection, Living Theatre** (7-31-62).  
**Gilbert, Sullivan St.** (5-15-62).  
**Streets Confusion, Rodale** (5-6-62).  
**Man Is Man, Living Theatre** (5-6-62).  
**Double-bill, East End** (9-12-62).  
**B. B. Sher** (9-17-62).  
**Man's a Man, Masque** (9-18-62).  
**Harlot's House, 21st St.** (w.k. 9-30-62).  
**Double-bill, Cherry Lane** (10-1-62).  
**Topical In Living Theatre** (10-1-62).  
**We're Civilized, Jan. Hus** (11-4-62).

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Paranthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

## Legit

### BROADWAY

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y.; TN 7-3434). Available part for understudy to Dudley Moore, 5' 8" or under, age 22-27, plays piano, member of Local 802 or eligible to join, natural British accent. Phone casting director at the above number for audition.

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Open call for female dancers who sing tomorrow (Thurs.), 1 p.m. at the Imperial Theatre (249 W. 45th St., N.Y.).

"Hot Spot" (MC). Producers, Robert Fryer & Lawrence Carr with John Herman; production associate Robert Linden (400 E. 59th St., N.Y. 22, N.Y.; Apt. 9-D). Available parts: leading man, middle 30's ruggedly handsome, cynical with dry sense of humor and comedy, must sing; man late 20's, native houseboy, sing-dance, Caucasian features, boasting but likeable, comedian; femme, middle 20's, native with Caucasian features, attractive, intelligent, bossy, sing-dance; man, small, shy, sympathetic, sings; man comic Russian diplomat, large, blustering, sing-dance; man, middle 20's, intellectual, Boy Scout-leader type, worrier, sing-dance; Congressman, middle aged, pompous, Mass. accent, broad comedy role; man, leading to commentator; man, middle 40's, distinguished; man, middle aged, "take charge" type, comedy actor. Preliminary casting at present, mail photos and resumes to production associate, at above address; do not phone or visit.

"Nowhere To Go But Up" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Open call for male dancers who sing next Monday (13) at 11 a.m., Winter Garden, N.Y.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 5'4" tall or shorter. Mail photos and resumes or call Linda Otto at above address and number.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Tchin Tchin" (C). Producer, David Merrick, director, Warner Lerov (157 E. 54th St., N.Y.; RH 4-3610). Available part for actor, 20, six foot four inches tall. Mail photos and resumes to Mary Jordon c/o director. Also seeking understudies to Anthony Quinn and Margaret Leighton.

### OFF-BROADWAY

"Concert on Ice" (R). Producer, Jason York (c/o Classical Skaters Company; 76 Irving Place, N.Y.; YU 2-7911). Available parts for ballet oriented dancer-skaters who

can do character work and mime. to comedy, adagio or novelty performers need apply. Applicants mail photos and resumes to Maia Rodman c/o the above address. Applicants who are currently working out of town should list availabilities for the last two weeks in August and the first two in September.

"Conspiracy in Genoa" & "Timon of Athens" (Rep). Producer, Norman J. Seaman (119 W. 57th St., N.Y.; CI 9-9250). Available parts for Equity and non-Equity performers with voice and classical training. Mail photos and resumes to director, Peter Liebert (639 E. 6th St., N.Y.).

"Lady Killer" (MC). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; OR 6-2623). Available parts: corpulent, lusty, actor-singer, move well; femme, a serving wench, cockney; actress to play six different femmes, must be proficient in dialects; court fool, dancer-actor, tenor; actor to play several different men, proficient in dialects. Mail photos and resumes to producer at above address. Do not phone.

"Sitting Ducks" (MC). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; OR 6-2623). Available parts for three actors and three actresses, age 23-35, must sing-act-dance, have good timing, good sense of comedy and broad farce. Mail photos and resume to producer at above address, do not phone.

"South of Heaven" (MD). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; OR 6-2623). All Negro cast. Available parts: leading lady, 40's, Ethel Waters type; strong legit voice; leading man, early 20's, young Belafonte or Porgie type; femme, comedy lead, 30's, Butterfly McQueen type; man, 40's, likeable villain; boy, 12-16, wild precocious; ingenue, soprano, pretty. Mail photos and resumes to producer at above address. Do not phone.

"This Was Burlesque" (R). Producer, Michael P. Iannucci (c/o Casino East Theatre; 12th St. & 2d Ave., N.Y.; YU 2-6611). Auditions Wednesdays for experienced femme dancers; 5 p.m. for jazz, ballet and tap dancers; 5:30 p.m. for tall, pretty showgirls with sexy figures. All applicants bring bathing suit and contact Ann Corio at the theatre.

### TOURING

"Musical Theatre—USA" (MC). Producer-director Jack O. Brooks (Musical Theatre—USA, c/o National Publicity Associates, 1545 Broadway, N.Y. 36, N.Y.). Equity and AGVA. Seeking performers who can double on musical instruments, including piano. Available parts: male and femme dancers; tenor and mezzo-contralto with strong chest voice. Producer is accepting photos and resumes at room 409 c/o above address, do not phone.

"Thousand Clowns" (C). Producers, Fred Coo & Arthur Cantor. Stage manager, George Thorn (Eugene O'Neill Theatre, 230 W. 49th St., N.Y.; OX 5-9282). Avail-

able part for boy, 10-12, to play the nephew in a touring company. Contact the stage manager at above number or write him c/o the theatre for an appointment.

"Unsinkable Molly Brown" (MC). Producers, Theatre Guild (27 W. 53d St., N.Y.; CO 5-6170) & Dore Schary. Auditions for replacements August 13. Available parts: two femme dancers, top tenor, top baritone, soprano. Equity 10-11 a.m.; non-equity 11 a.m.-12 noon, at Variety Arts Studio (225 W. 46th St., N.Y.).

### OUT OF TOWN

**DETROIT**  
Vanguard Playhouse. (58 E. Columbia, Detroit 1, Mich.; WO 3-3863). Managing director, W. A. Gregory. Available parts for male and femme leads, character actors and chorus for the "Three Penny Opera". Auditions August 31 at the theatre; Equity call 10 a.m.-12 noon; open call 1-5 p.m. Applicants prepare three minute readings; vocalists must provide accompanist. Phone above number for appointment.

## Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-3300 ext. 319). Available parts: femme, 16-25, attractive, expressive faces; men, 20-35, actors, rugged physically, husky. Both parts for magazine illustrations. Phone Barbara Marks for appointment at above number.

Untitled Revue. Producer, Bob St. John (165 W. 54th St., N.Y.; PL 7-3995). Under AGVA auspices. Seeking standbys. Available parts for male and femme, singing comedies, good personality, kookie type voices vital, experience and looks secondary. Phone producer for appointment.

## Cabaret

Latin Quarter. (200 W. 48th St., N.Y.; CI 9-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

## Television

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000). casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

TV Commercial. Producers, Kastor, Hilton, Chesley, Clifford & Atherton (575 Lexington Ave., N.Y.; PL 1-1400). Available part for a Negro femme, preferably a registered nurse. Contact Nancy Yost at above number for interviews.

## Scheduled B'way Prems

La Bella, Plymouth (9-18-62).  
After, Miller (9-20-62).  
There Must Be a Penny, Cort (9-27-62).  
Step the World, Broadhurst (10-3-62).  
Come on Strong, Morosco (10-4-62).  
Banderol, Music Box (10-9-62).  
Virginia Woolf, Rose (10-13-62).  
Seldman and Son, Belasco (10-15-62).  
Step on a Crack, Brynmor (10-17-62).  
Mr. President, St. James (10-20-62).  
Night Life, Atkinson (wk. 10-21-62).  
Fun Couple, Lyceum (10-22-62).  
Beyond Fringe, Golden (10-27-62).  
Calculated Risk, Ambassadors (10-31-62).  
Nowhere to Go, Winter Garden (11-10-62).  
O'Day's Car, Center (11-13-62).  
Little Man, Longenecker (11-15-62).  
Lord Penso, Royale (11-19-62).  
Harold, Longenecker (11-29-62).  
Counting House, Princess (12-12-62).  
School Scandal, Majestic (wk. 1-21-63).

## Australian Shows

(Week Ended Aug. 4).  
(Figures denote opening dates).

**MELBOURNE**  
Ballad Angel's Alley, Russell (7-9-62).  
Barry Humphries, Asbury Hall (7-30-62).  
Desk Set, St. Martin's (9-2-62).  
Luther, Emerald Hill (7-27-62).  
Man All Seasons, Comedy (7-11-62).  
My Fair Lady, Her Majesty's (4-21-62).  
Sound of Music, Princess (10-20-61).

**SYDNEY**  
Bitty Liar, Ensemble (7-10-62).  
Mikado, Her Majesty's (7-24-62).  
Miracle Worker, Elizabethan (7-25-62).  
Once Upon a Mattress, Palace (9-3-62).  
One Way Pendulum, Independent (8-1-62).  
Sentimental Bloke, Royal (8-20-62).  
Where's New, Phillip (7-6-62).

# Night Club Reviews

Continued from page 52

## Slate Bos., L. A.

a psychotic torador. Only questionable sketch is closing one about Germany which is too ethnic for spot, where fun's the thing. Item, sharp and bitter satire with Katherine Anne Porter approach, could be very effective in topical revue but allays some of good humor of act and could be shelved. Pair are in for three weeks with Kal Stevens to follow. Robe.

## Frolie, Revere

Revere, Mass., July 30.  
Belle Barth, Beverly Frank, Pip Walters. Buddy Thomas Dancers (12) with Bob Warren, Norma Wallace. Cliff Natale Orch. (7); \$3 minimum.

The fantastic thing here is that Belle Barth sold out completely for her 10-day stand long before opening night. The racy storyteller singer is setting an alltime record at this posh 450-seater across the harbor from Boston on the oceanfront. The audience indicates it knows her party disks well, and shouts requests.

Miss Barth has modified her act to suit the occasion, and switches from shock stories to belting out some sock songs. Patrons register surprise at her piping ability, and she scores with nostalgic rundown of singing greats.

Lithe and petite dancer Beverly Frank trips along memory trail from the oldies down to the Twist as Miss Barth spins out the show biz tale at the piano, singing bits of tunes associated with Jolson, Sophie Tucker, Bonnie Baker, and Jesse. Among others, Miss Barth had to beg off and nabbed a hefty reaction at the opener.

Pip Walters shares the bill with a nice seg of song, dance and juggling donning a top hat and tails for his handling of the spheres. Buddy Thomas stages two production numbers with his line of tall stemmed lovelies with Bob Warren singing "Time of Your Life" and Norma Wallace fronting the line. Second is a sinuous "Blues in the Night" production stint with Warren on the piping end and Miss Wallace doing the interpretive terp in fine style.

Cliff Natale cuts the show with fine ecst. This show ends Wednesday night (8). Dinah Washington opens Thursday (9). Guy.

## Dino's Lodge, L. A.

Los Angeles, July 31.  
David Allen, Jack Elton, Steve LaFever; no cover, no minimum.

Dino's offers a male singer for first time, a switch more in nature of an experiment than a complete change of policy. Whether the change, despite a very warm opening night reception given David Allen, will continue to appeal to a largely male audience remains to be seen. If ability alone will do it, Allen has established an auspicious beachhead for more robust vocalists, and may be a pioneer for future formula of alternating male and female singers.

With a low-pitched voice that, in its timbre and flexibility, is remarkably suitable for intimate atmosphere of this particular room, he offers a short but refreshing program that indicates some thought has gone into selections. He has slight tendency to overdo sustained closing note business which, though effective first time used, becomes less so with each succeeding offering.

His only concession to "what's current" is a most acceptable "Moon River" although his repertoire leans toward showtunes, opening with "I Only Have Eyes For You" and closing with a delightful arrangement of Jerome Kern's "The Folks That Live on the Hill". Robe.

## Fairchild's, L. A.

Los Angeles, July 31.  
Bob Manning, Beverly Carter, Art. Graham Trio, no cover, no minimum.

Mating of Beverly Carter and Bob Manning, with top flight backing and pre-show music of solid entertainment value, inaugurates larger show policy for Fairchild's intimate Silver Cloud Room that gives it lounge status. With restaurant's concentration on its cuisine, the entire package can provide pleasure for patrons, particularly since entertainment room is apart from dining salon so music can be heard but does not distract for those who want to dine first and, perhaps, have coffee later and then watch the show.

Manning, in his second week, is good choice for the room, for his intimate balladry and romantic moods are well toned. Both singers are complementary, since Miss Carter is a lively, bouncy belter who gives good tempo and beat in her set.

Manning, who has a Capitol disc, "Nearness of You," shows plenty of experience, particularly in throw-away phrasing that is easy and natural. He has a good voice and apparent performance savvy, but needs to watch communication that is lacking due to absence of solid mental energy. He could come on stronger than he now does. "Under My Skin," "Rain or Shine" and "By Myself" are good in their mixture of rhythm, beat and mood.

Miss Carter, returning after an earlier six-week stint, sticks to standards like "Bye Bye Blackbird" and "I'm Sorry." She has good delivery, pro approach, and uses vowels nicely in clipped speech. Singer needs to get more individuality in her arrangements and style (all songs are delivered the same) in order to get into big leagues, for which her well trained voice is suited.

Graham's piano, with bass and drums in trio, is an asset to any performer and has solid swinging appeal in itself.

Miss Carter is in indefinitely. Manning another week with options. Dale.

## Legit Bits

Continued from page 36

is Roberts will produce at Drury Lane Theatre, Chicago, for 10 weeks starting Nov. 5. William Marshall being sought for one of male leads.

James Hanley's new play, "Say Nothing," gets a four weeks' airing at the Theatre Royal Stratford, East London, opening Aug. 13, with Denys Graham and Joan Haythorne in leading roles.

Dennis King will star in a try-out of the John S. Rodell comedy, "Crazy Old Owl," next week at the Pocono Playhouse, Mountainhome, Pa. Richard Poston is staging the show.

Former film actress Frances Farmer, who does an afternoon program on WFMB-TV, Indianapolis, is guest-starring this week in "Yes, My Darling Daughter," with the local Madison County Dramatic Players.

B. Iden Payne, 80-year-old drama professor and Shakespearean director, is to be honored with the establishment of a fund in his name at the Univ. of Texas, where he's taught and directed since 1946 as Guest Professor of Drama. The fund will finance student productions of Shakespeare's plays at the university.

The N. Y. Shakespeare Festival will open "King Lear" next Monday (13) as the third and final production of its season at the Delacorte Theatre in Central Park.

Phil Leeds will be featured in "Nowhere To Go But Up." Melinda Dillon is standby for Barbara Harris in the off-Broadway production of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Bad."

Brenda Vaccaro will play the femme lead in the Broadway production of "The Affair."

Kevin Kelly, second string critic of the Boston Globe, is in London reviewing plays for the paper.

"The Masculine Principle," adapted by Liam O'Brien, and Frank O'Connor from the latter's original story, is to be presented on Broadway early next year by the Theatre Guild and Saint-Subber. A deal for the sale of the film rights has already been arranged with Metro.

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### 'Time's' Record Revenues

Time Inc. revenue for the first half of 1962 came to a record \$158,595,000 up \$11,705,000 over the same period last year. Net income came to \$5,108,000 or \$2.39 per share, it was announced by Time Inc. prexy James A. Linen and board chairman Andrew Heiskell.

Net income for the first six months of 1961 was \$5,108,000, or \$2.66 per share. Report noted, however, that the operations of its recent textbook publishing acquisition, Silver Burdett Co., which was obtained through the exchange of 85,000 of Time Inc. stock, which increased the total number of shares outstanding, comparable net income for that period would have been \$4,897,000 or \$2.39 a share. Shares outstanding on June 30 of this year totaled 2,134,000 as against 1,968,000 on that date last year. It was also pointed out that because of the seasonal nature of textbook publishing, the business usually operates at a loss for the first six months of the year, and soon ways up the latter half.

The net operating income was \$3,436,000 (including Silver Burdett), was an increase of \$2,273 over the same 1961 period. Capital gains amounted to \$358,000, some \$800,000 less than a year ago. Federal and foreign income taxes were up approximately \$750,000.

### Pete Martin's Plans

It has been widely publicized that the editorial staff of the Saturday Evening Post is moving to New York. The names of Post staffers who are not going has not been publicized. Among those who have taken root in Philadelphia and who has no intention of making the trek New Yorkward is Pete Martin, inventor of the tape-recorded purely conversational method of reportage which has since been adopted by scores of writers who have thereby freed themselves from the slavery of notebook and pencil.

Martin will set himself up as a freelance reporter, biographer and autobiographer, with his office on Philadelphia's Washington Square. He is also considering a syndicated column about entertainment personalities "in more depth than usual."

However, Martin is obligated to finish a three-part byline series by Rosalind Russell, for fall publication before he says goodbye to his Curtis Pub. Co. job.

Martin's philosophy as a reporter assigned to cover a personality "is not to reach for the jugular to deliver the swift, printed kick to the groin or to feather my subject's back with knives. It has always been my policy to produce adult, intelligent, but fair reporting in depth."

That this has paid off is evidenced not only by his Post record but by the fact that both his Bob Hope and Bing Crosby series, when published in book form by Simon & Schuster, sold over 100,000 each. Crosby was on the N.Y. Times bestseller list for 14 straight weeks. Next Oct. this same S&S will publish a part autobiography, part anthology under the title of "Pete Martin Calls On."

### Milwaukee Journal Staff

Following the purchase of the Milwaukee Sentinel by the Journal Company from Hearst, Harvey W. Schwander, who was the Milwaukee Journal's managing editor since 1959, was named executive editor of the Sentinel.

In other personnel changes Harry L. Sonneborn, city editor of the Journal since 1959, was named Sentinel's managing editor, with George A. Tracy, former Sentinel managing editor, named associate managing editor of the new Sentinel.

Robert H. Willis, Journal city editor, was named Sentinel city editor, with Walter G. Wagner, former Sentinel city editor, named Sentinel business news editor, with Truman E. Farris, of old Sentinel staff, to assist city editor of new Sentinel.

Lloyd Larson, sports editor of former Sentinel, continues in that capacity. Leo Kissel continues as news editor of the Sentinel (same as before), with William A. Norris, Sentinel editorial writer and columnist of old Sentinel, writing editorials on new Sentinel.

Incidentally, several of the regular columnists and syndicated features of the old paper are retained in the new Sentinel, with certain new names added. Buck

Herzog's column continues. Others include Walter Lippmann, George E. Sokolsky, Victor Riesel, Dr. Joseph M. Miller, Earl Wilson, Abigail Van Buren, Sam Shulsky and Henry J. Taylor.

There is other activity on the Milwaukee daily newspaper publishing scene. Jerome F. Borkoski, publisher of the weekly Milwaukee Reporter, published it would expand in mid-August to a daily morning tabloid.

### 'Salem Gleaner'

A newspaper with an old look appeared in Winston-Salem, N. C., recently.

It's the Old Salem Gleaner, edited by W. K. Hoyt, retired publisher of the Winston-Salem Journal & Sentinel and one-time president of the North Carolina Press Assn.

The new newspaper takes its cues and some of its policies from John C. Blum's The Weekly Gleaner, which in 1829 published news of the old Moravian village of Salem and surrounding areas.

This four-page first edition (9 1/2 x 12 1/2 inches) made its appearance in the restored village of Old Salem, Editor Hoyt, who has had an important place in the village's restoration, explained.

"In a sense, this is a 'restoration.' Gleaner was the name selected by John Christian Blum for the first and only newspaper published in Salem during the period to which this 'congregation town' is now being restored."

The Old Salem Gleaner's content is in keeping with Blum's policy in The Weekly Gleaner which gave "assurance that it would contain nothing improper and that it would cause no offense to the congregation."

### Monopolistic 'Parents'?

Dept. of Justice asked the Federal Court in Chicago to block Parents Magazine Enterprises of New York from acquiring the nation's third largest book wholesaler, A. C. McClurg & Co.

Parents already owns second largest wholesaler, Attorney General Robert Kennedy said. He charged acquisition would "substantially diminish competition in violation of Celler-Kefauver anti-merger Act."

### Holt's Peak Earnings

Consolidated net sales and operating revenues of Holt, Rinehart & Winston in the sixmonth ended June 30 rose to a record level of \$14,290,167, up 8% from the \$13,208,029 of a year ago. Upeat translated into a profit of \$69,965, or 2c per share, compared with a loss of \$412,784 in last year's first half.

Edgar T. Rigg, chairman, said the bullish position was paced by textbook sales, with magazine profits also chipping in via a modest improvement.

### Macfadden's Senatorials

Macfadden is coming out with a new series of original paperbacks called Macfadden Capitol Hill Books. First two, scheduled to go on sale in mid-September, are "A Program for Conservatives" by Sen. John G. Tower (R-Tex.) and "Inside the New Frontier" by Sen. Vance Hartke (D-Ind.), both selling for 50c.

Macfadden's champ seller (over a million copies), Sen. Barry Goldwater's "Conscience of a Conservative," is to be redesigned and reissued as part of the series.

### Crowell's Changes

Thomas Y. Crowell Co. shifts include Morgan L. Waters as manager of the special projects division. He was previously consulting editor in the school dept. of Holt, Rinehart & Winston, and before that with Grollier and Macmillan's educational divisions.

Martin Mann, ex-Popular Science Monthly, is now science editor of Crowell's trade department.

Marian MacLeod, formerly secretary-assistant to the president, is now handling contracts and permissions for trade, children's and reference departments.

Nancy Jane Pyne is the new promo-ad manager, succeeded Mrs. Jean H. Shepard, who has exited Crowell.

### UNESCO Courier's 15th Year

Now in its 15th year, the UNESCO Courier is one of the

## Publishing Stocks

(As of Aug. 7, closing)

Allyn & Bacon (OC)	25 1/2 + 1/2
American Book (AS)	46 + 1/2
American Heritage (OC)	8 3/4
Book of Month (N.Y.)	23 3/4 + 3/4
Condé Nast (N.Y.)	9 - 1/4
Crowell Collier (N.Y.)	21 1/2 - 1/2
Curtis Pub. (N.Y.)	7 1/2 - 1/2
Ginn & Co. (N.Y.)	21 1/2 - 1/2
Grollier (OC)	29 + 1/2
Grossett & Dunlop (OC)	11 + 1/2
Harcourt Brace (N.Y.)	24 + 1/2
Hayden Pub. (OC)	5 1/4
Hearst (OC)	25 - 1/2
Holt, Rinehart & Winston (N.Y.)	23 1/4 + 1/4
L.A. Times Mirror (OC)	29 1/2 + 1/2
Macfadden Bartell (AS)	17 1/2 - 1/2
McCall (N.Y.)	20 1/4 + 1/4
McGraw-Hill (N.Y.)	20 - 2 1/4
Natl. Per. Pub. (OC)	9 1/4
New Yorker (OC)	78
Pocket Books (OC)	8 1/4 - 1/4
Prentice Hall (AS)	29 1/2 - 1/2
Ran'm House (N.Y.)	11 1/4 - 1/4
Scott Foresman (OC)	17 1/2 + 1/2
H. W. Sams (OC)	30 1/2 + 1/2
Time Inc. (OC)	61 3/4 + 1/4
Western Pub. (OC)	26 3/4 - 1/4

OC—Over the Counter.  
N.Y.—N.Y. Stock Exchange.  
AS—American Stock Exchange.  
(Supplied by Bache & Co.)

United Nations' most popular publications around the world.

With a circulation of 260,000, the picture and text magazine is read in 82 countries with editions published in English, French, Spanish, Russian, German, Arabic and Japanese. Edited for wide appeal, the Courier (for the United Nations Educational, Scientific & Cultural Organization) aims to promote international understanding and is particularly strong with teachers of world affairs.

Courier subs are \$5 a year (monthly issues), available from Unesco Publications Center, 801 Third Ave., New York.

### Pasternak Makes Russia

The late Boris Pasternak's novel "Dr. Zhivago" will be published in Russia, likely before year-end. Reuters' News Agency quotes Soviet author Evgeny Popovkin as saying in a radio interview from Stockholm.

Novel, banned in USSR, became a cause celebre and translated, a bestseller in many lands.

### 23-Year-Old Novelist

Dutton outbid several American publishers for "The Fourth of June," first novel by 23-year-old David Benedictus about life at a British university.

Himself Eton and Oxford, he just rounded out his formal education with a year at the Univ. of Iowa.

Benedictus' eye is on the theatre, and has been studying dramatic writing at the midwest university. He plans to see Broadway producers when he hits Gotham in October to ballyhoo his book.

### CHATTER

Bobbs-Merrill's pr. Dan Green reportedly succeeding Sean O'Grada as ditto with Simon & Schuster. Latter is on a European holiday and checks out of S&S in September.

Pennsylvania State University, in the fall, will change the name of one of its courses from "Advertising" to "Paid Propaganda."

N.Y. Herald Tribune financial writer Paul Mosher engaged to Grace Ann Tucker. Future bride is an editor for the National Assn. for Mental Health in N.Y. and is a U. of Minn. School of Journalism grad.

Thurston Macauley, former editor for Readers Press, Ziff-Davis et al., is now manager of Hawthorn Books' subsidiary rights department, succeeding Andrew Ettlinger, resigned. Latter incidentally, is no relation to Dick Ettlinger, board chairman of Prentice-Hall of which Hawthorn is a subsidiary, hence some intratrade confusion to that effect.

New trade sales manager for Affiliated Publishers, distrib for Golden Press, Pocket Books, Washington Square Press and Cornerstone Library is Richard E. Snyder. Before joining Affiliated in 1961, he was with Doubleday.

Oct. 1 is the target when a major publishing house's two partners must decide who buys out whom.

The M. Lincoln Schusters may take up longer residence in Paris.

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

On North Cherokee, a few doors south of Hollywood Blvd., below the corner where George Arliss and Eddie Cantor are enshrined in durable brass for people to walk all over them, is an old curiosity shop that has all but captured my interest for 16 years.

Most times when I went by I was in a hurry or the shop was closed, but the other day it was open and my mind was too. I decided I had to find out how this modest and dusty place could stay in biz with all around shops were opening and closing as if they were backed by Mickey Rooney.

Except for a sign in the window announcing sale of 78 rpm records for two-bits and a few old bios of long dead stars, there was little evidence as to who owned the place or if the books and musical scores in the window were for sale or in pawn.

Inside the shop was a trio whose combined ages I would guess antedated the American Revolution by 30 years. The sprightliest of them, a small man, with rosy cheeks, a few strands of gray hair, brushed back, wearing a dark suit, dark tie and a freshly laundered light blue shirt, was the proprietor. His name was S. E. Ring.

### Where Modesty Takes A Powder

The S. he admitted shyly, stood for Stanley. I never did find out what the E stood for. He admitted, perhaps a little less modestly, that he owns the largest collection of sheet music—vocal, instrumental, popular and classic—in the world and his customers write from all corners of it.

Everybody from Irving Berlin to Joe Zilch of New Zealand has written to him wanting some songs or records. He has 35,000 records. "Capitol Records used our library (till they could build one of their own)," he said. As for printed songs, he has more than 400,000 of them.

The shop is a long shooting-gallery sort of place with a balcony in the back. Song scores, bound operas, books on drama and bios were all over the place. Dust was, too.

### Scully Alarmed?

He took us up a long flight of stairs to the balcony where a skylight lighted his desk and files. The desk was strewn with playing records, letters and bills. The telephone was Early Bell, one of those upright jobs. In fact, the only modern touches were a bottle of bufferin and an alarm clock. He may say it wasn't an alarm clock but it certainly alarmed me to see anything that modern on that balcony.

Over a typewriter was a sign: "The appearance of this store is due to its employees. (The boss' appearance is beyond us.)"

He hunted out a letter from Irving Berlin asking if Ring had sheet music of Berlin's early songs, because 20th Century-Fox was going to do "Alexander's Ragtime Band," starring Alice Faye, and Berlin didn't have copies of some of his songs of the era himself. Ring had them.

### Romberg Wanted 'Student Prince' Eh?

A composer with more catholic purchasing tastes than Berlin was Sigmund Romberg. He once paid \$65 for sheets of "Angel Face" and "Orange Blossoms" by Victor Herbert. "Wedding Trip" and "Beauty Spot" by Reginald De Koven. "All Over Town" by Silvio Hein. "Catch of the Season" by Luke Forwood. "Little Boy Blue" by Henri Bereny. "Lonely Romeo" by Malvern Franklin. "Mary's Lamb" by Richard Carle. "Oh, Lady, Lady" by Jerome Kern. "Rambler Rose" by Victor Jacobi. "Social Whirl" by Gustave Kerker and, oh, "Student Prince" by Romberg. He paid \$5 for "Prince."

Ring explained how he priced songs in his screwy biz. Rare stuff might run up to \$250, but 60c to \$10 covered most of the catalog. Opera scores in good condish might bring \$250 but many of these oldies suffered from mildew, which can't be eliminated. A way has been found, however, to stop its forward progress. A popular song might sell from 40c to a buck. Fanny Brice's version of "My Man" with her picture on it would go for a dollar. Songs before 1919 go from \$1 up. If a song is a first edition and there are publisher's tricks which reveal this) it might run to \$4.

### Stephen Foster Runs High

Sometimes Ring gets smart operators. One dowager picked out a stack of songs at 25c each. Then she wanted some Stephen Foster songs. There were not many reprints at that time. She picked out a stack and was told one was for \$8, another for \$35, a third for \$50 and a fourth for \$250. She walked out in a medium high huff.

Next day she sent a stooge, a guy who ran a regular music shop. Ring told him to tell the gal she wouldn't save any money buying them through a third party. She came back in a few days and bought \$100 worth of Foster, who died broke, if I remember correctly, and I certainly do.

Asked if he suffered when he had to sell a rare song or record. Ring went all over the place before answering. He finally explained that he is not a collector. He was in the biz of selling old songs and records. If he sold a score, like an original of "The Barber of Seville" for \$250, that gave him capital to buy more run-of-the-mill popular songs of a period.

### Cornering "The Great Ziegfeld"

Like the time he read U was going to produce "The Great Ziegfeld," Ring bought up every song of every Ziegfeld show he could get his hands on, even 20 copies of one song if he could find them. His idea was to have stock on hand when the picture came out.

Then he got a call from William Anthony McGuire who was producing the picture. He was asked if he had some Ziegfeld songs. Ring said he did. "Bring them out to the studio," said McGuire.

Ring brought out 26 songs. Mac wanted to know what he wanted for them. Ring said he wanted \$250 for one, out-of-print and rare, and \$5 a piece for the rest. I think the rare one was "If You Know What The Milkman Knows" sung by Lanny Ross.

"I'll give you \$25 for the whole bunch," said Mac. Ring had nothing to say to such a compromise figure and left.

### Bill McGuire Run Into A Ring

McGuire sent scouts all over town but couldn't find a copy of any song from a Ziegfeld show. After three weeks Ring got another call from Universal. Mr. McGuire would like him to bring out his Ziegfeld folio.

"I already made a trip and if he wants to see them again," said Ring. "He will have to pay \$20 for my last trip and \$20 for this one." He was told okay and the deal went through as Ring originally priced it. The picture moved from Universal, to 20th and ultimately was produced by MGM.

Ring was born in San Francisco but his boyhood was spent in New York. He had a paper corner in front of the old Hoffman House, which was to the Republican party what Tammany Hall was to the Democrats. He used to sing while selling papers and made more money this way than he did with his dailies. Charlie Schwab of Bethlehem Steel once made a collection for him while he sang. Ring averaged \$80 a week.

On the strength of it he got a bit in an Elsie Janis revue. That was in 1910. Later he did an act in vaude for 15 years and then vaude began to wane he switched over to selling old songs. All actors he seemed to know were out of jobs. They thought his songs would get them one. But they had no money to pay for the songs. Next thing Ring knew he was staking them to songs, hotels and transportation. Only two out of 18 paid him back.

There was a song in Ring's time called "That's Gratitude." But the story is older than that. In fact, you will find it in the New Testament. Christ cured 10 lepers. One came back to thank Him. "Where are the other nine?" He asked.

## Broadway

Herman Weinberg, the title-writer for foreign imports, to Montreal to observe its film festival.

"Careers in Comedy" is theme of Gagwriters Workshop Aug. 7-9 at Rosoff's Restaurant under George Q. Lewis.

Jeannette Gassman, longtime with N.Y. William Morris office, off to the Coast to become aide to Freddie Fields.

Bill Ornstein, DAILY VARIETY staffer, rushed in from the Coast upon receiving word that the child his daughter is expecting may be stillborn.

Arthur N. Schwebel, Harry Dincin, John Huber and Huber Jr. are copartners in a new syndicate which has leased the 15-story Times Sq. Hotel on 8th Ave. and 43d St. for 30 years, plus options.

Former Assemblyman James A. Fitzpatrick, ex-chairman of the Committee on Offensive and Obscene Material and now its chief counsel, is chairman of the State Republican pre-convention platform committee.

Judson Hall, rental spot in the Columbia Concerts homeoffice has a hydraulic lift for pianos, made in Tacoma and believed first ever installed in U.S. Simplifies the use of instrument in pit or on platform. Previously required four men to make shift.

Biff McGuire, not John Kerr, as stated in VARIETY's follow-up to review of U.S. Steel's "Honor in Love," portrayed the lead role of a Boston lawyer. Kerr was initially slated for the part and was so listed as the lead in the first credits issued by CBS-TV.

N.Y. Times did a feature on David Townes, counterman in the 7th Ave. and 46th St. Howard Johnson's, for his multilingual skill in handling tourist trade and their orders. Of Hungarian-Swedish parentage, he also dices Spanish, French, German, Russian, Italian and Yiddish.

Columbia Pictures studio topper Sol A. Schwartz, east on a business quickie, says that his Marion (Mrs. Schwartz), who suffered a stroke, is now home with a nurse, doing therapy, and "at least she's in her own home and rid of that 'hospitalitis' that comes with long confinement," as he puts it.

Employing an ancient Chinese maxim, "Affection for relatives is important; thoughtfulness toward neighbors is essential," the House of Chan is "pouring" in honor of newcomer Americana Hotel, with Preston Robert Tisch, Claudius C. Philippe and Thomas F. Troy as guests of "a Chinese cocktail party."

"Max Gordon Presents" has sequenced into "What A Life" as the title of vet Broadway producer Max Gordon's autobiography, in collaboration with the N.Y. Times' Lewis Funke. Geis will publish. Latter title is favored because of its readier application to filmization. McCall's will publish an excerpt.

Sal Lagana, one of the star tonorial artists in the Variety Barbershop (nextdoor to VARIETY), has also been making like the late Sir Jacob Epstein with his sculpting at his Queens (N.Y.) studio. Has made quite a rep for himself on Long Island and is being touted by Broadway pals to arrange a one-man show.

For the second season in a row the N.Y. Daily News gave the Jones Beach Marine Theatre an editorial boost, repeating last week with "Great Show at Jones Beach" and spotlighting "Guy Lombardo's magnificent musical fantasy, 'Paradise Island,' which News drama critic John Chapman calls 'the best show ever at Jones Beach.'"

Adah (Mrs. Ted) Lewis points out that in the reprise of the famed Riverside, Reno, shifting from name acts to bingo, her husband was among the first headliners to open this, the Hotel Mapes, Reno, and other Reno-Tahoe casinos. She recalls that Merv Wertheimer, the operator, "looked upon a Ted Lewis booking for an opening as a good luck charm."

Just to make it official: for some reason the Marriages Dept. omitted the vital statistics anent the nuptials of Bess Myerson ("Miss America") to personality and legit actress last May I to show biz attorney Arnold Grant, now on the executive board of 20th Century-Fox and Darryl F. Zanuck's legal counsel. The Grants are bivouaching in the Hotel Plaza until their East 58th St. apartment is completed.

In New York, Vincent Sardi Jr. has his imported London double-

decker bus shuttling dinner patrons to Times Square theatres, and at his new Showboat Restaurant, in Greenwich, Conn., he has a London "stovepipe" hat-high taxi-shuttling patrons from the roadhouse to the parking lot which is across the road. The Showboat, judging by a first-time visit Saturday, appears a hit in its first month of operation.

J. F. W. Byron, borough librarian and curator of the Eccles (Manchester, England) Public Libraries, writes about the planned exhibition devoted to the life and work of the late Harold Brighouse, dramatist, author of "Hobson's Choice" among other plays, at Monks Hall Museum, in Eccles. Brighouse was born there. Wanted for the exhibition are loans of items related to his plays, programs, playbills, photographs, etc., which will be returned at the end of the display.

The Fred Byers (Floy Mann) marked their golden anniversary Aug. 5 in Washington, where he is now president of the Schermerhorn Mortgage & Investment Co. Their show biz career dates back to Bennett's Dramatic & Musical Exchange in Chicago of which Byers was half-owner. Both costarred in sundry plays. Their joint and individual theatrical ventures include stock, also the Waterloo (La.) Theatre of which Byers was manager when Ralph Bellamy started there in 1924.

Michael Sean O'Shea, legit p.a. freelance writer, jets to London and Paris Friday night (10) for a weekend whirl in both European cities for huddles with Telstar execs concerning transmission via the Telstar satellite system of excerpts from The American Savoyards productions of Gilbert & Sullivan operettas. Dorothy Raedler's G & S troupe, current at the off-Broadway Actors Playhouse, will be available after Sept. 3. O'Shea wings back to N.Y. Monday (13) to his desk at Howard Atlee Associates.

Gerald Scheff, editor of TV Times, the British counterpart of TV Guide, left today (Wed.) for a week's o.o. of the Hollywood vidpix production situation, his first trip west, and will probably return to London via the polar route. Scheff, although traveling on a prosperous journalistic swindle sheet (Hotel Pierre, in N.Y., and the Bev Hills Hotel, in B.H.), couldn't understand the laundry situation where, "even though I did order it done express, it still makes \$1.98 for pressing a shirt sound pretty steep. I could buy a new shirt for that—almost."

If one w.k. realtor and another pair of w.k. Westchester-Connecticut strawhat impresarios want the answer why some of their VIP friends are privy to their personal financial problems, the answer lies in their shortwave automobile telephones. They seemingly are unaware that other mobile phone owners, on the same wavelength, can listen in at will, and despite themselves, eavesdrop conversations. The hip users of mobile phones long ago do not give their names when making an emergency call to their offices; by prearrangement the callee also has instructions never to use names.

## Rome

By Robert F. Hawkins  
(Stampa, Estera: Tel. 675906)

Jayne Mansfield due back in Italy shortly for another pic to follow her current "Panic Button" (7 Arts-WB).

Alberto Sordi to U.S. for "Best of Enemies" (Col) preem and to shoot a sequence for "Mafioso" (DeLaurentis).

Frank Wolff signed for Elia Kazan's "America, America," off to Istanbul and Athens, where film will location.

In-and-out: Oscar Homolka expected for chats with Gerd Oswald re latter's "Magic Carpet"; Elsa Martinelli and Sean Flynn also due in; Jean Luc Goddard here for talks with Roberto Rossellini; Erich Leinsdorf in to baton RCA recording of "Madame Butterfly"; Stewart Granger back from Madrid and "March or Die"; Marlene Dietrich and Audrey Hepburn through Rome from Taormina, Sicily; Sophia Loren back from U.S. "Boccaccio '70" drumbeating stint and into final phases of "Alfonsa" (20th); Maurice Chevalier to Paris; Sue Lyon in from Germany; Richard Burton back from Egypt and final "Cleopatra" shots; and Brett Halsey here for "Seven Swords for King."

## London

(HYDE Park 4561/2/3)

Ray Stark hosted a Dorchester penthouse press reception last Tuesday (31).

Columbia International veepee Mo Rothman in for confabs with execs at the London office.

Brendan Smith, director of the Dublin Theatre Fest, revealed preliminary details of the program here.

French actress Elizabeth Eroy signed by Carl Foreman for his upcoming production of "The Victors."

Vernon Burns returned to New York, having completed his "Third Man" vidpic series with the BBC.

After a quickie in London following the completion of "Cleopatra," Walter Wanger returned to the U.S. last week.

Danny Hootor and Betty Byrd in over the weekend with their dance caravan of 60 American dancing teachers. They leave tomorrow (Thurs.) for Paris and Madrid.

Alan King in last week with his wife. Other visitors included Bobby Van, Bernard J. Gates, of Allied Artists International; French actor Maurice Marsac and Hal Wallis.

Ann Ronell had a brief stopover in London for meetings with music publishers before heading for Paris and Moscow. In Russia, she's joining her husband Lester Cowan who is having film talks with the Soviets on the first Yank-Russ coproduction deal.

## Vienna

By Emil W. Maass  
(Grosse Schiffgasse 1 A; 356156)

Niels Onstad collection of paintings in Kuensterhaus drawing many visitors.

Sarah Lawrence College girls chorus (N.Y.) gave a concert in the Palfy palace.

Ellen Repp of Oberlin Conservatory took over singing class in Mozarteum, Salzburg.

The Singing Cowboys of Phoenix, Arizona, scored with their concert in Innsbruck, Tyrol.

Sir Malcolm Sargent linked to guest conduct for "Friends of Music" during coming season.

Vienna Chamber Opera company will guest in Hamburg next November, playing Rossini operas.

Eduard Steuermann, formerly of Colorado College, in charge of piano class in Mozarteum, Salzburg.

Karin Frohner, ice skater, third in last year's championship of Europe, joined the Vienna Ice Show.

A memorial fountain unveiled at Litschau, Lower Austria, where the Schrammel brothers (Josef and Johann) died in 1893. They wrote Vienna songs.

French producer-director George Glass arrived to talk over final points on his "Katherina Schratl" film. Shooting scheduled to start in August in Wienfilm studios.

## Cape Cod

By Evelyn Lawson

The Chicago Instant Theatre group playing at the Yachtsman Hotel in Hyannis.

Singer Molly Scott of the Canadian Broadcasting Co. appears nightly at the Driftwood Rook, Colonial Inn, Provincetown.

Joseph Hawthorne, founder, director and conductor of The Provincetown Symphony, opened the concert season. In the winter, Hawthorne conducts the Toledo Symphony.

Mrs. Martha Hastings of Hyannis, composer of over 50 patriotic band songs and hymns, is having her latest composition, "Massachusetts," considered by the state legislature for the Bay State official song.

## Madrid

By Hank Werba  
(Auda, Habana 86; Tel. 2590497)

Announced cabaret appearance of Yvonne de Carlo was cancelled when it was discovered that two open-air late spots claimed contractual commitments for the same dates.

Film, record and Moro studio execs poured copiously for press and industry to celebrate Venice Gold Cup victory at the recent Venice Screen Commercial Int'l Festival.

Prolific playwright Alfonso Paso will have at least five plays on Madrid marquees next season, having already been contracted to sup-

ply one each to the Recoletos Comedia, Alcazar, Torre Madrid and Infanta Isabel Theatres.

Hispavox, Spanish waxey outlet for Frankie Avalon's Chancellor platters, presented the singer with a Golden Record at a fiesta in Pavalon's Rose Garden. Avalon did a tv turn for Amigos de Marites before leaving for a swing through Italy (tv and booties) and an Aug. appearance at the Belgian Int'l Jazz Festival to be held at Comblain le Tour.

## Australia

By Eric Gorrick  
(Film House, Sydney)

Peter Buck, Westrex chief here, transferred to Manila.

Tenpin bowling holding up strongly here over the winter term. Tibor Rudas roadshowing "Ziegfeld Follies" throughout Queensland.

Henri Michaud, Paramount executive, planes in next month for biz looksee.

Universal-International celebrating Golden Ann under the direction of Dan Casey.

J. C. Williamson Ltd. bringing in Gilbert-Sullivan season at Her Majesty's, Sydney.

Eric Edgely, indie legit, is currently dickering for a tour here by the Bolshoi Ballet.

Tele chiefs here predict color tv will be operating in Aussie keyers within three years.

Elizabethan Theatre Trust will bring in "The Ham Funeral" for a limited run at Palace, Sydney.

Spike Mulligan here for a repeat run over the radio loop operated by the Australian Broadcasting Commission.

No buyers nowadays for strip-tease shows here. Ex-strippers are looking for dressed-up jobs in department stores.

Alec Archdale, British producer, here to stage "Under the Yum Yum Tree" for J. C. Williamson Ltd. Preem is timed for Melbourne Aug. 8.

## Mexico City

By Emil Zubrya  
(Apartado 540, Cuernavaca; Phone 2-4132)

Antonio Matouk, Mexican producer, has deal in Rome with Marco Vicario and Dino Maiuri for coproductions, with first film to be "Herman Cortez and Malinche."

Mexican film production this year is expected to top 50 films, according to the Mexican Assn. of Motion Picture Producers, with this slightly better than 48 films turned out in 1961.

Clase Film Mundiales, reactivated officially owned production unit may become a private enterprise if Nacional Financiera, semiofficial credit agency holding control, gives nod to cameraman Gabriel Figueroa, Angel de la Fuente, Roberto Cavaldon and Felipe Suverviele, current management board, who wish to take over.

After many false cries of abandoning his studios, Jorge Stahl, head of the San Angel Inn Studios has had his mind made up for him by progress of the metropolis. The Federal District Government has paid him an undisclosed sum, will raze facilities, to extend the road perimeter network around this city which has been designed to ease constantly growing traffic volume. Stahl will operate to end of year, after which studios will be demolished.

## Berlin

By Hans Hoehn  
(760264)

Caterina Valente came to Berlin for recording sessions.

Dramatist and novelist, Guenther Weisenborn, whom the Nazis persecuted, observed his 60th birthday.

Erwin Piscator, director of Theatre am Kurfuerstendamm, signed Viennese actor Hans Putz for three roles at his theatre.

Elke Sommer, German screen blonde, has waxed another single for Teldec (liaison between Telefunken and the British Decca).

Karin Huebner, the Eliza Doolittle of Berlin's "My Fair Lady," cast, set to play the title role in the German film version of Franz Lehar's "Merry Widow."

Friedrich Hollaender is author, composer and stage director of a musical cabaret, revue, "Hoppla, auf Sofa!" (Hop On the Sofa), which was opened recently at Berliner Theatre.

## Hollywood

Barry Coe asked for and received his release from term pact at 20th-Fox.

Charles Laughton recouping satisfactorily after surgery for collapsed vertebra.

Jerry Wald left entire estate, merely listed as in excess of \$10,000, to his widow and two sons.

Billy Bradley signed by KTLA for two-month period as sub staff announcer, replacing vacationing staffers.

Chuck Mittlestadt, Albuquerque VARIETY correspondent, released from hospital where he was confined following a recent auto accident. He suffered a broken left collarbone and broken left shoulder blade in a July 17 accident about 100 miles northwest of Albuquerque, when he was en route to attend the 17th annual convention of the New Mexico Theatre Assn. in Farmington. N. M. Mittlestadt, driver and only occupant of the car, lost control when a tire blew out. The vehicle rolled three times in the crash, near Cuba, N. M.

## Fire Island, N.Y.

By Mike Gross

Reggie Rose recuperating on the beach after wrapping up 11 "Defenders" shows for upcoming tv season.

Playwrights Max Wilk and Jerome Chodorov had a split week at attorney Marvin Ninkins' establishment.

Jerry Wexler, Atlantic Records veep, in for weekend rest because he dislocated his back and "can't play golf."

Florence and Leo Schumer (he's with Ted Bates) officially launched into Ocean Beach society with a wing-ding house-warmer.

Drifting along the sands: Music man Arnold Shaw, press agent Mike Merrick; tv producer Hal Gross, and Music Theatre's Alan Whitehead.

Alfred Bester, who stirred up a lot of pro & con gab with his Fire Island piece in current issue of Holiday, doesn't know about the heat he's generated. He's on the lam in Hollywood.

Charles Strouse, composer of the "Bye Bye Birdie" and "All American" scores and "My Fair Lady" dancer Barbara Simon have set the date for Sept. 24. They're now eyeing a cottage-for-two for next summer.

## Zurich

By George Menzies  
(32, Florastrasse; 34-7032)

"Loita" (Seven Arts-M-G) set for a Sept-Oct. unveiling in the key cities of Zurich, Basle, Geneva and Lausanne.

Peter Ustinov's "Photo Finish" (tagged "Endspurt" in German) to have its Swiss preem at the Schauspielhaus here in September. "Boccaccio '70" (Embassy) displays amazing holdover stamina at the 1,300-seat Corso here despite summer weather, being in its 11th week currently.

Zurich Schauspielhaus may do a two weeks' Broadway stint next February with its successful Kurt Hirschfeld production of Max Frisch's "Andorra."

A flock of Yank reissues is currently making the rounds on local screens to bridge over the summer hiatus. To wit: Metro's old Garbo starrer "Conquest" and Liz Taylor's "Rhapsody"; Paramount's "Rear Window"; "Greatest Show On Earth" and "Samson and Delilah"; and Col's "Porgy and Bess" as well as the 1939 Frank Capra comedy, "Mr. Smith Goes to Washington."

The 1962-63 opera season at Stadttheatre here will open in September with a new Werner Duetting staging of Mozart's "Abduction from the Seraglio," in German. Christian Voelching is set to conduct, and cast will consist mainly of U.S. singers under contract to the Zurich opera: Virginia Gordon (Constance), Glade Peterson (Belmonte), Reri Grist (Blonde) and Andrey Foldi (Osmin).

"Absent-Minded" Professor" (Disney-BV) is now holding the alltime longrun record in Switzerland at "mailserver" Wellenberg here, now in its 35th week, with over 950 performances to date.

The 1922 Thomas Wolfe play, "Welcome To Our City," will have its German-language premiere at the Zurich Schauspielhaus in October under the title "Welcome to Altamont." It will be staged by Leopold Lindtberg.



## Caliente, Mex.

By Walter Winchell

(Formerly of 'Mirror' Press Corp.) Johnny Maschio coproducing a movie about Vegas. No story— all best bets from smart shows. Brought offer to us to narrate, etc. Flash! Just won last race with \$6 combination. Paid \$31.80. Just about enough to pay to wire this night-press-rate. Easy come, easy go.

Bruce Cabot, longtime film lover, now stars for whisky firm in L. A. Victor Mature, who left his mark in H'wood, is landlord of several non-showbiz enterprises. One is prosperous radio-TV store.

Channel 10, San Diego, is Time-Life-owned. We were invited to pop off for an hour Salade mid-night following recent Channel 8 hour in which Luce mags were skin-kicked for ignoring our quarrel with syndicate.

Jimmy Durantes thrilled landing in N. Y. Mirror double-truck with two sloosiv pix of family with new 7-month dghtl baby-angering the 88. Mirror may star photo on cover in color in mag section next month.

John Alessio, landlord of Caliente racetrack (bldg. a new one at Juarez), played host in this elegant loge to this VARIETY obituary, the Johnny Maschios (Connie Moore) of H'wood and the Al Rylanders. He's NBC's Tveep for publicity.

Top Feds J. E. Hoover and Clyde Tolson tapped composer Hoagy Carmichael's shoulder after "Star Dust" man won Del Mar DD which paid \$900. "316,974, taxes, please," which turned Hoagy's man-tan pale. No. 1 G-man got clean bill at Scripps Clinic, his 25th visit to this La Jolla hosp. He shelled 25 lbs. looking like his own sylph again. Blamed overweight on "Lindy's" strawberry shortcake, blintzes and potato pancakes, etc.

Lucille Ball and Desi Arnaz (members Runyon Cancer Fund) presented fund check to medics of U. of C. (L.A.) on Desilu Stage 14 Monday between takes of "The Lucy Show." Promos for "Untouchables" say "The New Untouchables!" We asked "Desi! What's gonna be so new about it?" "Your narrations will be longer and occasionally you'll be in them." In 1938 Arnaz, making initial app. at spot opp. Roney (Miami Beach), owned by remnants of the Capone moblia after his show, shyly said: "You Mr. Winchell of New York City?" "Yes." "You like me?" "I like you act." "Maybe you put my name in paper and help me get job in New York please?" In 1958 we started working for him!

## Mpls. St. Paul

(Delaware 7-4984)

Sammy Kaye orchestra into Prom nitery for one-nighter.

Comedian Leroy Watts encoeing Key Club's twist show with Count Belcher band.

Frolics has Tony Ware, Sabrina and exotic dancers Destry Rider, Miss Susan, Halloween, Charlotte and LaVerne.

Old Log Theatre advertising its current Equity repertory company presentation of Grahame Greene's "The Complaint Lover" as "strictly adult entertainment."

Reid H. Ray Film Industries completed filming of the 1963 John Deere show, a color film for showing to the company's dealers. Ray has produced pix for these shows since 1934.

Clifford Guest, puppeteer-ventriloquist, here tomorrow (8) for guestings on local tele shows in the interest of "Wonderful World of the Brothers Grimm" MGM, which opens this week at the new Cooper Theatre, local Cinerama home.

## Frankfurt

By Hazel Guild

(2 Fuerstenberstra.; 59-57-51)

Latest count lists 6,493,411 television sets in West Germany, and 16,461,314 radio sets.

Newest play by Carl Zuckmayer, "The Clock Strikes One," set for its first West German performance in Goettingen this fall.

Color tele. in West Germany cannot be expected until 1964, officials of the West German government in Bonn have revealed.

"Lolita" (MGM), to be played in West Germany by Europa Distributors, got okay from the German censorship board for the "over 18 audience only."

Actress Maria Schell set for her first tv performance in West Germany, playing the role of Florence Nightingale in a production for the German Red Cross to coincide with the 100th anniversary of the International Red Cross.

City Opera of Frankfurt, which just appeared at the Paris Festival Theatre of Nations, with Richard Strauss' "Salome" and Hans Werner Henze's "Prince From Homburg," won four first prizes from the jury of Paris music critics.

Top German orch leader Hazy Osterwald and his manager Stefan von Baranski back from a month's trip to America, still dickering with the musicians union for the right for the Osterwald group to perform in the U.S. Osterwald has been offered a concert date in Las Vegas.

Chemnitz, East Germany, which has been renamed Karl Marx City by the Reds) started a new city stage, titled "World Theater from Today," which is going to present such controversial plays as Max Frisch's "Andorra," about anti-Semitism; Sartre's "Condemned of Altona"; and Theodore Dreiser's "American Tragedy."

The International May Festival, held annually at nearby Wiesbaden, is going to have a new look in 1963, promises the new general manager of the City Stage, Claus Helmut Drese. Replacing the Belgrade State Opera which performed for 10 times at this Wiesbaden May Fest will be another Slavic opera group, and a new group of plays and ballets will be presented.

## Ashley-Steiner

Continued from page 5

did expect the spinoff, and planned to try to lure MCA agents when this occurred. The spinoff was prevented by the Government's Anti-Trust action and subsequent temporary restraining order.

A-S was about to move into new, larger quarters, taking over the floor of a new building on Madison Ave., N.Y., when the MCA dissolution occurred. As a result of expansion of its staff, the company has scrapped previous plans for moving, now will take over a larger floor of the same building. The agency also is expanding here, so plans new quarters in this area.

### We Got Sharing, Too

Ashley said some of the MCA agents were skeptical when first approached, and mentioned MCA had a profit-sharing trust fund for its employees. They were surprised when told A-S has not only a profit-sharing plan, but also pension, life insurance and medical plans, and these helped attract the agents, he said.

A-S has no desire to be the largest agency in the biz, but wants expansion because in today's market, a small agency cannot offer complete services. It has departments offering such services and "in that sense we're a large agency," remarked Steiner.

Ashley-Steiner is still in the process of acquiring more ex-MCA personnel, but since negotiations are currently on, they aren't free to name those involved, the partners said.

Obvious result of the demise of MCA Artists Ltd. will be the emergence of several large agencies, and many more small agencies, they thought.

Deal-making is no longer the crux of an artist's career; what they want now is the right material, to insure their career longevity, asserted Ashley. "You don't cure the industry's ills by simplifying the tax structure, and dropping an artist's salary won't help the industry," said Ashley, emphasizing what is needed is careful planning to help the industry and the artist.

Latest A-S acquisition from MCA is Bobby Brenner, who was head of MCA's record department in N. Y. He will operate as a general exec for A-S and also head the record dept.

Ashley formed the agency 15 years ago, and 12 years ago he was joined by Steiner, who is 47. Both were previously with William Mor-

## Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF 5920) State-subsidized theatres due for a 10% hike in admission prices next season.

Lido nitery will put on a new show next Dec. 14 despite the recordbreaking run of the current show which began last Dec. 4.

Dany Saval holding-up production on the pic, "How to Succeed in Love," due to an appendectomy. Michel Boisrond is directing this French film.

Norman Krasna's "Sunday in New York" being adapted by Barillet and Gredy for legit mounting here next October, with Jean-Claude Brialy starring.

Morocco reported buying up pix destined for other North African countries like Tunis and Algeria which may mean this country is setting itself up as the North African gateway for films.

Changes are being made and the Darryl Zanuck pic, "The Longest Day," (20th), will not preem in September at the Opera as planned. It will still have a world preem here but in a different theatre.

Henri Varna looking for a replacement for star Line Renaud, of his Casino De Paris show, who broke all records in a three-year run. She goes to Las Vegas to the Dunes Hotel early next year with a vest pocket version of the Casino show.

At a meeting of the Committee of the European Film Industry (set up to iron out CM film problems) here last week a common fund was suggested for film help. This would come from all CM countries and would let exhibs have a say in film matters.

Top grossing pix still in their first runs here are the French moppet pic, "The Button Man"; the Italo comedy, "Divorce, Italian Style"; "West Side Story" (UA), Cannes winner "Viridiana"; Jules Dassin's "Phaedra" (UA); the French-Italo-Hispano Sophia Loren starrer, "Madame Sans-Gene"; and a reissue of "Mr. Hulot's Holiday."

## San Antonio

By Louis Candy

Olivia Saenz added to office staff at Columbia Pictures in the International Building (Casa de Mexico).

Les Jay Ketner who had bit part in "State Fair," now scribing daily column for Commercial Recorder, biz and legal sheet.

Mrs. Raul De Anda and son Rodolfo, juve film star, were here from Mexico City. Young Rodolfo will re-make the "Charro Negro" pix made famous by his dad who is also Mexican star-producer.

Weekly amateur shows by Radio Station KUBO at National Theatre Saturday nights going big. Inducements to beat the hot weather slump include a free round trip to Mexico and other prizes. Ruben Benivides emcees the shows.

## Boston

By Guy Livingston

(508 Little Bldg.; 338-7560)

Carousel Theatre, Framingham, sold out with Van Johnson in "The Music Man."

Sevens Productions booked Tony Bennett for Nov. 3 concert at Donnelly Memorial Theatre.

Ben Sack had the square on which three of his theatres converge, Gary, Saxton and Music Hall, named after him. It's called "Sack Square."

Rockport selectmen agreed to allow presentation of "Zoo Story" by pro-New York company, Cereghetti Productions, in high school auditorium, after banning it as "quite sexy."

"Unsinkable Molly Brown" opens legit season early here with a indef engagement at Shubert Theatre starting Aug. 7. Tammy Grimes, localite, is in the role she created on Broadway.

## Scotland

By Gordon Irving

(Glasgow; DOUGLAS 9989)

Citizens' Theatre, Glasgow, staging Arthur Miller's "Death of a Salesman."

British Broadcasting Corp. planning new nightly tv-magazine program from Glasgow.

Larry Marshall, Scot vaude and tv comedian, being set for straight role in new tele play in the fall.

Freddie Carpenter, Howard & Wyndham producer, to Glasgow

and Edinburgh to o.c. current productions.

Larry Marshall nixed offer to play comedy role in "Wish for Jamie" pantomime at King's Theatre, Edinburgh.

Robert Wilson, Scot singer, readying summer season at Capitol Theatre, Aberdeen. He'll tour Australia in 1963.

Gracie Clark, Scot comedienne, kayowed with mystery virus and out of Edinburgh vaude prior to summer season at Aberdeen.

## TV 'Silent Powers'

Continued from page 1

him as an underling. Through most of the years, and in fact only until a few years ago, Adams was virtually unknown, unseen within the 30 Rock precincts. It was not until the two Bobs took command that the Adams policy-formulating virtuosity was given full play.

This is not to downgrade the contributions, past and present, of the two Bobs, any more than the "braintrusters" in obscurity at CBS could ever conceal or lessen the virtues and accomplishments of the Frank Stanton-Bill Paley combo, or a Leonard Goldenson at ABC. Where NBC is concerned, the Kintner touch in projecting that network into new spheres of influence has long since been inscribed in industry archives. Yet to those familiar with the NBC operation, Adams forged a unique No. 3 man niche within the company, upon whose judgement and discernment rest many of the top-level decisions.

### 'Isolation Booth Geniuses'

By their deeds and actions, the middle-to-upper echelon functionaries, such as the Tom Knodes, the Walter Scotts, the Syd Eigeses, the Mort Werners, occasionally bask in the public prints. Similarly, the Jim Hagertys and Tom Moores at ABC; the administrative acumen of the Jim Aubrey, the Jubbelt Robinsons, the Bill Hylands, the Bill Lodges and the Dick Salants at CBS win trade and public recognition. Yet, as with the case of Adams, both ABC and CBS can also boast of "isolation booth geniuses" who are apparently content to remain in the background yet leaving an indelible mark on the network-industry accomplishment.

Such a one, for example, is ABC's Simon B. Siegel, with an undisputed ranking of No. 2 man and heir apparent to the Goldenson throne. As chancellor of the AB-PT exchequer, nothing but nothing gets spent without the SS stamp of approval. He's bracketed with Goldenson in the same way as Kintner with Sarnoff and Stanton with Paley, and if you ask anybody around ABC who "runs the shop" and makes the flash plays, the answer is "Si Siegel, of course."

Possibly due to the dedication and inexhaustible energies of boss man Stanton as CBS' jack of all trades and inspirational spark, the need for such "you-hardly-ever-see-them" boys is somewhat less acute; certainly the opportunities less rare. Yet any consideration of "silent contribution" emanating from 485 Madison must take into account Tom Fisher's role as general counsel for CBS, Inc.—the first in the company's history. Not only has he proven a "muscle man" of distinction but, among other things, Fisher, without fanfare, is the architect of corporate policy on all matters concerning Washington.

## Walter Wanger

Continued from page 1

that opportunities for imaginative film producers exist as never before. Maybe some of our executives and our unions may not realize it, or don't want to recognize it, but with the new appeal of the European production bases, this is an opportunity to develop new personalities and new writing approaches to motion pictures.

"I must point to my stock company when I was at United Artists and from there came such personalities as Madeleine Carroll, Joan Bennett, Charles Boyer (after he was a flop at 20th and Metro),—only the other day in Paris he thanked me again—Sylvia Sidney, Henry Fonda whom I took from the Broadway stage, and others. "Well, anyway, right now it's 'Cleo' and it's gonna do all the business any rubberwalled theatre can hold!"

## The Hamptons

By Dorothy Ross

(East Hampton 4-1888) Top advertising photographer Ralph Baxter cruising the Hamptons looking for likely locations for his fashion shots.

Designer Paul McCobb and spouse have berthed their boat in Three Mile Harbor and are touring the Hamptons by car.

Bob Colbert, who composes the music for the Goodson-Todman shows, vacationing in East Hampton. He just finished the Festival of Performing Arts.

Songwriter Jerry Lieber and actress-wife Gaby Rodgers moved out of Bridgehampton to join the crowd on the "Sardi" beach, the main sand drag in East Hampton.

Producer Kermit Bloomgarden is going in for art. He had just acquired a sculpture in "weathered wood" by former actor Hubert Long, a fulltime artist-resident of East Hampton.

And still they come. The Hamptons have two more night spots—both in Amagansett. One is Jack Campbell's and the other Hampton East, on the site of the old Elm Tree Inn.

Having successfully launched the summer edition of "Come 11" at the Downstairs at the Upstairs, impresario Ben Bagley and writer Louis Botto took to the sun-and-beach in Hampton Bays.

Writer George Baxt, absent from these shores for five years, spent in Europe scripting films, now a rentor in Amagansett. His recent houseguests were agent Arnold Hoskwith, Ballet Russe dancer Leon Danelian, and writer Gerald Willem Van Loon.

Princess Kropotkin's "midsummer supper dance" for the benefit of Eyes Right's expansion program of sight restoration for children a great success at the Bridgehampton Community House. Singer Anita Velez and ballet dancer Elvira Farago performed with Lester Lanin's band on hand for dancing.

## Las Vegas

By Forrest Duke

(Dudley 4-4141)

Bob Crosby's wife, in from their home in Honolulu, has joined him at the New Frontier.

Arturo Romero brought one of Mexico's top 88ers, Clemente Lopez, back with him to join his group at the Sultan's Table.

The Gaylords, who did smash biz at the Thunderbird lounge, given a hefty salary boost by Dave Victorson for their February return.

Bob Newkirk's fan club in Los Angeles chartered a 90-passenger plane and winged in for his opening with Eleanor Powell at the Dunes.

Dave Burton's musical group started its third year in Sands lounge. Burton was starring at the El Rancho lounge when the hotel was destroyed by fire in 1960.

Manny Skar, owner of the new Sahara Inn at Chicago's O'Hare airport, caught "Flower Drum Song" at the Thunderbird, and wants to ink Arlene Fontana for 1963.

Jean Willett, featured ballerina in Barry Ashton's Jazz Ballet at the Las Vegas Jazz Festival, was auditioned by Tony Carmoli and signed for Pat Boone and Danny Kaye tv specs this fall.

Marlo McDonald and Edward Galtman were late for their own wedding. Slated to be married at 8 a.m. Monday (6) at the Flamingo Hotel with operator Morris Lansburgh as best man, and his wife Jean as matron-of-honor, they missed the plane from L.A., but chartered a flight. They were married at 6 a.m.

## Santa Barbara

Bob Sinclair commutes to Warner's daily.

Olive Carey has taken up residence on the Kellogg ranch.

Maurice Zam has closed his studio and moved here from Hollywood.

Estate of Ronald Colman sold by his widow, Benita Hume, who is now Mrs. George Sanders. Ralph Korgold writing a new version of Battle of Waterloo which downgrades Duke of Wellington.

Tom Stork, 82-year-old publisher of Press News, state's oldest paper, still being snowed under in congrats for winning Pulitzer prize. His sheet was the first to blast the Birchers.



## Cleaning-Up the Reeperbahn

Continued from page 2

that absolutely every taste is catered for in that one broad street and its few side turnings. The name means "Ropemaker's Walk", and formerly the ropemakers used to lay their wares out there; that is, until the strippers took over to lay bare their essential statistics for inspection.

### Theatres & Eateries

There are two theatres: the Operetta House, specializing in lavish, middlebrow shows; and the Ohnsorg Theatre, where folksy comedies are performed in the local "low-German" dialect. There is a waxworks show next door to the Operetta House.

Hungry pleasure-seekers have a wide choice of eating places, from Indonesian and Chinese to corner hamburger stands. The most renowned restaurant is Uncle Hugo's, a gourmet's delight.

A favorite tourist spot (particularly with Americans) is the Zillertal, large eatery-drinkery in the Tyrolean style with beer in huge mugs, oom-pa-pa music and waitresses in Austrian national costume. The prices are reasonable.

W-Germany has no price controls in restaurants, bars, night spots and places can charge as much as the clientele can pay. They must, however, have on display clearly readable menus and price lists—that is one of the laws. Many of the bars and strip joints do not, however, supply any sort of price list. If asked why not, they answer, "They are always taken as souvenirs." But this excuse does not hold water (even though the drinks might) and it is one of the things the police now keep a sharper eye on. The lack of price lists makes it possible for the joints to "adjust" their charges according to their customers' gullibility.

Another thing the police intends stopping is the method used by some goldbraided, muscular doormen who not only shill the showgirls' erotic charms but also take hold of the elbows and arms in trying to "lead" undecided prospective customers inside.

There are a number of good strippeeries on the Reeperbahn where the girls are lookers and the drinks not exorbitantly high. Further down the line come the joints with bad shows and diluted drinks plus sky-high charges. Most of the peeling palaces have nominal admission charges of approximately 25c, and the hatcheck girl takes another 25c. Not much, perhaps, but the cash mounts up in the course of time. Once inside, there are many drinks to choose from, the cheapest being in the region of \$1. French champagne is \$20 a bottle. There are also places where a shot of scotch (very expensive by German standards) is \$2.50 though this more the exception than the rule.

### Peeleries

Almost a year ago, a regulation was introduced that made illegal absolute peeling; the strip girls had to retain a G-string. A few weeks ago another law was passed restricting still further peeling performances, though in exactly how far has not been decided by the authorities who must enforce it. Thus, the girls are still as busy as ever dropping the draperies as far as the G-string until some court case establishes a precedent.

Some of the night spots not only have dancing and pidemris artists, but also color slide shows and film shorts featuring nudes, advertised as being "sexy and exciting", but which in reality rather dull. There are, of course, girls in all these places who are willing to be "nice" to male patrons at a price.

The police report that there are 3,000 listed prostitutes in the Reeperbahn area. The Salvation Army, however, claims that there are about 20,000 more unlisted streetwalkers who are neither checked medically nor by the police except when they are caught in a raid. The police comment on this, "It's the same as in the army: everyone knows the strength of the active troops, but the number of reservists is anyone's guess." The police will presumably deal with this problem during its cleaning-up campaign.

### Legalized Redlight Row

One of the sights of the locale, just off the Reeperbahn, is the Herbert Street. It has a well at each end with the words in large, black letters: "No admittance for

adolescents." It's a street of bordellos. All the small, well-kept houses have large windows, almost like showwindows, where all the girls sit in various getups and stages of undress. A small window is hinged for opening in order to conduct the financial negotiation, usually in whispers and not without some haggling. A few of the girls are fully dressed and look ready to go to a party; others have on black tights and chunky pull-overs and give the impression of being from the Left Bank.

But one girl always draws a lot of attention and, presumably, clients. She is invariably dressed in tight, black leather foundation garments with a cape of the same material. She has on laced kneeboots with very high heels and also wears long leather gloves reaching almost to her shoulders. Her makeup is of the "tigress" kind, lending her a more bizarre appearance and, as her dark eyes glitter cruelly in the half light of the street lamps, she gives the impression of a famished feline on the prowl for prey. There is probably a long whip, also of black leather, within grasping distance of this "tiger lily", although it is never actually to be seen.

Herbert Street is legal, and its inhabitants are all under police and medical supervision.

### Offbeateries and R'n'R

There are also a number of queer joints. A couple of them are just tourist spots where the "girls" do a floorshow, usually a very interesting though not always a good one. Most of the other genuine queer dives in the district are, however, of very doubtful character and seem to be principally hangouts for male prostitutes. The cultivated queer would be seen dead in one of those places; and for him there are a couple of other clubs in a different part of town. A couple of lesbian joints exist, too; but these are the "members only" type and the normal visitor is discouraged.

The Reeperbahn also caters for teenagers. First are the cinemas showing westerns, thrillers and similar pix. Then there are four or five Twist clubs. Newest of these Twisters, the Star Club, a converted cinema, has room for about 1,500 twisters, and on peak weekends, such as the one when the Yank rock'n'roller Gene Vincent appeared, the owner claims a record attendance of 2,000.

### Ladies' Choice

One of the most popular places on the Reeperbahn is a dance bar called Cafe Keese, no floorshow, just dancing. The outstanding feature of the place though is that "ladies' choice" is the rule; that is, only the girls can ask the boys for a dance, and not the other way round. Should a gent decline the request for a dance more than a couple of times, he is discreetly asked to leave. Cafe Keese is well appointed and has a good band. Every table has a telephone with its number prominently displayed. Thus, one can answer a call without necessarily knowing who is on the other end. The people who go to this place can be classed into three main groups: those familiar with the cafe, the plain curious and those who want to be picked up. It must be said, however, that common streetwalkers are seldom found there.

Something else that gives the Reeperbahn its unique atmosphere is its proximity to the harbor, and the ubiquitousness of real seamen. When the fleet's in, there is high life. For instance, in the last seven months, American, French and British aircraft carriers, with their destroyer escorts, have paid visits to Hamburg and got to know the attractions and pitfalls of the Reeperbahn at first hand. The U.S. sailors were welcomed with special warmth by the town's goodtime girls. It is estimated that the Yanks left about \$200,000 in Hamburg.

Next year the International Horticultural Exhibition is being held in Hamburg, and that means an additional stream of tourists will fill the city to almost overflowing. Part of the present campaign is to make sure the Reeperbahn is made quite safe for the many strangers who will be on conducted tours and who, after fulfilling their guided schedules, strike out on their own looking for "life".

All the clubs, strip joints and other similar establishments in the

Reeperbahn area close at 4 a.m. at the latest. One club, however, the Blue Peter opens its doors at that time, and has made a flourishing business out of entertaining night owls and those who still want to dance and drink when all the rest of the places have closed. It stays open until about 9 or 10 a.m., and after that time even the Reeperbahn cannot cater for those who wish to go on celebrating later than that.

The Reeperbahn is a "must" for everyone who ever comes to Hamburg. There are many German pop songs singing its praises, one of which became internationally famous in a recording by the King Sisters on Capitol called "In Hamburg sind die Nächte lang" ("In Hamburg, Boys, The Nights Are Long"). And that is certainly true.

## Nat King Cole

Continued from page 2

to Cole's "active interest in human welfare and progress," to quote the JFK telegram.

Similar tributes also came in the form of plaques presented by L.A. City Council, with Rosalind Wyman doing the honors, and Kenneth Hahn replying the L.A. County Board of Supervisors.

Most devastating assault on bigotry was delivered with rapier-like satire by comic Dick Gregory, with a few passes in the same direction by Dick Shawn. Steve Allen emceed smoothly and lightly. Toward end of evening he mentioned the tragic death the same morning of Marilyn Monroe, and remarked that the tribute to Cole was a heartwarming contrast in which people did not wait until it was too late to demonstrate affection.

Edie Adams charted the event, which Capitol Records cosponsored with Urban League, and drew some 900 guests. Including a large who's who of show biz.

Sammy Cahn and Jimmy Van Heusen penned special lyrics to numbers delivered in top form by Jaye P. Morgan, Patti Page, Rosemary Clooney and Gary Crosby. Rowan & Martin did a side-splitting comedy turn while Earl (Fatha) Hines recalled the days a quarter century ago when Nat Cole was making small noises in Chicago. Hines disappointed many in crowd who expected him to tackle the piano, but Mahalia Jackson drew a standing ovation when she came from the audience to the stage to sing a rousing "Joshua".

Cahn and Van Heusen also gave Maria Cole, the vocalist Nat wooed from Duke Ellington's band and married, a nicely kidding parody on "The Man That I Married" whence she segued into a touching "But Beautiful."

Capitol Records' prexy Glenn Wallach presented Cole, with a solid gold microphone, mounted on a wood base, commemorating singer's 18 profitable years with the diskery. Cole's singles and album sales have gone beyond 75,000,000, according to Cap's statisticians.

## O'Seas CPA

Continued from page 5

Dino De Laurentiis, Sam Spiegel, Samuel Bronston and Raoul Levy. (Also some film-financing banks.) Of his services for them, the accountant declares that "it takes more than auditing—it's a knowledge of the business," which he began acquiring at the dawn of sound. In '28, when he joined the old First National as a travelling auditor. Subsequently he worked in sales and accounting capacities for Columbia and Republic, at the latter as assistant to the sales manager for over five years.

His experience on the distribution side, naturally, has made for some solid personal relationships, and Hacker stresses that his ledger inspections at the various companies are on an exceptionally amicable plane. This is not just personality rapport, obviously, but owes its considerable measure to his longterm savvy in distribution. It's a case of familiarity breeding respect.

Hacker expects soon to be working, also, for the Independent Film Exporters and Distributors of America. Deal for his services—to audit the regional sub-districts—is before IFIDA at the moment, and should be finalized anon. It reflects the enhanced money prestige of foreign features in the domestic (U.S.-Canada) market.

## Vancouver Cops Bar Lenny Bruce

Continued from page 2

umnist Jack Wasserman in his July 20 column.

With this preamble going for him, Bruce opened his one week stand on Monday (30) and played to two capacity houses without incident. His turn, while characteristically devoted to those subjects he feels to be of redeeming social significance, did not draw any complaints from club patrons but was marked by notable appreciation from auditors. It did elicit from the Sun's Wasserman almost a full column of seething comment, with the writer totally out of sympathy with Bruce as a performer and as a person as well as his subject matter, but ending with the hope that regardless of his personal viewpoint, the authorities would permit Bruce to complete his engagement.

### Orders Bruce Off

On Tuesday night chief inspector Harrell accompanied by police morality squad detectives, were at Isy's. Immediately after Bruce's first show, Harrell called the comedian and Walters to the club office and informed them that Bruce was through, as of that moment, as far as Vancouver performances were concerned. He said he was acting under the city licensing by-law governing theatres, which empowers him to "prohibit or prevent any lewd or immoral performance or exhibition." If Bruce was not cancelled out by Walters, Harrell said, the club's business license to operate would be suspended forthwith.

Walters then exercised his escape option and cancelled the balance of the engagement, with Bruce signing a release with respect to any further contractual obligations on the part of the club.

Questioned by VARIETY, Harrell stated he and the city detective had been present because of the comments in Wasserman's Sun column earlier that day. He said that Bruce's performance, in his opinion, "is not a decent or acceptable show by my standards. It might be all right for some U.S. cities but it is indecent and improper for Vancouver." He noted that his action had not been taken against Bruce, but against the club.

No charge had been laid by the accompanying detectives, and Bruce was free to come and go as he pleased, but not to perform in any city-licensed establishment. If the club wished to take recourse against his decision, it could appeal to city council.

### Inquisition's Offer

Late Tuesday night, Howard Bateman, operator of the non-alcoholic Inquisition Coffee House, contacted Bruce and offered to pick up the remainder of the week's engagement, with the first performance to go 10 p.m. Wednesday. Bruce agreed, but with conditions. Neither Wasserman or any Vancouver Sun reporter would be permitted entry. The show would be taped and sealed as evidence in the event that any court case ensued.

Harrell, when informed of this development, said he would be present and would suspend the Inquisition license if Bruce performed. Bruce, as it turned out, did not go on. Later he made a surprise appearance at city hall, sought out Harrell, and voluntarily signed a statement that he would not, at any time, ever perform again in Vancouver. He reiterated this pledge on tv news interviews over CBC and CHAN stations this evening, adding that he had nothing against Harrell. "He's a nice guy, simply doing his job as he sees it," said Bruce, but he had harsh scorn for Sun columnist Wasserman.

Ivy Walters, the man who booked Bruce, said, "The show I heard was not dirty or indecent. Lenny Bruce is a great comic and the people who heard him enjoyed him. It's just that everything he says is real and true and to the point." Club eked out Bruce's canceled second show with singer Holly Winter and local quartet, the Four Winds. It also brought in another singing group, The Majors, for the balance of the week, with Earl Grant set for Aug. 6.

With no police charges laid, no licenses suspended, and Bruce paid off and leaving Vancouver with no rancor against authorities,

hassle would appear to be over and done with. The only point that remains to be resolved is the realization by citizenry and city councilors that one man, by his own admission not particularly qualified for the burden, acts as the sole and official arbiter of public morality by virtue of his authority to issue and suspend city licenses.

## Tourist Ships

Continued from page 1

bus tours during the three-day stay, and there were sprinklings of them at all the legit shows. In addition, the department stores saw many of them.

The Canberra visit was one of the largest of the tourist landing parties to hit New York. Another ship, the Turkish Maritime Lines' Giresun, arrived yesterday (Tues.) with 152 passengers of which 107 will remain with the ship as sightseers during its one-week stay here. Other debarked.

## Donald Crisp

Continued from page 1

do something about it, as I see it. After all, how long can things go on this way? There must be a limit and the banks will put the limit where it belongs."

Having celebrated his 81st birthday July 27, Crisp has appeared in 428 pix to date, including "Spencer's Mountain," currently being produced and directed by Delmer Daves from his own script at Warner Bros.

## Seattle Fair

Continued from page 1

23,000 daily until Fair closes Oct. 21.

Balance of August is expected to show largest crowds yet, but Fair officials anticipate a big turnout in September, chiefly local people who are holding most of the unused 2,000,000 tickets. They also believe there will be a goodly number not used, but which will add to Fair's coffers.

So far daily crowds have been remarkably consistent, running in the 40,000 to 60,000 range, with none of the lows and highs predicted.

## MARRIAGES

Elaine M. Kokoski to Donald G. Racette, July 28, Albany. She is a public school music teacher; he is program manager of WSET in Glens Falls, N.Y.

Deirdre Hamilton-Hill to Corin Redgrave, London, July 29. He is the actor-son of Sir Michael and Lady Redgrave.

Jane Quigley to Bob Alexander, July 23, New York. She's an actress; he's an actor-stage manager and director.

Marie McDonald to Edward P. Callahan, Las Vegas, Aug. 6. Bride is film actress and nitery performer; he's an attorney and banker.

Desiree Sumara to Barry Sullivan, Las Vegas, Aug. 5. He's the film and video actor.

Ruth Mellenbruch to Malt McHugh, Reseda, Cal., July 28. Bride's a newspaperwoman; he's an actor.

Kathleen Auger to Sergei Pet-schnikoff, Hollywood, Aug. 29. He's an assistant director at Warner Bros.

Gretchen Petty to Cliff Osmond, Dallas, Aug. 4. Bride is a dancer; he's a stage and tv actor.

Martha Knecht to Sol Sachs, Dallas, Aug. 5. He's division manager for Continental Film Distributing.

Ann Hooper to Ian Lewis, Hambleton, England, July 28. He is a production exec of Hammer Films, London.

Paula Hill to Gary Vinson, El Segundo, Cal., July 28. Groom is an actor.

Kay Starr to Earl Spencer Callicut, Beverly Hills, Aug. 4. Bride is the singer.

Betsy Handy to Fred Cambria, New Jersey, Aug. 4. He is CBS production supervisor on "Calendar" and "Jackie Gleason" show; bride is with CBS-TV press information.

# OBITUARIES

## MARILYN MONROE

Marilyn Monroe, 36, film actress with global reputation as a sex symbol, died in her rented Brentwood home Aug. 5 from an overdose of pills. Autopsy will determine whether her death goes in the record as an accident or suicide.

Only known survivors are her mother, Mrs. Gladys Baker, who is confined in a California sanitarium, and a half-sister, Mrs. Bernice Miracle of Gainesville, Fla. The actress was a three-time divorcee, her husbands having been James Dougherty, a merchant seaman; Joe DiMaggio, the baseball great; and Arthur Miller, the dramatist. News story appears in film section.

## JACK HOPE

William Jack Hope, 62, brother of Bob Hope and supervising director of all his activities, died Aug. 6 of chronic hepatitis at Massachusetts General Hospital, Boston. At his bedside when he died were Bob and Dolores Hope; the widow, Lee; another brother and daughter. Jack Hope he never used the

stage name for Lewis J. Fuiks. A native of Illinois, he was graduated from the University of Chicago, and later studied music at the American Conservatory of Music. With his partner Ohman, he played in such musicals as "Lady Be Good," "Tip-Toes," "Oh, Kay," "Funny Face," "George White Scandals," "Spring Is Here" and "Treasure Girl." The two-piano act also played the Palace and Capitol Theatres in New York City.

He later conducted numerous radio shows, including "Melody Matinee," "Manhattan Merry-Go-Round," "American Melody Hour" and "Waltz Time." Arden also was a guest conductor and duo-pianist for the "American Album of Familiar Music." He made recordings for Victor, Brunswick, Vocalion and Okeh, and contributed arrangements for hundreds of compositions for player-piano rolls.

His wife and two sons survive.

## JANE ROMANO

Jane Romano, 33, actress, died Aug. 2 in New York's University Hospital of Hodgkin's disease. Born in N. Y., she was a gradu-

ate of Ohio Wesleyan University, and also the Stella Adler Theatre Studio in N. Y., where she taught musically performance until recently.

She made her acting debut Off-Broadway in 1954 in "Bullfight." The following year she was in the off-Broadway musical, "Out of This World." In 1956 she appeared in the Broadway musical, "The Most Happy Fella." During the next two years, she appeared on Broadway in "New Girls in Town," with Gwen Verdon; and "The Body Beautiful."

As Ethel Merman's understudy in the Broadway production "Gypsy," from 1959-61, Miss Romano replaced the star several times. Last summer, she again appeared Off-Broadway in the comedy, "Red Eye of Love." Her last role was in the off-Broadway production of "Not Enough Rope." She also played in numerous radio and tv shows.

Her mother and brother survive.

## EVAN EVANS

Evan Evans, 73, a song and dance man for half a century, died July 22 in Pittsburgh. He broke in as a member of a trio in 1912 and then teamed with his wife, Helen Hartz, in 1914.

Outside of one year when the act was billed as Hartz & Flowers, the act was known as Hartz & Evans and played all the major theatre circuits, summer stock and vaudeville. In 1937, Evans added his two children, Lester and Maryetta, to the act and the Evans Family was introduced.

Survived by his wife, his son and daughter.

## BEN PESKAY

Ben Peskay, 58, exhibitor and former indie producer, died of a heart attack July 31 in Hollywood. His wife, two daughters, brother and sister survive.

## WILLIAM STEPHENS

William Stephens, 65, executive producer in films, and a former talent agent, died Aug. 3 in Los Angeles. He is best remembered for the series of "Dr. Christian" films which starred the late Jean Hersholt, which he produced for RKO.

Survived by wife and son.

## HERMAN WEBER

Herman Weber, 76, who was associated with his brother Harry in the operation of a New York vaudeville agency some years ago, died Aug. 3 in Los Angeles. Office

## FREDERICK LLOYD

Frederick Lloyd, 75, theatre manager, died July 19 in London. He started in insurance but after World War I managed touring versions of the Dally's Theatre musicals. For 40 years he was controller of the Scala Theatre, which became the showcase of top amateur drama and opera societies and, at Christmas, of "Peter Pan."

Before the last war he staged "The Duchess of Danzig," one of the last legit shows at the theatre before it became a picture house. During the war he ran the Overseas Radio Broadcast unit for ENSA. He was associated with Prince Littler for the past 10 years, during which he controlled the Fortune Theatre, which is managed by his wife, Dorothy.

## JOHN W. HASSARD

Maj. John W. Hassard, 41, deputy chief of the Air Force's radio-television branch at the Pentagon, died July 27 in Washington of a heart ailment. He had been producing for the Mutual radio network a series of Air Force programs known as "Profiles."

Born in New York and educated at Queens College and Pace College; he worked during his school years in the N. Y. offices of Paramount Pictures, 20th Century-Fox and Loew's Inc. He was a staff writer for the old NBC Blue web before joining the Air Force in World War II. After the war, he taught speech, radio and tv at the Armed Forces Information School. His wife and two daughters survive.

## ANTHONY MILITELLO

Anthony (Tony) Militello, 64, longtime guitarist and banjoist, died of a heart attack last week while playing the Whirlpool Restaurant in Niagara Falls, N. Y. A resident of Buffalo, he played at the old Shea's Buffalo Theatre and at one time was a sideman with the Horace Heidt Amateur Show.

He also appeared as guest soloist with Buffalo Philharmonic and played at various western New York restaurants and nightclubs. His wife, son and daughter survive.

## THOMAS F. DOSTER

Thomas F. Doster, 48, former radio and television personality in the Atlanta area, died July 29 in that city. He was a radio announcer for WAGA, former Storer chain station, now WPLO, o.k.-by Plough Inc.

Known as Enos Franklin on "The Georgia Hayride" program, he had played Santa Claus on both radio and tv for years. He also sang in a number of Atlanta light opera productions.

Parents, two brothers and a sister survive.

## MORRIS G. LEONARD

Morris G. Leonard, 70, former general counsel for Balaban & Katz in Chicago, died July 31 in Palm Springs, Cal. He was also in charge of real estate acquisitions for Public Great States Theatres. His wife survives.

## REED BROWN JR.

Reed Brown Jr., 63, an actor for more than 40 years, died July 26 in Mount Vernon, N. Y.

He began his acting career after a brief period in the construction business. Brown appeared in numerous Broadway plays including

"The Cat and the Canary," "The Doughgirls," "Loose Ankles," "Room Service" and "Claudia." His last Broadway appearance was in the 1961 production of "Blood Sweat and Stanley Poole." His wife and son survive.

## BERT CARROLL

Bert Carroll, 57, stage manager of the Abbey Theatre, Dublin, died July 25 in that city. He was a musician with the Irish Army Band before joining the orchestra at the Gaiety and Olympia Theatres in Dublin. Later he became tour manager for O'Dea Productions and stage manager at the Olympia before being named to similar post with the Abbey three years ago.

His wife, four sons and two daughters survive.

## FLEMING WARD

Fleming Ward, 75, veteran Broadway actor, died Aug. 2 in New York after a long illness.

He began his career with the acting company headed by Minnie Maddern Fiske. Ward later appeared in many of the productions directed by George Abbott. He also appeared on Broadway in "Pal Joey," "Three Men on a Horse" and "Room Service." His son survives.

## MATT CVETIC

Matt Cvetic, 53, a former counterespionage for the Federal Bureau of Investigation, died July 25 in Hollywood.

Cvetic had testified extensively before congressional committee on Communist activities. His experiences were the basis of the book, "The Big Decision," which later was made into a Warner Bros. film called, "I Was a Communist for the FBI."

## WILLIAM E. MURRAY

William E. Murray, 47, Saskatchewan's chief censor for the past four years, died July 24 in a Winnipeg, Man., hospital after an operation. He had been in charge of the film rentals department of General Films Ltd., in Regina, Sask., before being named film censor in 1958.

Survived by his wife, son, daughter and his parents.

## DAN K. DUVAUCHELLE

Dan Kennu (Danny) Duvau-chelle, 50, longtime Hawaiian entertainer and travel agency executive, was killed Aug. 3 in an auto crash in Honolulu. The singer-musician, who was to open his own travel agency this month, had led 150 tour groups to many parts of the world in recent years.

His wife and two brothers survive.

## JOHNNY LONDON

Jack Henry Sheridan, 36, Asheville, N.C., radio personality, known professionally as Johnny London, died July 20 after a short illness.

Sheridan was program director of radio station WSKY and had his own show. Prior to coming to Asheville, he had a radio program with WCKR in Miami, Fla., where he was known as Johnny Midnight.

## HUGO PEDELL

Hugo Pedell, 48, a society band-leader, died Aug. 1 in New York. During the 1920's he was a guitarist with Eddie Davis' band at La-rue's supper club. He later played with other bands and formed his own orchestra, appearing in Southampton, L. I., and in Bermuda. Wife, mother and sister survive.

Nancy E. Appel, 49, a reporter and editor for The Associated Press in New York since 1944, died Aug. 1 in N. Y. Her A. P. assignments included several years as night regional editor on the radio-tv desk, where she covered local news for broadcasting stations in the N. Y. area.

Arnold G. Mason, 77, who had played with the U.S. Navy Band and other bands and orchestras throughout the United States and Canada, died at a convalescent home in Greenfield, N.H., July 19.

Frank C. DiPrima, 65, musician, died July 22 in Los Angeles. He was traveling with the road company of "Carnival," playing in the string section. Surviving are wife, son, daughter and sister.

Arthur Berkeley, 66, character actor, died July 29 in Hollywood. Sister survives.

Mother, 60, of Michael Innucci, producer of "This Was Burlesque," died Aug. 6 in Bristol Pa., after a

long illness. Three sons and three daughters also survive.

Arnold L. Rose, 52, talent agent, died of leukemia after a two-month illness in Hollywood July 28. His wife and daughter survive.

Jack Block, 71, retired theatrical booking agent, died July 29 in Chicago. Daughter and two sisters survive.

Wife, 57, of Donald Straus, music critic for the Pittsburgh Post-Gazette, died July 30 in Yugoslavia.

Mother of comedian George Moon died July 22 in London.

James Ching, 62, concert pianist, died July 25, in London.

## BIRTHS

Mr. and Mrs. Jelko Yuresha, daughter, London, July 30. Mother is ballerina Belinda Wright; father is a ballet dancer.

Mr. and Mrs. Tim Conway, daughter, Hollywood, July 30. Father's an actor.

Mr. and Mrs. Julian Christensen, son, Hollywood, Aug. 2. Father is assistant manager of American Guild of Variety Artists.

Mr. and Mrs. Patrick Joseph Cummings, son, July 26, Ridgefield, N. J. Mother is dancer Judy Trudt; father is an actor-dancer.

Mr. and Mrs. Paul Michael, son, July 30, New York. Mother is Jeanne Michael, singer-actress; father is a singer-actor.

Mr. and Mrs. Charles Tyrrell, son, July 24, Copiague, N. Y. Father is a sound technician at the Radio City Music Hall.

Mr. and Mrs. Julian Goodman, son, New Rochelle, N. Y., July 29. He is veep at NBC News.

Mr. and Mrs. Philip Hindin, daughter, London, June 27. Mother is an agent; father is general manager for Maurice Winnick, Ltd., London rep for Goodson-Todman shows.

Mr. and Mrs. John Hardman, son, Dallas, July 31. Father is an actor and manager of the Eighth Day niterie there.

Mr. and Mrs. Chuck Dunaway, daughter, Dallas, July 20. Father is a disk jockey at KLIF, Dallas.

Mr. and Mrs. Russ Knight, son, Dallas, July 23. Father spins platters at KLIF there.

Mr. and Mrs. Leon Kelly, son, Schenectady, N. Y., July 30. Father is a deejay on WGY and also does commercials via WRGB-TV.

Mr. and Mrs. Mark Miller, daughter, Santa Monica, Cal., July 28. Father's an actor.

Mr. and Mrs. Michael Ingrams, twin son and daughter, London, July 24. Father is a tv personality and interviewer. Mother is actress Ruth Truener.

Mr. and Mrs. Josef Shaftel, daughter, Hollywood, Aug. 2. Father is a film and tv producer.

Mr. and Mrs. John Clark, son, July 31, New York. Father is the copyright attorney associated with Julian T. Abeles.

Mr. and Mrs. Bill Eckart, daughter, New York, July 31. Parents are Broadway set and costume designers.

Mr. and Mrs. Zack Matalon, son, New York, July 29. Mother is actress Elizabeth Seal; he's an actor. Husband and wife will co-star next season on tour in "A Shot in the Dark."

Mr. and Mrs. Nedwek, son, Aug. 1, Milwaukee. He's a deejay on WISN, Milwaukee.

## MCA Commish

Continued from page 1

its clients on these engagements.

On the other hand, MCA in the letter signed by MCA president Lew Wasserman, stated: "All monies and commissions now due and unpaid are payable in accordance with the company's customary procedures. All compensations and commissions for services heretofore rendered, that is compensations and commissions computed to be received by you under contracts or employment previously negotiated for, and all other sums, which may hereafter become due, will be payable to MCA as and when due pursuant to the provisions of the particular contract or arrangement or guild regulation or agreement applicable thereto."

Whether the issue will go to court or whether it will be worked out by conferences, remains to be seen.

## In Memory of

## DANTON WALKER

August 8, 1960

Conale Soloyanis

John Garitano

William) joined his brother Bob in Hollywood in 1938 and since then has been producer of his radio and tv shows and acted in a supervisory capacity on all his other enterprises, including pictures and personals. Other survivors include three brothers, a daughter and a son by a former marriage.

## EARLE W. HAMMONS

Earle Woodridge Hammons, 75, a film industry pioneer, died July 31 in New Rochelle, N. Y.

He established Educational Pictures, Inc., in 1915. During the next 45 years he campaigned for motion picture shorts, particularly those devoted to educational subjects. He was president of both Educational Pictures and Educational Films, companies which produced and distributed pix; most of them shorts.

He began in films as an independent experimenter in educational short subjects, comedy and novelty films. His interest in their release through a specialized national distributing organization led to the founding of Educational Pictures, of which he was president until 1940.

During the 1920's and 30's, Hammons' companies, though small, were very active. He handled the Mack Sennett comedies and later a series of successful cartoon films. He was one of the founders of the Motion Picture Assn. of America. Hammons also started and was the head of the Educational Film Exchange, Inc., originally formed to encourage the showing of foreign films in the U. S. In 1931, Educational Pictures became the holding company for Tiffany Productions

and World Pictures. Two years later, the Fox Film Corp. took over the sale and distribution of Educational Pictures.

During World War II, he produced documentary shorts that were released through Paramount. He served as film consultant with the General Precision Equipment Corp., and more recently in the same capacity for American Broadcasting Co. tv programs.

His wife and two sisters survive.

## In Memory of my wife

## MURIEL RAHN

AUG. 8, 1961

Dick Campbell

and World Pictures. Two years later, the Fox Film Corp. took over the sale and distribution of Educational Pictures.

During World War II, he produced documentary shorts that were released through Paramount. He served as film consultant with the General Precision Equipment Corp., and more recently in the same capacity for American Broadcasting Co. tv programs.

His wife and two sisters survive.

## VICTOR ARDEN

Victor Arden, 69, orchestra leader and pianist, died July 30 in New York.

He was familiar to millions who danced to his records, player-piano rolls, listened to his radio broadcasts or saw his film shorts. He created a two-piano act with Phil Ohman that was featured in RKO Theatre broadcasts for many years. The name Victor Arden was a

## In remembrance

## DANTON WALKER

August 8, 1960

Michael Sean O'Shea

sv, from 1959-61, Miss Romano replaced the star several times. Last summer, she again appeared Off-Broadway in the comedy, "Red Eye of Love." Her last role was in the off-Broadway production of "Not Enough Rope." She also played in numerous radio and tv shows.

Her mother and brother survive.

32 A Boston Traveler, Tuesday, July 24, 1962

# Lawrence Just Tremendous In 'Pal Joey'

By ALTA MALONEY

Just snapping of fingers, even before the spotlight picks out Steve Lawrence, and it is clear that "Pal Joey" has got class. The show should be one of the big ones this summer for Carousel Theater, Framingham.

BUFFALO EVENING NEWS

AT MELODY FAIR

By Ardis Smith

## And for a Finale, Lawrence Lifts the Top Off the Tent

Steve Gives Nifty Bonus to Packed House

B THE BOSTON HERALD, TUESDAY, JULY 24, 1962

## Steve Lawrence Success In 'Pal Joey,' Carousel

By ELINOR HUGHES

"Pal Joey" doesn't get around shallowness and naivete as musical tents veryiside suits the next, showing

BUFFALO COURIER-EXPRESS,

Review

## Lawrence Scores In 'Pal Joey'

By ROBERT SOKOLSKY

### ELLIOT NORTON, The Boston Record

"Charming, irresistible . . . he struts as Joey should, smiles and leers and preens after the fashion of all the brash Joeys in and out of Show Business . . . Steve Lawrence is sharply authentic and brightly amusing.

### ELINOR HUGHES, The Boston Herald

Steve Lawrence, a TV and night club singer with a voice, and the acting talent for this difficult assignment. Several gifted young men have made their reputations as "Joey," among them Gene Kelly, Bob Fosse and Harold Lang. Mr. Lawrence need apologize to none of them.

### KEVIN KELLY, The Boston Globe

"Unlike some vocalists who stray into the Summer theatre, Lawrence is measurably talented. He understands dramatic characterization and Joey, after all, is not easy to project . . . In John O'Hara's writing, Joey has been coldly observed and realistically set down. It is much to Lawrence's credit that he portrays him exactly as written. In addition, of course, Lawrence is a first rate singer and handles the Rogers and Hart score with affluent ease and charm."

### The Hartford Times

"Lawrence has chosen one of the demanding roles in modern musical comedy for his first outing and he's done remarkably well with a portrayal that challenges even the legit veterans. Mr. Lawrence has several qualities that should encourage further use of his talents on stage. He has a beguiling charm, a warm sense of humor and a relaxed quality in his movements which flavor his overall performance and appeal. They saw a fine show and quite likely THE BEGINNING OF A GREAT NEW CAREER FOR STEVE LAWRENCE!"

### New Haven Journal-Courier

"Lawrence made a big impression on his audience and at the final curtain the applause kept him on the stage. . . . Could be that from here on he will be seen more often on the stage than in nightclubs.



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Vol. 227 No. 12

NEW YORK, WEDNESDAY, AUGUST 15, 1962

64 PAGES

## JACKIE AS A GIRL IMPRESARIO

### 'Delly Double' Producers Click With Dinner Theatre—Near Racetrack

By ABEL GREEN

Abe and Jules Wilsker, quondam Bronx, N.Y., delicatessen impresarios and racing stable owners, who parlayed their "delly double" into the Westchester Dinner Theatre on Yonkers (N.Y.) Tuckahoe Road—a putt from the Yonkers Raceway—have clicked with their cabaret-musical operation. Starting with Lilo recreating her "Can-Can" role, when the policy of this 450-capacity roadhouse was inception last April 5, they have barnstormed their barn-like interior from \$17,000 up to \$30,000 weekly grosses.

Dan Dailey hit that peak figure on the fourth week of his "Guys and Dolls" vehicle, the legit musical preceding the just-opened "Plain and Fancy" wherein film-tv cowboy star (and portrayer of other roles) George Montgomery is surprisingly at ease in this Amish musical. Although no song-and-dance man, he is okay for his chores. Subfeatured are Bob Shaver (juve) and Meg Myles (singer who proves surprisingly effective comedienne), along with Lisa Drake (good prima), Cynthia Price (ingenue), Kenneth Smith (stern Amish father), Jeanne Richards and Jack Murray.

Logistics and economics of these designed-for-strawhats musicals evidences much savvy, stemming presumably from packagers Carl Sawyer, Richard Scanga & Gary McHugh who are the "presenters" at this Wilsker's Westchester Dinner Theatre. Trio operates the Meadowbrook (N.J.) Dinner Theatre at Cedar Grove, N.J., a 40-week

(Continued on page 52)

### Indian Village Braves Hit Warpath at Seattle Fair: No Wampum in 3 Weeks

Seattle, Aug. 14

Indians are on the warpath at the Seattle World's Fair. Troupe at the Indian Village on Show Street, led by Jim Owens, an Assiniboin Chief, say they hadn't been paid for three weeks so closed the Village Thursday (9).

Indians have been meeting with Fair officials to find a way out of their predicament. Owens said the troupe is owed about \$3,500. Backers were not available for comment, but it's understood that biz has been slow at the Village.

Biz in Show Street has been slow for all concessions, except the Kroffts' puppet show in Le Petit Theatre and at Gracie Hansen's Paradise International. Operators have tried various ways of boosting trade, but so far none has paid off. The Girls of the Galaxy Show now features teenage rock 'n' roll unit in the afternoon and Backstage U.S.A. has added a "tassel dancer."

### Licensed to Sing?

Jacob Bernstein of Rochester, N.Y., informs VARIETY that he checked the 1962 Congressional Directory and Senator Kenneth B. Keating (N.Y.-Rep) is only senator listing himself as a member of a theatrical talent union.

He's American Guild of Variety Artists.

### Mexico's Floating Hotel at Seattle's Fair Drops 500G

Seattle, Aug. 14

The Mexican cruise ship Acapulco, moored here as a floating hotel and nightclub for the Seattle World's Fair, will up anchor and leave sometime in September, ahead of schedule, with up to a \$500,000 loss on the venture.

Operators of the Acapulco say they will drydock the ship about mid-September in preparation for a cruise back to Los Angeles and Acapulco.

Local backers of the Acapulco were critical of World's Fair projections on the need for rooms, but conceded the estimates had been "sincere errors." The ship's stay here is a joint venture between Seattle backers and the Mexican government's Natumex Line. It is estimated that the local group will have a \$200,000 loss and the Mexican government will drop \$300,000.

Other floating hotels are the big Dominion Monarch and the Catala. The Dominion will stay until the Fair is over. E. A. Black, backer of the ship, said biz had been pretty good, but did not know at present whether there will be a

(Continued on page 52)

### 'CLARK GABLE STORY' AS A VIDEO SPECIAL

Hollywood, Aug. 14

MGM-TV is readying a one-hour bio special called "The Clark Gable Story," which will be presented to the networks for the coming season. It could be the forerunner of other specs about film greats once in the Metro stable, a studio spokesman said.

A. J. Russell was signed to script the Gable bio, which will consist of clips plus other footage, the form of which is now being worked out by Russell and producer Ted Rogers.

### WHITE HOUSE IS PRO & AMATEUR

By LES CARPENTER

Washington, Aug. 14

Talent is being given notable recognition by the present Administration and it turns out that the President's wife, Jacqueline Kennedy, is playing "girl impresario" in a big way. Show business has been quick to take note. Talent in White House terms seems to be both professional and amateur. The pros perform indoors, the amateurs outdoors, as a rule-of-thumb. Pro or non-pro, none is paid. Typically, talent unions or civic groups defray expenses.

Mrs. Kennedy may next introduce jazz, never before heard at the Executive Mansion. Benny Goodman, recently innovating in Russia, is expected to be the choice.

Recent big play in press given the youth orchestra and ballet of the National Music Camp at Inter-

(Continued on page 62)

### Wholesomeness In H'wood Comeback

Hollywood is taking on a new and more wholesome look, being almost devoid of the subject matter that in recent years has brought frowns from observers among the clergy, parent-teacher groups, official censorship panels, et al.

The most recent 100 scripts submitted to the Production Code Administration have no bearing at all on gangsterism, juvenile delinquency, dope addiction or abortion.

"There's a brighter look all around in the pictures coming up," This quote is from a report by Geoffrey M. Shurlock, administrator of the film industry's Code, to Eric A. Johnston, president of the Motion Picture Assn. of America. Shurlock concedes that there may be some departures from purity. He notes the 100 scripts he refers to are for shooting some months away for the most part but only six of these are "bothersome." He adds, though, "We're getting such good cooperation from producers that I'm sure all the problems will be resolved from the Code's standpoint before these pictures are seen by the public."

Shurlock's report comes, hand in hand virtually with the expressed sentiments of many film producers and picture company executives. They've been saying of late almost in unison that the public is fed up with sex shenanigans on the screen unless done lightly and tastefully.

Heavyweight romance, either boy-girl or otherwise, seems to be getting the boot.

### Intercontinental Telstarcasts (In Color) of Premieres & Prizefights

#### Shubert Alley Wheeze

Broadway legit circles reacted in typically tradey fashion to the news of the latest Soviet satellite achievement. A boxoffice man merely shrugged off the news, remarking, "Russia's on two-fers."

### 'MFL' 60G Weekly Vegas Deal Could Set Alltime Mark

The most expensive nightclub booking in history is in the making. Deal is on the verge of being inked for "My Fair Lady" to play the Thunderbird Hotel, Las Vegas, for a reported \$60,000 weekly. As currently blueprinted, the legit which closes at the Broadway Theatre at the end of the month, will go on tour, then hit the casino country around Nov. 25 for a minimum four-week stay and options.

The \$60,000 purchase price is said to be \$20,000 more than the Thunderbird's nitery room can take in. The casino activity is expected to make up the difference. The figure is also more than the long-runner is now grossing on Broadway. It's currently hitting under \$40,000, still a profitable figure for the show, long amortized, and now the record-holder in terms of longevity. It has already surpassed the "South Pacific" run.

"Lady," of course, will make considerably more money at its Vegas run than it is now doing on Broadway. For it will have no theatre rental to pay and stagehand and music costs are borne by the hotel. The only major increase will be the higher scale for the performers

(Continued on page 63)

### IT'S NATIONAL EVENT: SAM GOLDWYN AT 80

Hollywood, Aug. 14

Samuel Goldwyn, who turns 80 on Aug. 27, will be feted the previous night by seemingly every facet of the film industry here. Affair will also mark the producer's 50th anni as a filmmaker, his initial pic having been "The Squaw Man" in 1912.

Backers of the dinner, to be held at the Beverly Hilton Hotel, said it will honor Goldwyn because he "never compromised with his guiding principle that every picture he made had to live up to the highest standard of moviemaking."

NBC News is planning a color film or tape transmission from Europe to the U.S. via Telstar sometime in the next few weeks. It looked to various AT&T sources, at least after the first Telstar shots, that action color was highly improbable, but as it happens, "everything about Telstar seems to be technically fine," said one authority.

AT&T, which controls Telstar, plans to make time available to each of the three tv network news orgs each week, probably on Wednesdays and Thursdays. Today (Wed.) a feed is expected, so is another tomorrow. Times of the feeds will probably change from week to week, with CBS and NBC shooting for early afternoon transmissions and ABC (which has an 11 p.m. report) is angling for a feed later in the evening. Since all three webs will probably have to "split an orbit" among them, no telling which way the little tug o' war will go or, for that matter, whether AT&T, which has plenty of other requests to process, will even heed network requests on special times.

Meantime, NBC News hopes to do a bit on the changing of the

(Continued on page 62)

### Israeli Police Look Other Way as Tel Aviv Strippers Provide New Tourist Lure

Tel Aviv, Aug. 14

Israeli puritanism has finally succumbed to the charms of the striptease—local niteries are featuring local and foreign strippers. Among the latter are Finnish-born Maria Michelson of the Paris Crazy Horse Saloon (who enters naked and dresses up) and Portuguese July Mendes whose only garments are two live snakes.

Since Miss Michelson's arrival it's difficult to reserve a table at Adria, the city's plushiest nightclub. At the Hinga-bar, Israel's striptease "pioneer," Miss Mendes' snakes hardly have space to writhe.

With the trend to peepers, the more sophisticated niteries are losing clients. Particularly affected are such spots as the Theatre Club which presents a Paris-styled satirical show.

Only two years ago the Hinga-bar owner was arrested when he inaugurated Israel's first strip show. He was charged with presenting an obscene program. The laws haven't changed but the authorities are taking a more liberal attitude toward peepers.

Believed to be behind the police relaxation is Israel's increasing tourist trade. Some 160,000 visitors trekked through the country last year and it was obvious that not all of them confined their attention to the holy points of interest.

## Razing of Henrici's Rest. for New Chi Civic Center Evokes Lotsa Memories

By MORY ROTH

Chicago, Aug. 14. A great Chicago theatrical landmark will die when Henrici's Restaurant goes dark tomorrow (Wed.) after 94 years as a veritable salon for the greats and near-greats of theatrical, literary and political life in the Windy City. A haven for the performing and intellectual elite for nearly a century, it remained decorous to the end, priding itself in its Victorian decor and its turn-of-the-century motto of "no orchestral din." There was never music at Henrici's; only good food and good talk.

Enrico Caruso ate gargantuan spaghetti dinners at Henrici's before his performances—one of the few performers to eat heartily before a show, according to a veteran of the restaurant). Sarah Bernhardt held innumerable farewell dinners there, and John Barrymore lectured to dozens of town thespians as they crowded around his table.

Others to hold court in the restaurant in bygone days include Nora Bayes, Victor Herbert, Otis Skinner, Fritz Scheff, Eva Tangany, Lillian Russell and Al Jolson.

One of Jolie's favorite begoff lines when he was appearing at the Apollo Theatre in "Bombo" (Continued on page 52)

### Esther Williams 2d?

Millie Taggart, the 22-year-old girl from Ottawa, Ill., who described her experiences as an uncast legit actress in a recent VARIETY article, "Ingenu: Studying to Be Character Actress," has got a job at last—as a swimmer. She has joined AGVA. She'll tour with Bob Maxwell's "Aqua Spectacle."

Miss Taggart's dad is Commissioner of Streets in Ottawa, Ill.

## Bergen Refutes Joey Adams On Army 'Circuit'

Hollywood, Aug. 14.

Edgar Bergen, who recently returned from two weeks playing U.S. military bases in Germany, last week rebutted American Guild of Variety Artists' proxy Joey Adams' recent attacks on booking policies for Yank performers in these clubs.

Bergen said he played nine clubs for the same price he gets for U.S. dates. He stressed that most of the spots were officers or non-commissioned officers clubs, such as the Vagabond Club in Wiesbaden, which is run by the men and for which entertainment expenses are paid by regular dues of members (Continued on page 63)

## Year Can Make \$7,000 Difference: Jackie Mason

The rapidly rising value of some show biz properties is again illustrated in current negotiations for Jackie Mason at the Holiday House, Pittsburgh. Operator John Bertera is dickering with General Artists Corp. for the comedian, with a \$2,000 difference dividing them for a nine-day engagement. Mason is asking \$10,000 while Bertera is willing to take the date at \$8,000.

About a year ago there were negotiations for a three-engagement contract at the spot. Deal under discussion would have started Mason off at \$1,750, \$2,000 for the second date and \$3,000 for the third stand. Bertera agreed to those figures. But Mason felt that in view of his rising status in show biz, the second engagement ought to go to \$2,500. The deal was nixed on that one point. Bertera would have saved considerable coin had he acceded to the comic's original demands.



ART K. MOSS

Managing Director of FREE-DOMLAND, New York, says:

"We discovered early in our operation, with the booking of PAUL ANKA, that name artists with assured following guaranteed capacity business. PAUL ANKA has proven this again and again. He'll return (for the second time this season) on Sept. 1."

## \$100-Top Vaude Unit to Aid G.O.P.

Kansas City, Aug. 14.

Touring vaude unit to benefit Republican candidates across the nation opens here Sept. 7 in the Municipal Auditorium with Frankie Laine, Pearl Bailey, Bergen & McCarthy, The Dunhills, Vivienne della Chiesa and George Murphy, emcee.

Ticket scale has a \$100 top, with \$50 and \$25 ducats also offered. More than 4,000 seats will go at \$1.50 general admission. Appearance here is to raise funds for the campaign of Crosby Kemper Jr., running for U.S. Senator, and for the Jackson County (Mo.) Republican Committee.

Co-chairmen for the event here are Dutton Brookfield, a Republican, and Clarence McGuire, a Democrat heading the Democrats for Kemper organization. Following the K.C. date, the show is set for St. Louis Sept. 8 and goes on to one-nighters in other cities.

## MERRICK NOW HAS ACTOR AMBITIONS

Hollywood, Aug. 14.

David Merrick, most prolific and controversial of the Broadway producers, is planning to enlarge his sphere of activity. He wants to become a performer as well.

Together with personal manager Pierre Cossette, he is forming a firm in which he plans to emcee television specs and one-nighter concerts. Cossette will handle the business end of the venture. They're talking to General Artists Corp. about handling bookings.

First Merrick-Cossette project being blueprinted is a network series of three specials toplining Mary Martin and Victor Borge. Merrick is planning to host the shows. Maurice Richlin has been pacted to write the continuity. Richlin is also slated to carve out spiels for Merrick when fronting concerts by name singers. Merrick will continue producing legiters, but Cossette's activities will not be involved in this realm.

## Lady in the Dark

Palermo, Aug. 14.

Claudia Cardinale wishes somebody would tell her what's going on. She's working simultaneously in Fellini's "8½" and Visconti's "The Leopard." Fellini hasn't told her (or anyone else) what his picture is about, hands actress her lines before each day's scene. That's Fellini.

Then she was summoned by Visconti to Sicily, where makeup men transformed her into a 40-year-old woman. Said the director:

"You now have a double role in 'The Leopard.' You're also playing your mother."

## Paris Fashion Openings

By LUCETTE CARON

Paris, Aug. 14.

Satellite shatters entire couture protocol... Sensational comeback of ex-Dior wonder-boy Saint Laurent... New Shapes cling and curve but hide the knee. Paris Fashions made international headlines for a week.

By showing their designs ahead of time to millions of Americans via Telstar, Dior and Balmain broke the sacred release date. The press counterattacked by publishing top-secret sketches, starting a furore in the Haute Couture World.

ing a furore in the Haute Couture World.

"L'Affaire Telstar" may or may not hurt buyers or will put the quick-copy boys out of business. Another historical event was Yves Saint Laurent's smash hit opening. The new young dictator has revived the elegance, fun and spirit of the grand old days of the couture!

Silhouettes are feminine without frills and gimmicks. Every curve is fitted like a glove, longer jackets and sweaters are pulled down, hems cover the knees (but no more! tubular sheaths are vampsly slit up one leg. A tweedy shaggy-dog look for day; plumes and the dark sparkle of paillettes for evening. The 1963 woman will knock 'em over!

Dior opened with the traditional hula-balloo of a Hollywood premiere: jammed salons, flowers to the ceiling, voluble women, cameramen... The Duchess of Windsor in black and white polka dots, and Princess Radziwill—the new special correspondent for McCalls—in a snappy violent sheath, had to fight for their seats. Dior's new pantskirt—as hot as last season's matchbox—will sell and sell. Hems cover the knees but jackets are slimmer and longer. Little Black Nothings are simple and sexy with a dazzling variety of tricky criss-cross, decolletages. Beaded cocktail suits; floor-length evening sheaths and pompons everywhere. Gay little pompon hats look like a dot on the l. His fans loved the show, silencing a (Continued on page 62)

## Runaway Prod. Trend Quickens 25 Out of 36 Pix

Hollywood, Aug. 14.

"Runaway" film production, instead of being on the decrease, is increasing, a film production company survey disclosed.

Of 36 American films now in production, 25 of these are being shot away from Hollywood, with 22 of the 25 now filming overseas. Additionally, of those films set to begin within the next two months, more than half will go before the cameras on foreign soil.

Films now in production overseas include the following: Lawrence of Arabia, Spain; "The Iron Maiden," England; "The Ballad of the Running Man," Spain; "The Miracle of the White Stallions," Vienna; "Today We Live," France; "In the Cool of the Day," London; "The Friendliest Girls in the World," Paris; "Follow the Boys," France; "Two Are Guilty," France; "Paris When It Sizzles," France; "Donovan's Reef," Hawaii; "The Leopard," Sicily; "The Condemned of Altona," Hamburg; "The Lonely" (Continued on page 52)

## Roulette Spinning Scotland Into 'Miniature Monte Carlo'

Glasgow, Aug. 14.

More than 500 clubs and hotels in Scotland are likely to be spinning roulette wheels by the end of this year in a Continental craze now sweeping the U.K. According to Leslie Pudner and Alex Mitchell, local business men who are behind the project here, this form of gambling will oust bingo in popularity.

"Since gambling clubs became legal, we have been renting roulette tables to clubs all over the country," said Pudner. "It is all a family affair. Working men and women can gamble with a minimum of 33c. It is just the same as they do on the Continent."

"All over the country we have received support from local councils. Scotland will soon become a miniature 'Monte Carlo.'"

## Russ Defector Nureyev For Lyric Opera, Chi; Tebaldi Back in U.S.

Chicago, Aug. 14.

Chicago's Lyric Opera this season will have a Saturday night non-subscription series as well as the Monday-Wednesday-Friday subscription performances. There will be 21, or seven each, of the regulars.

Lyric is using the Soviet defector, Rudolf Nureyev, both in a gala ballet night Oct. 21 (with Sonia Aronova as partner and Ruth Page as choreographer) and in operas where ballet figures, notably "Prince Igor."

Names enrolled for the fall season of seven weeks include Renata Tebaldi, returning to the States after skipping a season. Igor Golik, Boris Christoff, Richard Tucker, Fernando Coreno, Tito Gobbi, John Vickers, Gullietta Simonato, Lisa Della Casa, Anna Moffo are among top singers set.

Conductors: Carlo F. Cillario, Pierre Dervaux, Nino Sanzogno, Peter Maag.

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# FILMS, NOT WEATHER, MAKE B.O.

## Repeat 'Premiere Showcase' Pattern

Having pioneered with its pattern-breaking, pattern-making "Premiere Showcase" in New York, United Artists has started to play it with local variations in other keys, suggesting an ultimate goal of cross-country reform.

The precedential bookings in each instance involve the new Elvis Presley starrer, "Kid Galahad." In Atlanta, the pic played in 13 situations successfully and marked the first occasion UA has booked away from the mainstem. The company breaks more ground in Baltimore next Wednesday (22), when "Kid" daydates a drive-in and a downtown first-run, and Aug. 29 in Indianapolis at five ozoners and a hardtop, again for the first time away from the traditional deluxer launching.

## UA Going Cinerama With Stevens' 'Greatest Story' & Kramer's 'World'

By GENE ARNEEL

United Artists and Cinerama have entered into an agreement which involves two productions initially but which could have far-reaching significance, well beyond the two. George Stevens' "Greatest Story Ever Told," now set to go before the cameras later this year, and Stanley Kramer's "It's a Mad, Mad, Mad, Mad, Mad," which started shooting April 26 but is still less than half-finished, are to be Cinerama presentations, with newly-developed optical effects providing the unique three-panel Crama look.

Producer-director Kramer's "Mad World" (four mads) is an elaborate feature on comedy with a lengthy top comedy cast. Stevens' "Greatest Story" is the Biblical epic which had been blueprinted as a major entry at 20th-Fox but earlier this year shifted to UA.

All concerned are reticent about the immediate meaning of the conversion of "Greatest Story" and "Mad World" to the Crama effect and the future potentials. But the obvious fact is that two important productions are going in this direction and could be the forerunners of more to come.

UA chairman Robert S. Benjamin and president Arthur B. Krim on Monday (13) sent out telegraphic invitations to a press conference scheduled for 9:15 a.m. tomorrow (Thurs.). This, they said in the jointly-signed wire, will take place at a "midtown location" (Continued on page 24)

## Commissary, Other U Lot Additions Await D.J. Suit

Hollywood, Aug. 14

Plans for a commissary and other new buildings at the Revue-Universal studio have been shelved temporarily, pending outcome of the U. S. Government's antitrust action against MCA Inc. and Decca Records, which merged June 18.

Some architectural work is proceeding on blueprints already in the works, but no active construction is contemplated by the company until it learns the fate of the U. S.'s divestiture action which has already resulted in dissolution of the MCA talent agency.

Aug. 27 a preliminary injunction hearing is scheduled, at which time the Government will seek an extension of its present "freeze" on MCA Inc.

Studio is proceeding with construction of a Bank of America and a postoffice building, since these will be operated on lease. A brokerage house is also contemplated.

## Juwor Preps 'Pink Panther'

Producer Martin Jurow planned to Paris and Rome yesterday (Tues.) on preparations for "Pink Panther," David Niven starrer rolling late September for the Mirisch Co. Blake Edwards will direct.

Jurow is also trying to set Claudia Cardinale and Peter Ustinov for roles. He expects to return to New York late next week.

## NED BROWN TO GAC

Under Ingo Preminger — Ashley-Steiner Deal Dred

Ned Brown, a former veepee of the literary division of the now defunct MCA talent agency, has joined the literary dept. of General Artists Corp., also a veepee. Following the MCA fold, he had been slated to go with the Ashley-Steiner office, but that deal fell through and GAC invited him abroad.

Brown will work with Ingo Preminger, head of the GAC literary sector, who came to GAC about a year ago when the Preminger-Stuart Agency was amalgamated with GAC. GAC has been absorbing several of the MCA literary personnel. Others who came over now include Irving Salkow, Aviva Hellman and Jack Phelps. Brown's acquisition by GAC is the ninth MCAer to come into its fold.

## Unique 'Journey' Pricing, Sharing For Gotham Date

"Long Day's Journey Into Night," which is to premiere in the fall at the new 600-seat Loew's 72d St., as initial entry, will play double ticketed at the standard \$3.50 top for Manhattan. Engagement on the eastside could have an interesting wrinkle, if the distrib. Embassy Pictures, decides to go with four \$2 unserved matinees in addition to the roadshow ticket structure.

The "\$2 window" would apply to Monday, Tuesday, Thursday, Friday daytime screenings. The idea appeals to Embassy because of the small capacity of the new house, plus the fact distrib. revenue, starting with the first customer, must be shared with the producer and stars of the pic.

Additionally, the likelihood as of now is that the roadshow pricing will prevail over at least 11, instead of the traditional ten, performances, extending to three reserved showings on Sundays.

Film will also roadshow in other keys, with a Los Angeles date likely before the year-end to qualify for the Oscar sweeps. Filmization of the Eugene O'Neill play by Ely Landau stars Katharine Hepburn, Ralph Richardson, Jason Robards Jr. and Dean Stockwell. Sidney Lumet directed.

## Hall Bartlett's 3 Features; 'Honey' Stars Jane Fonda; Using Venice Festival

Hollywood, Aug. 14

Hall Bartlett, believing in a trend toward femme pix, has skedded three films on his up-coming slate aimed at "bringing heart back into Hollywood."

First to go will be "Honey," script by Leonard Kantor, with Jane Fonda starring. Producer-director is now negotiating with Charles Boyer to costar, with film to be first picture made with a major film festival background. Bartlett will shoot against the

(Continued on page 24)

## SUMMER LOSES ITS OLD MAGIC

The summer months have ceased to be guaranteed bright for the motion picture business. Producers, exhibitors and distributors have been waiting around for the box-office fireworks, to explode. But nothing much has happened.

This is a major setback for film industry personnel. They had been counting on the last week in June, all of July and August and the first week of September as being akin to the War World II years when, with a captive public, just about everything drew the crowds.

But so far very little has happened in the way of potency at the box. A few current contenders are making it just fine, including "That Touch of Mink," "Advice and Consent," "Lolita" and "West Side Story."

For the most part the 10 weeks of summer which had been such hotly weeks in the fiscal scheme of things have just disappeared. Economists in the trade say simply this period has become just like any other time of the year; calendar and climate means little in the way of being minus or plus for a picture. It's the picture itself that scores with the public or falls by the wayside.

The summer of 1961 dealt a particular blow to film trade exchequers. A roundup indicates July and August of that year were off 30% from the summer of 1960. There has been little or no pickup in 1962. The general conclusion is that the automatic lush prosperity which had been coming regularly with the summer has vanished.

The villain is not television, and that's for sure. Indeed, the absence of tv competition in this vacation semester had been a major factor (say, the analysts) behind the strength shown by pictures in previous summers.

Now there's a new villain, this being in the combined form of private boating and cookouts. One distributor investigated and found that in the New York area alone the small craft sales were so voluminous as to indicate that 3,000,000 individuals probably were on their water wagons and thus not available for theatre patronage.

Soaring sales in the briquette field can add only to another key adverse factor. The backyard barbecues clearly have become a significant diversion for the parents of suburbia and as a result even the drive-ins are hurting.

For whatever the reason it's a certainty that the summer no longer means everything coming up roses for pictures.

## 20th Policy & People Up for Views After Zanuck's Aug. 22-24 Meeting

Darryl F. Zanuck's personal attorney, Arnold Grant, and himself a member of the executive committee of the new 20th Century-Fox Films board, is firming up the next board meeting for Aug. 22-24. It will be on one of those three days when prexy Darryl F. Zanuck will present his new company policy.

This will be the beginning of finalizing any company moves, studio operations, manpower shifts, and the like — if any. "Meantime everything's still rumor," says Grant.

Zanuck is due in from Paris this weekend, possibly Friday night or not until next Monday (20). It all depends how quickly he can "get all his European operations cleaned up." It appears unlikely now that he will not have to make that "one more trip back" to his former base. As new 20th-Fox president DFZ will h.q. in New York permanently, with regular Coast studio trips and, of course, any other global trouble spots.

It is no secret that the production line of any major film com-

## His Fellow-Presidents Rooting For Zanuck to Bring Back 20th-Fox; But Advice They Won't Volunteer

### AHEAD OF SCHEDULE!

DaCosta Sets An Example With 'Not on Your Life'

Producer-director Morton DaCosta has established himself as being not one to go along with a trend. He and his company, including Robert Preston, Tony Randall and Georga Moll, are now heading back to Hollywood after shooting "Not on Your Life" (for Warners) in Athens and surrounding areas.

The location work wound up two weeks ahead of schedule.

## Janus Venturing Into Production; Feeds 'Sparrows'

Janus Films, long a sparkplug importer for the arties with the accent on Ingmar Bergman, has finally taken the coproduction plunge, a-la Embassy, Continental, et al. It has furnished coin for "Sparrows Can't Sing," currently filming in Britain. Pic marks the theatrical cinema bow for Joan Littlewood, one of Britain's top stage directors, primarily identified until recently with London's Theatre Workshop.

Cyrus Harvey, Janus v.p., says the production groove will be "off-beat," meaning the distrib's focus will remain on the art audience. Exec is due to shove off for Europe this or next week to dicker possible future projects. One of his stops will be London for talks with Donald Taylor, who's producing "Sparrows."

The film's title is London slang meaning "little children are not stool pigeons." Yarn deals with the return of a seaman to London and his adjustment to changes during his absence.

Other o-seas stops for Harvey will be Paris and Sweden, where he'll meet Bergman to discuss U.S. releasing of the director's next, "The Silence." Another Bergman pic, "The Communicants," will preem this side early next year. Janus also recently acquired "Tribute to Dylan Thomas," a two-reeler narrated by Richard Burton.

Darryl F. Zanuck, in undertaking to resuscitate 20th-Fox, has stated frankly he'll seek counsel including perhaps a word or two from the chief executives of other film corporations. The newly-elected president of 20th upon his return from Paris (where he's winding up "The Longest Day") will receive words of encouragement from the brass at rival companies—but no advice.

A check with a representative number of officers of other companies reveals—

(1) They're hopeful that Zanuck and board chairman Spyros P. Skouras will be successful in their mission: it would be damaging to the entire industry if a company of such (past) stature as 20th were to be forced into continuing hardships;

(2) There can be no on or off the record talks about how to run a film company, even in vaguest generality form.

Even the most casual survey reveals that show business people in the top echelons want show business people running the show and it doesn't matter whether it's Paramount, Metro, Warners or 20th or wherever.

This was demonstrated before, on several occasions. The record shows how Joseph R. Vogel, old-timer in the affairs of Loew's, got both moral and financial support from show business citizens in his fight for control of his company. Competitor companies wanted Vogel to win over "unfriendly" Wall Streeters. The same obtains with Zanuck and 20th. The threat to the welfare of a major film enterprise such as 20th is regarded as a threat to the entire industry and from such threat comes unique unity and fellowship.

It must be emphasized that the money men with their roots in Wall & Broad or the banks or the big funds are not all "unfriendly"; many of them go along with the thought that only persons with show business backgrounds and the savvy that develops over the years

(Continued on page 14)

## Michel Exits Veep But Remains B.D. & 20th Advisor

W. C. Michel, longtime a senior officer at 20th-Fox, exits the company this week in a move that had been anticipated generally in the trade. He's been exec v.p. the past 30 years. He will remain as a member of the board and will function in advisory capacity for the next seven years.

Board chairman Spyros P. Skouras, via formal announcement, gives Michel a solid sendoff in a manner that reflects personal feeling. Said Skouras in part: "Bill Michel was instrumental in bringing my brother Charles and myself to 20th-Fox. He has been a prime mover in raising 20th to the pinnacle of success in the motion picture industry and has been tireless through the company's problems, working even harder during less fortunate times in the corporation's history."

Skouras also credited Michel with being responsible "in great measure" for the success of CinemaScope, widescreen process fostered by 20th.

## AA Pfd's Usual 13 1/2%

Allied Artists declared its regular quarterly dividend of 13 1/2% per share on the company's 5 1/2% preferred stock.

It's payable Sept. 15 to holders of record Aug. 31.

## Nagle-Chaney Pair First On Short; Seek Rights To Thomas and Kafka Works

Herbert Nagle, who was art director on the prizewinning short, "Rooftops of New York," has set up his own indie, Herbert Nagle Productions, and is currently winding his first solo effort, an avantgarde one-reeler called "Xmas," which he directed.

Associated with Nagle under the new banner are Stewart Chaney,

(Continued on page 14)



## 'Lolita' as U.S. Choice for Venice Fest; It's a Switch From Previous 'Niceness'

Although it lifted many an eyebrow in the trade, the State Department's (via the George Stevens Jr. committee) choice of "Lolita" (Seven Arts-Metro) for the upcoming Venice Film Fest has some interesting origins. Contended, for one, is that it's quite in harmony with the New Frontier and the film's sophisticated tone would indeed seem to fit snugly under the White House culture umbrella.

More importantly, it's thought to reflect the committee's mood that it's time for the U.S. to stop being timid about leading with its best at the various foreign fests. Though little-spotted, the audible murmur in the trade is that the Yanks usually go winless overseas not because of anti-American sentiment, but because U.S. entries often are just plain inferior.

It's no secret that in the past, American entries at Cannes, Berlin, Venice, etc., have been chosen on the basis of much politicking within the biz, attempts to spread honors somewhat evenly (i.e., to please studios and producers), and also in the belief that "nice" pix, whatever their artistic deficiency, are the best ambassadors. In consequence, the London-Paris-Rome neo-realists have dominated the various awards.

The Stevens committee thinks it's time to be realistic—or else Americans had better skip the competitions.

Although "Lolita" goes to Venice under State Dept. auspices, (Continued on page 20)

### N. Y. to L. A.

Philip J. Lane  
Jack Lenny  
George Manos  
Julia Meade  
Connie De Nave  
Barna Ostertag  
Bill Pegler  
Jack Pegler  
Martin Poll  
Ben Segal  
James Stewart  
Joseph R. Vogel

### Europe to U. S.

Ed Aaronoff  
Keith Baxter  
Ray Conniff  
Jane Fonda  
Judy Garland  
Robert M. Gwald  
Stanley Kaminsky  
Paul N. Lazarus Jr.  
Sydney Lipton  
Michael Lord  
Samuel J. Lurie  
Abby Mann  
Brewster Mason  
Martin Rackin  
Goodson Rogoff  
Mo Rothman  
Nick Vanoff  
George Weltner

### L. A. to N. Y.

Cindy Ames  
Frankie Avalon  
Walt Disney  
Melvyn Douglas  
Mike Foster  
Lou Frizell  
Jackie Gleason  
Walter Huston  
Sam Marx  
Pat O'Brien  
Aldo Ray  
Bobby Rydell  
Charles Schnee  
Joan Sutherland  
Jesse White

### U. S. to Europe

Franz Allers  
Martin Baum  
James Carreras  
Martin Juror  
Joseph A. Lippman  
Fred Robbins  
Peter Rotelli  
Pepe Romero  
Mitzi Single  
Stephen Sondheim  
Alberto Sordi  
George Tabori  
Eli Wallach  
Alix Williamson

### FELDMAN TO 7 ARTS

Former CBS and 20th Staffer In Job Shift

Phil Feldman has resigned as head of business relations at 20th-Fox to become a v.p. at Seven Arts Productions. He starts within two weeks, shuttling between the N. Y. and Beverly Hills offices of the company.

Feldman has been with 20th about a year, and formerly was a veepee in a similar capacity at CBS-TV.

## Cinerama Shares' Big Volume; Price Off on Reviews

Cinerama was the most active stock on the American Stock Exchange last week, the activity going hand in hand with the New York introduction of the company's "Wonderful World of the Brothers Grimm," its coproduction with Metro. The market buying and selling seemed like further evidence that brokers and private investors are doing their own reviewing of pictures and their own appraising of the professional reviews.

A total of 385,300 shares of Cinerama exchanged hands, an extremely high number. The stock fell \$4.25 per share, closing the week at \$15, the week ended yesterday (Tues.) showed only a fractional drop. (See Wall St. chart on p. 16).

VARIETY's sumup of the Gotham reviews ranged from excellent (as via the News and Journal-American) to poor (Post). Others were in between.

The \$15 closing price still does not represent too much of a depressed value in view of the fact that stock had fallen this year from \$20.37 1/2 to a low of \$9.12 1/2.

The slip of \$4.25 per share nonetheless was considerable. The brokers and their clients did not apparently take into consideration the boxoffice (which is where the money is). At least for the first few days the Cinerama picture was going at or near capacity.

## Seven Arts Forecast Re 'Lolita'

Domestic U.S.-Canada Gross Seen Likely \$7,000,000—World Rentals Maybe \$20,000,000

Contrary to the \$5,000,000 in domestic rentals forecast from within Metro as distributor, producer Seven Arts thinks the "Lolita" take will come closer to \$7,000,000. Take your choice. But agreed by both parties is that "Lolita" is doing business, despite some hurdles.

This refers to what are seen as tough handicaps, (a) the barrier to under-18 audiences, and (b) the admitted point that the pic is being sold on the basis of title of book rather than star power. But of course, that's some title with respect to the faith of film execs in pre-sold properties — bestsellers, smash plays, etc.

Undisputed is that the pic has grabbed a lion's share of publicity, and at a time of year when the competition for space, air breaks and such are probably keenest. Particularly savvy in this respect, it's generally agreed, is the fact that unknown costar Sue Lyon (the film's nymph) was kept under wraps right up to premiere time, thus allowing concentrated milking of her p.r. values. Soundness of this has been well demonstrated in the realms of copy, mag cover photos, etc., accorded the young player just in the past month alone, and at a time when the pic was starting most of its current dates.

### Paramount's Quarterly 50c

Paramount board this week declared the regular quarterly cash dividend of 50c per share on the common stock.

It's payable Sept. 21 to holders of record on Sept. 4.

## 3d Cinerama in Spain; Pays 'Penalty' Under Law Of Native Film Quota

Madrid, Aug. 14.

Cinerama-Spain expands next month with the scheduled opening of the revamped Cine Oeste in Valencia as the third such showcase in this country. Inaugural feature will be "This Is Cinerama."

In Madrid and Barcelona where "South Sea Adventures" will this month wind almost a full year's run, Cinerama concessionaires plan to release "Search for Paradise" early in September with a strong expectation that it will be followed with "How the West Was Won" during the Christmas holidays.

Meanwhile a spokesman revealed that the Cinerama organization in Spain is paying 100,000 pesetas (\$1,650) every four months as a contribution to the state film aid fund as an unprotested penalty for failure to screen Spanish pix eight weeks a year as required by law. Technically, Cinerama is not breaking the law since no equivalent in the same medium is available locally. Nevertheless, the peseta contribution is mandatory.

## CHARLES S. CHAPLIN JOINS SEVEN ARTS

Charles S. Chaplin, formerly Canadian manager for United Artists, has joined Seven Arts Productions as v.p. and sales manager for Dominion television.

The company's video catalog includes 20th-Fox and Warner Bros. features: 30-minute "Emmett Kelly Show," Boston Symphony specials, and a library of cartoons.

Chaplin, who left UA last Jan. 18 after 17 years with that company, has since served as prexy of Trans-Canada Distribution. Exec will base in Toronto.

### Heflin Mulls 'Beirut'

Hollywood, Aug. 14.

Van Heflin has been offered the starring role in "Beirut," being produced by International Film Service of Rome, beginning in September in Lebanon and Rome. Sergio Leone is the director.

Heflin is now reading the script of the contemporary drama. His latest film is the upcoming release, "To Be a Man."

## Hollywood's Everywhere But in Calif.

Sheilah Graham on European Prowl for Copy Missing Today on West Coast

Madrid, Aug. 14.

### JESSEL-MARTIN DEAL

Plot Feature With Israel Location Sequences

Hollywood, Aug. 14.

George Jessel, in association with Tony Martin, has acquired a story, tentatively titled "Swing Low," to be filmed with Cyd Charisse, Tony Martin and Sam Jaffe as stars. Martin will portray a man who goes to the Holy Land to find himself.

Pic will be made in Hollywood with location shots in Israel and Greece. A production company will be formed to handle deal.

## Common M Not Necessarily Bad For British Pix

London, Aug. 14.

Latest film industry organization to emit on the European Economic Community, or Common Market, is the state-owned National Film Finance Corp. In its annual report for the year ended March 31, 1962, outfit apparently isn't at all sure it would be a bad thing for the U.K. film biz if Britain joined.

Admitting that the trade will be faced with new problems, the report says it will also be faced with new opportunities. "It seems possible," the document goes on, "that the British quota might be replaced by a European quota and the statutory levy would survive only to the extent to which broadly comparable aids then exist in other main film-producing countries of the ECM."

"Yet if all sections of the British film industry can approach this new international development with unity and vision the Corporation believes that an expansion of British film production may well result."

NFFC argues that in recent years it has been proved that good British pix are more popular than any other with the paying public here, and therefore, there should be little to fear from unrestricted competition from France, Italy and Germany.

It is certain, the Corp. goes on, that membership of the Common Market will expose the British film industry to the "driving winds" of economic reality. But, it's NFFC's view, if film makers here will "meet this challenge by economies in production, greater improvisation and imagination, and harder work, there is no reason why the new situation should not result in wider markets for British pictures in Europe itself."

## 'Children of Sanchez' For Embassy Release; DeSica Directs Loren

Embassy Pictures has signed on as coproducer and world distrib of "The Children of Sanchez," the bio of a Mexican family, which Carlo Ponti is to produce in Mexico in association with Abby Mann and Elliott Kastner.

Production is scheduled to start in November, with Sophia Loren starred. Mann did the screenplay. Film is based on the book of the same name by Oscar Lewis, pub. and Vittorio De Sica will direct. Filmed last year by Random House.

## 20TH STAFF PRUNING HITS ATLANTA CLERKS

Atlanta, Aug. 14.

Economy ax wielded under new regime of president Darryl F. Zanuck at 20th Century-Fox cut a rather wide swath and resulted in separation from service of six clerical workers in Atlanta branch. One employee had 11 years' service.

"Hollywood is not dead; it's asleep," according to columnist Sheilah Graham, who is currently making the rounds of Hollywood on the Thames, the Seine, the Tiber, the Manzanares, the Rhine and even the Aegean Sea to ferret out news of film mecca notables. Despite her faith in an inevitable revival of West Coast film-making, she admitted having trouble finding Hollywood. "It's everywhere except in California," she summarized succinctly.

"In a month's time abroad, I have accumulated about 50 bonafide Hollywood interviews with stars who are no longer accessible back home. In a three-day visit to Madrid I talked to Ava Gardner and Flora Robson, Charlton Heston and David Niven. Sam Bronston and Nicholas Ray, visited the Chamartin and the Sevilla film studios where '55 Days at Peking' is currently on interiors, and still found time to visit the giant Peking set a half hour from Madrid."

California's reawakening, she thought, will emerge from a combination of factors which principally include: (1) Elimination of studio overhead; (2) Television; and (3) the vital influence exerted by oncoming generations of film-makers. Convergence of these factors will eliminate the fear of risk and the boredom routines that produce a dormant colossus.

"Hollywood has become stale for the creative people in it, as well as for those who write about it," she pointed out. "Abroad, there is great enthusiasm; everyone seems to have found his own new planet. It's contagious."

"Hollywood away from Hollywood," she added, "is loaded with opportunities for our talent to share new vistas and experiences." She compared the current atmosphere of Continental motion picture centers to the early, probing, exciting days of Hollywood, while the most vital aspect of our own production seems to be one of repetition. "Perhaps, U.S. film-making should be allowed to lie fallow for a time until the spirit of risk and chance reappears."

Newswise, Sheilah Graham finds that Yank stars abroad are afraid of being "forgotten" and, consequently, unburden themselves in greater depth. Also, they all seem to be spilling over with plans and projects that make for better coverage.

She cited "Cleopatra" as an example of a film that could have been entirely produced in Hollywood at a great saving—possibly as high as \$10,000,000—to prove her point that Yank films are not being produced abroad for reasons of economy. Everyone she talked to sighed for the efficiency of Hollywood and when they go back to find the old dull, dormant feeling, they feel compelled to leave. But she thought it is only a matter of time before the combination of pay-TV, studios sans overhead and, especially, the challenging unpredictability of budding filmlets, would put the sparkle back in Hollywood champagne glasses.

## 8 Exiting 20th; Co. Will Farm Out Its Art Work

Last major distrib with an art dept., 20th-Fox, has virtually abolished it by terminating contracts of eight staffers. Only remaining personnel is a nucleus of art director Harold Van Reil and two assistants.

Depending on their tenure, these let go (it's effective end of this week) received as much as 26 weeks in severance pay under terms of their Screen Publicists Guild contract with the company. A 20th spokesman said the intention is to use outside art services extensively. The separations apparently were settled without resort to the stipulated 90-day notice of intent to sever, and presumably entailed handsome settlements to the departing contingent.

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# GERMANY: 'OUR ALLIES HATE US'

## Awards Given at Vancouver

The following films won major awards at the 1962 Vancouver International Film Festival here:  
**Pacific Federation of Film Societies Prize, Best Feature**—"Viridiana" (Spain)  
**Reid Haida Plaque, Best Documentary**—"Lonely Boy" (Canada)  
**Silver Plaque, Best Short Fictional (Live Action)**—"Ballon Vole" (France)  
**Silver Plaque, Best Animated Short**—"La Lunga Calza Verde" (Italy)  
**Special Plaque, Short**—"Football As It Is Played Today" (U.S.)  
**Diplomas, Best in Category**—"Scott's Last Journey" (Britain); "The Purple Turtle" (U.S.); "Cultura Legumelor" (Romania); "Saguenay" (Canada); "Listen With Your Eyes" (Canada); "Heroic Days" (Britain); "Glooscap Country" (Canada)  
**Special Mention, Medical Films**—"Cystology" (U.S.)

## Jurors Among First to Yawn; Vancouver Fest's Quality Vexations

By SAM SHAW

Vancouver, Aug. 14. "Viridiana," Luis Bunuel's Spanish-made film indictment of pride and hypocrisy, masquerading as religious faith, was named top award winner at Vancouver's fifth annual International Film Festival. Feature co-winner of the 1961 Cannes fest, and shown here via Kingsley International Films of New York, was selected by the Pacific Federation of Film Societies for its "significant and influential advance in content and means of expression."

Major honors in the non-feature category were won by French, Italian, U. S. and Canadian filmmakers, with the National Film Board of Canada garnering the Reid Haida Plaque as top documentary for its sociological study of pop singer Paul Anka, "Lonely Boy," codirected by Roman Kroitor and Wolf Koenig. France's "Ballon Vole," made by Jean Desques, another Kingsley Int'l entry, was Silver Plaque winner in the Short Fictional, Live Action class. Animated Film section top was "La Lunga Calza Verde" (The Long Green Stocking), directed by Roberto Goyoli and produced by Incom-Gamma Film, Rome.

A special plaque went to the U. S. for "Football As It Is Played Today," produced by the Motion Picture Division of Ohio State U. and directed by Joseph L. Anderson. Film is clever tongue-in-cheek treatment of dawn to dusk activity in and around university stadium on a football Saturday. Footage has been condensed to five minutes screen time through adroit time lapse photography and editing, and offers good commercial possibilities.

Diplomas for best in category were awarded to "Scott's Last Journey" (Britain-John Read), feature length documentary; "The Purple Turtle" (U. S.-Stelios Roccos); fine arts; "Cultura Legumelor" (Romania-Dumitru Donea), science and agriculture; "Saguenay" (Canada-Chris Chapman); industry and commerce; and "Listen With Your Eyes" (Canada-Phil Keatley), health and welfare.

No awards were given in travel, instructional and public relations institutional categories because festival documentary jury felt that no entries came up to the calibre set by winners in other sections, but professional medical films screened were considered of such high standard that every entry received got honorable mention. Country of origin in each case was N. S. "Cystology," Churchill-Wexler, headed the group, with other films from E. R. Squibb, MPO, Guggenheim and Associates, Henry Straus, American Cancer Society, Lewis and Herman, and National Foundation of New York.

The jury Awards were handed out by fest judges Claude Jutra (Canada), president of the jury, Pauline Kael (U. S.) and John Grierson (Scotland). Consuls of honored countries accepted, plus representatives of commercial distributors. Judges' remarks after award announcements were brief, but to the point. Grierson advised fest organizers to be practical and warned that "a festival can't afford to be too highbrow" (Continued on page 16)

## CITE MANY JABS IN WEST'S FILMS

By HAZEL GUILD

Frankfurt, Aug. 14. The recent rash of "anti-German" films, made in America, France and Italy has the West German population, and most especially the film industries, considerably concerned. From a couple of practical viewpoints in addition to the one dealing with their sensitivities, they are worried about the anti-German image being reflected in the cinemas and on the television screens of other countries.

First of all, the West Germans figure, they are now a part of NATO and are being asked to prepare their soldiers to fight for freedom, while the people who are supposedly their allies in the struggle against Communism are being given this unfriendly picture, albeit dealing with an earlier Germany.

Second, those connected with the film industry note that the European Common Market countries, and the American film producers, are all anxious for the income from their films screened in West Germany. How, then, can they emphasize the anti-German themes either outright in their pictures, or in certain scenes or in characterizations?

A lengthy editorial in the leading West German film trade paper Film Echo-Filmwoche noted for instance that "German films have constant new problems... they must protect themselves against the anti-German wave."

The whole atmosphere is being poisoned and the films and filmmakers are full of hate for the Germans, noted the writer, Hans Borgelt.

For instance, he noted, the anti-German campaign in America reached its height with the tremendous success of William L. Shirer's book about the Third Reich. (Almost every major West German newspaper editorialized, with relief, that the Metro plan to make a film of the book was dropped in the States. The editorials reflected that this book, which the Germans charge contains many errors—saying nothing of the abundant truth—would only reawaken hatreds.)

Following the success of the Shirer book in America, Borgelt noted, many of the American sex and crime magazines are now running tasteless melodramatic horror pictures reviving the Nazi atrocities. And in American television, anti-German war themes have almost replaced the cowboy pictures as popular entertainment—or so it is thought here. (TV Editor of VARIETY in N. Y. says: "No such trend.")

Thoughtful Americans are following this trend, Borgelt noted, and cited Stanley Kramer's film "The Judgment of Nuremberg." (It was not a success on West German screens.)

Now Kramer is planning to film Katherine Anne Porter's novel, "Ship of Fools," and the image of the Germans in it again is not a favorable one. According to critic Sabina Liepmann of the Frankfurter Allgemeine Zeitung, "The appearance of the fools' ship in Germany will give rise to the same misunderstandings which occurred because of the German criticisms of Shirer's 'Third Reich' in America. It will be repeated that the Germans react adversely to any sort of criticism, if we dare to say that Katherine Anne Porter's volume is not a great book."

In addition, the anti-German feeling seems to be constantly on the increase in the film industry in Italy.

Borgelt notes that it is "astounding since Italy was the birthplace of Fascism that worked hand-in-hand with the National Socialists," in view of the fact that the Italians are now so staunchly anti-German in their en-

(Continued on page 14)

## Laurence Harvey Turning Producer; Says He: 'Can't Make Worse Mistakes Than the Producers I've Watched'

### WB's 'Welcome, Razz'

Warner Bros. will name the company's new sales manager, Morley (Razz) Goldstein, in a "Welcome, Razz" sales drive opening Sept. 2 and ending Feb. 2, 1963. The campaign will be based upon bookings and billings, every exchange being assigned a quota.

Goldstein recently resigned from the g.s.m. post with Allied Artists to join Warner as successor to Charles Boasberg, now with Paramount.

## Veit Harlan Wins Fight to Direct

Aachen, Aug. 14.

Veit Harlan, German director who has been in difficulties here because of repercussions stemming from his making the notorious anti-Semitic film, "Jud Süss," has won the first round of his battle to direct here. But several papers have taken off in outspoken editorials noting that anti-Semites never die; they seem to take "protective cover" and emerge in some other guise.

Crux of the current problem is that last year, Harlan signed a contract with the Aachen Zimmer Theatre, a city stage here, to direct Strindberg's play, "Traumspiel" (Dream Play), with his wife, actress Kristina Soederbaum, playing the role of Indra. There were numerous protests from the local Jewish community against this man and his wife participating in a city-sponsored and partially city-financed venture. So the production was discontinued.

Harlan, however, took his case to the local labor court, demanding the rights assured him under the initial contract. The labor court, in its findings, declared that his contract is valid and has to be fulfilled. His lawyer pointed out that the Hamburg court, after World War II, had found Harlan "not guilty" of being either a National Socialist or an anti-Semite.

The most frank editorial to appear following the unusual proceedings appeared in the independent newspaper Frankfurter Rundschau.

It commented: "The juries do not solve such problems. Many former Nazis who claimed they worked only half-heartedly but under duress were freed by the court because they did not press their hands directly on the gas oven. And already, with the attitude of innocent authorities, they are back in their old positions. They will definitely not write, make speeches, make films, partake in politics, but instead—so they say—earn their existence with less entangling work. And so they act democratic, tolerant up to heartbreaking self-dedication. But here and there in their works one finds the old spirit, old pictures and vocabulary that show a little hint of the old Nazism underneath."

Members of the Aachen labor court decided on the basis of two former court decisions for Harlan—which indicated that he was neither anti-Semitic nor National Socialist. And that weighs on the juristic scales, naturally for him to win his case. But the theatre management had only to study the artistic directions and the spiritual tone of Harlan's works after the war before they signed him to this pact. They would have easily found out then that the "Jud Süss" director has remained the same person as before.

Malaga, Spain, Aug. 14.

"The worst that can happen is that I end up making the same mistakes Hollywood producers make every day in the week." This is the attitude Laurence Harvey takes as he prepares his own ambitious film-making program in which he will initially participate as producer-star and eventually alternate as producer-director.

In between setups for his current assignment on Sir Carol Reed's "The Running Man," the British actor is busy formulating plans with his lawyers and agents to kick off the first of four properties next year under his own production banner. Meetings with legitimate David Stillman and ex-MCAer Herb Brenner is expected to produce a package shortly for a '63 camera start. Compulsion to produce, he admits, stems from (1) an impressive quantity of producer faux pas he personally witnessed and (2) his own boundless energy that cannot be expended simply by appearing before cameras (despite his ten screen roles in the past two years).

At the moment, his properties include a book, a screenplay in the writing and two scripts in the vault. Novelist-turned-screenwriter, Richard Condon, author of one of the finished scripts, is now rewriting.

While reluctant to detail program still in its early stages of organization and negotiation, Harvey confirmed his coproducer ties with director Anthony Mann to film "Ceremony" and "The Spanish Armada."

Script backgrounds, he feels, will determine where his film projects are to be located, but he is all for making them in the U. S. A. after his eye-opening experience on "The Manchurian Candidate."

Contractually, Harvey still has two more features to do for Hal Wallis and three more for Metro. Although he is slated to star in "Of Human Bondage" next January for Seven Arts-Metro under Henry Hathaway's direction it does not diminish the trio under his MGM pact. Harvey's immediate dilemma is to shuffle a pack of offers and pick another untied role between his windup on "Running Man" and his January start on "Bondage." Complicating his choice is the very tempting pitch from director Anthony Mann to star Harvey with Alec Guinness and Stephen Boyd in "The Fall of the Roman Empire."

## NAME YANKS' 3 FILMS FOR EDINBURGH FEST

Washington, Aug. 14.

"Adventures of a Young Man" (20th), "Miracle Worker" (UA) and "Long Day's Journey into Night" (Embassy) are the official U.S. competition entries at the Edinburgh film fest starting Friday (17) and running to Sept. 9. Selections were made by the presidents of the various picture industry guilds comprising the State Dept's quasi-official panel under George Stevens, Jr.

Yank delegates to Edinburgh will be headed by veteran diplomat Myron M. Cowen, formerly ambassador to the Philippines, Australia and Belgium.

## Trade Body Into Industry; Will Distribute Films

Hollywood, Aug. 14.

Independent Motion Picture Producers Ass'n., heretofore strictly a trade organization not participating in actual film marketing, is on its way to becoming a distribution outfit. Producer members this week agreed in principle on the idea of releasing their pictures through this channel.

IMPPA has in mind to ask the unions and guilds for special considerations which would enable the B-pic impresarios to keep busy.

At any rate, "Five Weeks In a Balloon" has been designed with a something-for-everybody: "whole family" commercial concept: spoofery for the adults, romance and high adventure for the older youngsters, African wildlife and aerial fantasy for the tykes. There



# HINT N.Y. ADMISSIONS TOO HIGH

## Premiere Showcase: 2d Testimony

United Artists, boldest of the distributors of feature films, in seeking new patterns of playoff in Manhattan reports that the second of its three-week bookings under the new "Premiere Showcase" earned rentals of \$490,249 from 11 day-and-dated situations in greater New York.

Film was "Birdman of Alcatraz."

## Five Fired Publicists Become Issue; Columbia Says, 'Not for Arbitration'

Officials of the Screen Publicists Guild and Columbia Pictures are holding talks in an effort to settle a dispute raised by Col's plan to sever five adpub staffers at the home office. As required, the company served 90 days' notice of its intent, which would become effective Sept. 1.

Col, in an economy mood, wants to discontinue much of its pub services. It would farm out such duties as the need arises on individual films. One source at Col said the plan is to curtail services by 50%. This is thought to mirror the "reality" that it's foolish to continue at present manpower levels when the company's product is coming increasingly from "outside the shop"—to wit, deals with indies such as Stanley Kramer.

Both sides huddled anew last Friday (10) at the Columbia offices, with v.p. Jonas Rosenfield, Jr., speaking for the distrib. Guild delegation was headed by Ben Berman, assistant v.p. Another meeting is scheduled for some time this week. Neither side would indicate how the pawns are going, but it's believed they could lead to a satisfactory settlement.

The Guild, meanwhile, has called for the mediation services of the American Arbitration Assn., as provided in the contract, and expects a hearing soon, according to Berman. A Columbia exec, however, contends the dispute is not arbitrable.

Guild sources are suggesting that Col's move is not likely to please indie producers if it means those "farming out" costs would come out of their pockets.

If the economy axe does swing, it will lop off three members of the art department, one in exploitation and one in publicity, decimating the overall staff at the h.o. to 16.

Similar situation could develop at 20th-Fox, which is understood eager to eliminate its entire art department. Company, however, has yet to serve the 90-day notice, but it too has had talks with the Guild.

## Ozoner Paying For Kids Now 6

Minneapolis, Aug. 14. A drive-in theatre admission for children starting at six years of age, something new for the midwest, is being charged initially this season at the seven Pioneer circuit small-town ozoners. And the three months results to date warrant the policy's retention.

This is according to localite owner Harold Field who operates the circuit, out of Minneapolis.

Income has been augmented without apparently damaging attendance at the outdoor theatres, Field reveals.

In addition to reaching down to the six-year olds, the policy includes the charging of adult admission for children of 12 and over at these Pioneer circuit drivins which, until this season, followed the area's other ozoners in stressing that all children were admitted free when brought in autos by their parents or other adults.

Before deciding on this new policy's permanency and making public the favorable results, Field waited until after school vacation reached its current late stage, he says. He felt this period would have to tell the story convincingly, which it has done.

### CHECK OF AMUSEMENTS

In New Mexico, Swimming Tops As Recreation

Albuquerque, Aug. 14. Attending ozoners is fifth in recreational favor with Albuquerqueans, according to survey just completed here. Study was done by Harland Bartholomew & Associates, who found (1) swimming in first spot, followed by (2) driving, (3) children's playgrounds, (4) baseball.

Other choices after drive-in movies were basketball, camping, music, drama and dancing, bowling, fishing, etc.

## City Willing To Integrate Races, Not Showmen

Durham, N.C., Aug. 14. Newest alibi here: city of Durham has declared it does not have the legal right to change an agreement in order to require integration of a theatre it leased to a private corporation. In answering a suit brought by a group of Negroes seeking integration of the Carolina Theatre in Durham, the city said it can't change the lease without consent of Abercrombie Enterprises Inc.

The city said it had been so advised by its attorney.

Filed in U.S. Middle District Court here, the reply by the city was not accompanied by an answer, from Abercrombie Enterprises. The corporation operates the theatre under the lease agreement.

Suit was brought against the city and the corporation by John Edward, Guyanna Horton, William Crowder, John T. Avent, Josephine Gilles, Faye Bryant, Kelly Compton and Priscilla Ballard.

They assert denial of civil rights because of racial discriminatory policies of the city and the corporation.

According to the answer, the City Council of Durham went on record last March 5 as not opposing integration of the theatre if it's management so elected. The city said it asked the management to meet with the Mayor's Committee on Human Relations and groups seeking integration of the theatre.

The city added it was advised by the theatre management it did not feel the matter could be negotiated on a mutually satisfactory basis. The city denied it has employed discriminatory practices or denied Negroes use of the theatre facilities.

### ILLINOIS TOA REELECTS

Mike Pullin of Rochelle Again Heads Exhib Unit

Chicago, Aug. 14. Theatre Owners of Illinois, TOA affiliate, has re-elected all officers, headed by Mike Pullin, owner of the Hub Theatre, Rochelle.

Others continuing are George G. Kerasotes as chairman (he's also a director of the national body); John Kontos, exec. v.p.; Robert Danico, secretary; James Toal, treasurer; and David Jones, in charge of publications.

## LABOR RESEARCH IN GLOOMY TONE

By JACK FITMAN

Two recent reports on the state of the New York City economy, both alarming with respect to reduced consumer spending power, are having an echo in the Manhattan trade. Sobering attention is being paid these studies by those observers who believe local film theatres in the main are overpricing their seats.

Suggested by the reports, assuming them to be accurate gauges, is a longterm decline in overall box-office action—barring, of course, an upward reversal in the town's economy.

First of the disquieting cost-of-living reports was issued early this summer by the N.Y. Teamsters Joint Council 16. Shortly after, a Government study, based on Bureau of Labor statistics, came out with reaffirming evidence of the trend. Gist of the surveys is that unemployment is on the rise, and that wages for most levels of the populace are not keeping pace with escalating consumer prices.

The union report contended that "one of every two New York City families lives at a level of denial or deprivation or degradation." It editorialized that the city was a prime candidate for title of "sweatshop capital" of the country. Obviously, not the sort of stuff calculated to encourage a businessman.

Tradestore hip to these findings profess to see a further threat to film attendance (not to mention other sectors of the economy) in downtown forecasts on the national pulse-beat emanating from Washington. Capitol Hill blossomed last week with an assortment of quoadvis hearings on the state of the union. Such experts as Dr. Walter Heller, JFK's top economics adviser, reportedly are sensing another recession shaping before the year is out.

### 'Discretionary' Coin

Students of fiscal matters seem agreed that all the normally reliable gauges indicate a stinging on what economists' term discretionary money—and that includes the ante for attending the cinema.

Resolutely, the barometer readers in the film trade are starting to articulate a need for rolling back New York admission prices. The reasoning is similar to the theory of Federal pump-priming, which holds that tax cuts spur industrial and consumer spending. Ergo, cut theatre tariffs and you pep up the boxoffice.

Parentetically, at least one N.Y. house—Brandt's Beacon—has recently bucked the expertise by hiking its evening admission from \$1.25 to \$1.50. Undoubtedly, moreover, is that certain other situations. In town are in a position of circumstance to do likewise without damage to their b.o. What concerns the worriers, however, are those limping theatres which are the rule, not the exception.

Ticket reduction gambits are recurrent, to be sure. It's been contended that mainstem picture palaces for years now have been guilty of self-inflicted harm by posting stiff printrime prices, not helped any by the suburban migrations. Infation is thought especially pertinent on Broadway with its \$2 to \$2.50—tops in the land—nighttime price per head. Much-remarked anent such tariffs is that there aren't enough sock pictures over the year to warrant the rate.

While there's no sure determination of the extent to which runaway consumer costs have hampered N.Y. film biz, none of the pro-reduction personages doubt but what it has done some harm, inevitably. And even a little chipping of trade at this point is n.g. for exhibs. Unfortunately, whether easing the tab for cinema entry would provide the hoped-for balm can't be foreseen, which is one of several reasons even the neediest (Continued on page 20)

## Quickie Night Court Session Prods Theatres on 'Posting' Classification

### OTTAWA FOR SUNDAY?

If So, Will Join 55 Ontario Communities

Ottawa, Aug. 14. Ottawa may win 55 Ontario communities with Sunday motion pictures if a petition with 22,000 signatures is okayed by city hall officials. Petition was raised by Ottawa Theatre Managers' Assn. If 13,270 of the signatures, representing 10% of Ottawa's eligible voters, are verified, matter will be voted on in civic elections in December.

## Prentice-Hall Recreation Data Stays Cheerful

Outlook on film attendance, which brings a mixed response within the trade, gets an optimistic appraisal from publisher Prentice-Hall via its weekly Information letter. Based on announced spending plans for recreational pursuits, P-H projects "spectator entertainment" admissions to hit \$2,200,000,000 by the end of the current year. That's a 6% rise from '61.

Film attendance totals this year will show an increase for the fourth consecutive semester, says the publisher, adding that it's already running 2-3% ahead of last year and should equal the 1949 mark of \$1.45 billion.

P-H says the picture looks bright for cinemas despite rising production costs. Echoing old-hat copy in the trade, it notes the trend back to hardtops and especially the new small houses.

Unmentioned are the probable effects of declining production. Inference is that costlier, if fewer, pictures in combination with the popularity of mushrooming new cinemas serving suburbia will extend the climb of total admissions.

## GIVE PUBLIC INSPECTION OF COOPER CINERAMA

Minneapolis, Aug. 14.

Twin Cities' first new hardtop theatre in some time, the \$1,000,000 Cooper Cinerama here, pulled something which local film circles considered commendably different for such an enterprise. This was prior to its formal opening with "Brothers Grimm" (MGM).

Last Sunday (17), four days in advance of "Grimm's" preem, the Cooper held what it called "open house." The public was invited to inspect the theatre's interior in order to learn firsthand how ideal the newcomer is in which to view a movie. Free parking facilities were provided for the guests. Open house hours were from 2 to 4 p.m.

Cinerama held forth here for eight consecutive years at the Century theatre in the heart of the loop. The latter now is a conventional United Paramount circuit first-run house again. Cooper is located in a local suburb about 20 minutes by car from downtown.

### REPEAT 'INTERNS' CAST?

Stefanie Powers Meantime on Rallyhoo Tour For Film

Dallas, Aug. 14. Stefanie Powers is on a whirlwind tour of Texas—10 cities in eight days on behalf of the latest Columbia release, "The Interns." The film will be seen here at the Majestic later this month.

Miss Powers stated that there will probably be another pic made with the same cast, but not necessarily on the same medical theme. This is because of the early box-office reaction to the film.

Atlanta, Aug. 14. Film Row officials turned out practically en masse for a night court session Wednesday (8) and got considerable satisfaction when three Atlanta theatre operators received suspended fines of \$53 each and two others were dismissed in Municipal Court. It took only minutes for Judge Robert E. Jones to dispose of the cases.

In prosecuting the cases City Attorney Jack Savage told Judge Jones he did not want to "punish anyone who is in favor of the laws" and was "primarily interested in its enforcement."

All five of the exhibitors were charged with failing to post film ratings as required by new city ordinance passed after Atlanta's censorship law was ruled unconstitutional.

At Prosecutor Savage's request, Judge Jones accepted guilty pleas from Mrs. Ruth Carter, co-owner with husband, John, of Fine Art Cinema; William R. Besley, manager of Ritz Theatre; and Pritchett Hobson, manager of Grove Theatre, and fined each \$53 same amount as that plastered on Leonard Freeman, manager of Kirkwood Adult Theatre, at a recent hearing.

This marked the first time any exhibitors other than Kirkwood manager were brought to court for violations of recently adopted rating ordinance.

Savage asked that "small fines be placed and then suspended pending any future violations."

He also asked that a case against Fine Art Cinema's assistant manager, W. D. Hicks be dropped since (Continued on page 24)

## Art Theatre Guild Adds Its 30th Spot

Albuquerque, Aug. 14.

Don Pancho's Art Theatre, opened here in April 1961, has been sold to Art Theatre Guild. Purchase price not divulged.

House was opened by Frank Scheer and operated by him since that time. Scheer says he now plans to devote fulltime to his construction biz.

Bill Ramsay, district manager for Guild, said there wouldn't be policy, mostly European imports. New owners plan to up prices a nickel per admission, to \$1 for adults and 75c for college students.

House sells no popcorn or cokes, but plans to give away free punch and coffee to patrons. Ramsay reports this 30th house in Guild chain.

## MIRISCH STILL TALKS INTEREST IN STATEWIDE

Hollywood, Aug. 14

Negotiations between Mirisch Bros. for half interest in Fred Stein's Statewide Theatres, operating approximately 30 houses in the local area, will be resumed on return of Stein later in the month from an extensive European siesta. Stein's son Bob has been active head of circuit's operations during past month, since his father sailed on cruise to foreign ports.

While details are in lawyers' hands, it is understood Statewide plans to expand soon as final negotiations with Mirisch are final.

Harold Mirisch, head of Mirisch Co., has a 50% interest in an upstate New York drive-in. Prior to coming to California, he operated theatres in Wisconsin after a tenure with Warner Bros. chain.

### MCCRARY FOR MILWAUKEE

J. C. McCrary, former office manager here for Warner Bros., left for Milwaukee to his new duties as manager of the exchange there.

Bob Motley will take over the duties as office manager of the local exchange.

# 'Grimm' in Bangup L.A. Preem, \$36,000, 'Voyage' Fast 39G, 'Man' Smooth 11G, 'Alcatraz' 20G; 'Lolita' Hotsy 7½G, 8

Los Angeles, Aug. 14. "Wonderful World of Brothers Grimm" came in with a bang to hit a whopping \$36,000 or close for 13 shows of usual 14-performance week on hardticket. Other new bills are topped by "Adventures of Young Man," which looks handsome \$11,000 at Fox Wilshire.

"Bon Voyage" shapes nice \$39,000 or close playing six houses. "Bird Man of Alcatraz" shapes good \$20,000 opening round in two spots. Bigtime holdovers include "West Side Story," great \$25,000 in 35th round at the Chinese. "Music Man" still is wow \$33,000 at Hollywood Paramount. "Lolita" shapes hotsy in eighth round at the Beverly.

**Estimates for This Week**  
**Warner Hollywood (SW)** (1,291; \$1.65-\$2.80) — "Brothers Grimm" (MGM). Whopping \$36,000 or close. Last week, house closed.

**Fox Wilshire (FWC)** (1,990; \$1.49-\$2.40) — "Adventures of Young Man" (20th). Handsome \$11,000. Last week, "Bird Man of Alcatraz" (UA) (5th wk). \$5,900.

**Four Star, Hillstreet, Iris, Loyola, Village, Baldwin (UATC, Metropolitan-FWC-State)** (868; 2,752; \$25; 1,298; 1,535; \$1,800; 49-\$1.50) — "Bon Voyage" (BV) and "Lad: A Dog" (WB). Nice \$39,000 or near. Last week, Four Star "Important Man" (Lop) (3d wk). \$1,400; Hillstreet, Iris, Village, "Touch of Mink" (U) (3d wk). \$19,200; Loyola, "Spiral Road" (U) and "One" (Continued on page 18)

## Balto Brisk; 'Man' Nice \$9,000, 'Geisha' Fair 7G, 'Music' Smooth 15G, 2d

Baltimore, Aug. 14. Downtown scene is rosier this week with good, new product and some strong holdovers. "Adventures of a Young Man" is nice on first week at the New. "My Geisha" looks okay also in opener at the Hipp.

"Music Man" shapes big in second round at Stanton. "Miracle Worker" is rated good in third at the Charles while "Spiral Road" is good in second at Mayfair. "Back to Nature" is nice in bow at Rex. "Lolita" shapes tall in third round at the Town.

**Estimates for This Week**  
**Avalon (Freedman)** (860; \$1.50) — "Not Tonight, Henry" (Indie). Fair \$2,000. Last week, "Glue An' a Gun" (Indie) \$2,300.

**Aurora (Rappaport)** (367; 50; \$1.25) — "Five Sinners" (Astor). Oke \$1,700. Last week, "The Mark" (Cont). \$1,500.

**Charles (Fruchman)** (500; 90; \$1.50) — "Miracle Worker" (UA) (3d wk). Good \$4,500. Last week, \$5,000.

**Cinema (Schwaber)** (460; 90; \$1.50) — "Tomorrow Is My Turn" (Indie). Fair \$2,000. Last week, "Viridiana" (Kings) (4th wk). \$1,800.

**Hippodrome (Rappaport)** (200; 90-\$1.50) — "My Geisha" (Par). Fair \$2,000.

**Night Out (MGM)** (2d wk). \$5,000. **Five West (Schwaber)** (435; \$1.50-\$2) — "Judgment at Nuremberg" (UA) (17th wk). Steady \$2,000. Last week, same.

**Little (Rappaport)** (300; 90-\$1.50) — "Doctor in Love" (Gov) (2d wk). Fair \$2,000.

**Mayfair (Fruchman)** (700; 90; \$1.50) — "Spiral Road" (U) (2d wk). Down to okay \$5,000. Last week, \$7,000.

**New (Fruchman)** (1,600; 90; \$1.50) — "Adventures of Young Man" (20th). Nice \$9,000. Last week, "Bon Voyage" (BV) (3d wk). \$4,000.

**Playhouse (Schwaber)** (355; 90; \$1.50) — "Only Two Can Play" (Col) (8th wk). Steady \$2,000. Last week, \$2,100.

**Rex (Freedman)** (500; \$1.50) — "Back to Nature" (Indie). Nice \$4,000. Last week, "Not Tonight, Henry" (Indie) (4th wk). \$2,000.

**Stanton (Fruchman)** (2,800; 90; \$1.50) — "Music Man" (WB) (2d wk). Tall \$15,000. Last week, \$17,000.

**Town (Rappaport)** (1,125; 90; \$1.50) — "Lolita" (MGM) (3d wk). Pleasing \$8,000. Last week, \$10,000.

## Key City Grosses

**Estimated Total Gross**  
**This Week** ..... \$2,825,472  
 (Based on 24 cities and 272 theatres).  
**Last Year** ..... \$2,650,400  
 (Based on 20 cities and 252 theatres, chiefly first runs, including N.Y.)

## 'Grimm' Sellout \$21,000, Denver

Denver, Aug. 14. With tourist season at its height here plus many new films, trade at deluxers is rated rousing this session. "Wonderful World of Brothers Grimm" shapes complete sellout opening round at the Cooper. "Five Weeks in a Balloon" looks potent in opener at the Denver. "Three Stooges in Orbit" is rated fine in first at Orpheum. "That Touch of Mink" shapes sockeroo in third stanza at the Centre while "Lolita" is rated smash in fourth at Aladdin. "Music Man" looks sharp in sixth week, daydating Paramount and Crest.

**Estimates for This Week**  
**Aladdin (Fox)** (900; \$1.25-\$1.45) — "Lolita" (MGM) (4th wk). Socko \$4,900. Last week, \$6,000.

**Capri Art (Art Theatre Guild)** (238; \$1.25) — "Sweet Ecstasy" (Indie) (2d wk). Good \$1,100. Last week, \$1,300.

**Centre (Fox)** (1,270; \$1.25-\$1.45) — "Touch of Mink" (U) (3d wk). Great \$12,000. Last week, \$14,000.

**Cooper (Cooper)** (814; \$1.65-\$2.50) — "Brothers Grimm" (MGM). Wham \$21,000. Last week, "Cinemas Holiday" (Cinerama) (9th wk). 5 days only, \$14,000.

**Crest (Wolfberg)** (750; \$1.25-\$1.45) — "Music Man" (WB) (6th wk). Fine \$4,000. Last week, \$4,500.

**Denham (Indie)** (800; \$1.25-\$2.50) — "West Side Story" (UA) (15th wk). Nice \$7,500. Last week, \$8,000.

**Denver (Fox)** (2,432; \$1.25) — "Five Weeks in a Balloon" (20th). Potent \$11,000 or over. Last week, "My Geisha" (Par). \$8,000.

**Esquire (Fox)** (600; \$1.25) — "Carry On Teacher" (Indie) (3d wk). Trim \$2,500. Last week, \$3,300.

**Orpheum (RKO)** (2,690; \$1.25) — "Three Stooges in Orbit" (Col) and "Mothers" (Col). Fine \$9,000 or near. Last week, "Notorious Landlady" (Col) and "East of Killmanjaro" (Indie) (3d wk). \$5,500.

**Paramount (Wolfberg)** (2,100; \$1.25-\$1.45) — "Music Man" (WB) (6th wk). Sharp \$11,000 or a bit over. Last week, \$14,500.

**Towne (Indie)** (600; \$1.25-\$1.45) — "Miracle Worker" (UA). Mild \$5,000. Last week, "Bon Voyage" (BV) (6th wk). \$3,000.

**Vogue (Art Theatre Guild)** (450; \$1.25) — "Taste of Honey" (Cont) (3d wk). Big \$1,300. Last week, \$1,600.

## Town Good at \$12,000 Frisco; 'Music' 16G, 5th

San Francisco, Aug. 14. First-run 'biz is spotty here this session, with longruns holding up well despite length of engagements. However, certain holdovers are slipping. "Two Weeks in Another Town," one of few newcomers, shapes good at Warfield. "Boccaccio '70" is socko in third round at Metro while "Music Man" is rated big in fifth at Coronet. "World of Comedy" is nice in third at St. Francis.

**Estimates for This Week**  
**Golden Gate (RKO)** (2,859; \$1.25-\$1.50) — "Spiral Road" (U) and "Payroll" (Indie). (2d wk). Slow \$8,000. Last week, \$15,000.

**Fox (FWC)** (4,651; \$1.25-\$1.50) — "Adventures of Young Man" (20th) and "Swinging Along" (20th) (2d

wk). Slow \$7,400. Last week, \$13,500.

**Warfield (Loew)** (2,656; \$1.25-\$1.50) — "Two Weeks in Another Town" (MGM). Good \$12,000 or close. Last week, "Boys' Night Out" (MGM) (6th wk). \$5,000.

**Paramount (Par)** (2,646; \$1.25-\$1.50) — "Notorious Landlady" (Col) and "Wild Westerners" (Col) (3d wk). Okay \$10,000. Last week, \$13,000.

**St. Francis (Par)** (1,400; \$1-\$1.75) — "World of Comedy" (Cont) (3d wk). Nice \$8,000 or near. Last week, \$9,500.

**United Artists (No. Coast)** (1,151; \$1.50-\$3) — "West Side Story" (UA) (35th wk). Hep \$14,500. Last week, \$15,000.

**Vogue (S.F. Theatres)** (346; \$1.50) — "Macario" (Indie) (2d wk). Good \$2,600. Last week, \$2,500.

**Stagedoor (A-R)** (444; \$1.50) — "Lolita" (MGM) (7th wk). Hot \$7,000 or over. Last week, \$7,500.

**Metro (United California)** (1,000; \$1.50-\$1.80) — "Boccaccio '70" (Embassy) (3d wk). Socko \$12,000. Last week, \$14,000.

**Esquire (No. Coast)** (846; 90; \$1.25) — "Judgment at Nuremberg" (UA) (4th wk). Nice \$5,800. Last week, \$6,500.

**Coronet (United California)** (1,250; \$2) — "Music Man" (WB) (5th wk). Big \$16,000. Last week, \$19,000.

## 'Grimm' Fancy 16G, K.C.; 'Mink' Wham 13G, 2d

Kansas City, Aug. 14. "Wonderful World of the Brothers Grimm" is off to a big start at the Empire, looking for a fancy \$16,000 on a 15 shows per first session. Preem was good and film is building steadily. "Tarzan Goes to India" at Paramount; also new, is only fair. "Jessica" and "Mary Had a Little" are paired in three drives for modest returns. Strong holdovers continue with "Touch of Mink" at the Saxon still smash in second. "Hatari" at Uptown shapes nice in second. "Music Man" is big at the Romy for third. "Lolita" is okay at the Capri in fifth. Warm and sultry weather has been no help.

**Estimates for This Week**  
**Brookside (Fox Midwest-Nat. Theatres)** (800; \$1-\$1.25) — "Hobbs Takes Vacation" (20th) (7th wk). Pleasing \$3,500. Last week, \$3,600.

**Capri (Durwood)** (1,260; 75; \$1.50) — "Lolita" (MGM) (5th wk). Okay \$4,000. Last week, \$4,300.

**Crest, Riverside (Commonwealth)** (900 cars each). Boulevard (Rose-dale) (750 cars) (1 each) — "Mary Had a Little" (UA) and "Jessica" (UA). Modest \$15,000. Last week, "Panix in Zero Zero" (AI), same.

**Empire (Durwood)** (1,294; \$1.25-\$2.75) — "Brothers Grimm" (MGM) shapes fancy \$16,000 or near. Stays, natch!

**Isis, Vista, Fairway (FMW-NT)** (1,360; 700; 700; Electric (1,600) (Fulton). Fairland (Finkelstein) (1,500 cars). Highway 40 (1,000 cars) (General). New 50, New Claco (Baker) (1,000 cars, 750 cars) (\$1 each) — Currently sub-runs. Last week, "Three Stooges in Orbit" (Col). "Belle Sommers" (Col) and "The Helions" (Col). Triple bill was satisfactory \$25,000.

**Kimo (Dickinson)** (504; \$1.25-\$1.50) — "Black Tights" (Magna) (5th wk). Trim \$1,200; holds. Last week, \$1,300.

**Paramount (Blank-UP)** (1,900; \$1-\$1.25) — "Tarzan Goes to India" (MGM). Fair \$6,000. Last week, "Guns of Darkness" (WB). \$6,500.

**Plaza (FMW-NT)** (1,630; \$1-\$1.25) — "Birdman of Alcatraz" (UA) (2d wk). Mild \$5,000. Last week, \$8,000.

**Romy (Durwood)** (850; \$1.25-\$2.50) — "Music Man" (WB) (3d wk). Big \$9,000; holds. Last week, \$10,000.

**Saxon (Durwood)** (1,600; \$1.25-\$1.50) — "Touch of Mink" (U) (2d wk). Great \$13,000; holds again. Last week, \$18,000.

**Uptown (FMW-NT)** (2,043; \$1-\$1.25) — "Hatari" (Par) (2d wk). Nice \$9,000; stays on. Last week, \$11,000.

Additional Picture Grosses On Page 18

# End of Newspaper Strike Lifts Mpls.; 'Grimm' Great \$18,000, 'Burial' Boff 9G, 'Hatari' Wow 14G, 'Interns' 16G

## Broadway Grosses

**Estimated Total Gross**  
**This Week** ..... \$612,372  
 (Based on 29 theatres)  
**Last Year** ..... \$756,300  
 (Based on 31 theatres)

## 'Music' Lusty 13G, L'ville; 'Bon V.' 8G

Louisville, Aug. 14. Firstruns are entirely given over to holdovers this week, but they're doing good to excellent biz. Pleasant temperatures have been a plus factor in keeping trade so strong. Fact that local tele is filling summer skeks with cartoons and old, old, films is a plus factor, too.

"Music Man" in fourth at the Mary Anderson will be the leader. Strong runnerup is "Bon Voyage," also in fourth at United Artists. "West Side Story," now in seventh at Brown, is on a par with previous week. "That Touch of Mink" at the Kentucky looks nice in eighth round.

**Estimates for This Week**  
**Brown (Fourth Avenue)** (800; 75; \$1.25) — "West Side Story" (UA) (7th wk). Neat \$6,000 same as sixth week.

**Kentucky (Swiftow)** (900; 75-\$1.25) — "Touch of Mink" (U) (8th wk). Nice \$5,000. Last week, \$5,200.

**Mary Anderson (People's)** (1,100; \$1-\$1.25) — "Music Man" (WB) (4th wk). Strong \$13,000. Third week, \$15,500.

**Ohio (Settos)** (900; 75-\$1.25) — "Hatari" (Par) (2d wk). Good \$5,000 topping opener of \$4,500.

**Rialto (Fourth Avenue)** (1,100; \$1.25-\$2.50) — "Windjammer" (NT) (11th wk). Fair \$6,000. Tenth week, \$6,500.

**United Artists (Fourth Avenue)** (3,000; \$1-\$1.25) — "Bon Voyage" (BV) (4th wk). With assist from sneak Saturday (11) night, looks good \$8,000 on nine-day week. Third week was \$8,300.

## Tartars' Mild \$9,000, St. Loo; 'Music' 18G, 3d

St. Louis, Aug. 14. Only one newcomer here this stanza but takings are holding up well. "The Tartars" looks mild on opener at State while "My Geisha" shapes good in second at the St. Louis. Also good is "Road to Hong Kong" in first holdover round at Esquire. "Music Man" is socko in third at Ambassador. "Touch of Mink," held over for sixth session, looks trim at the Fox.

**Estimates for This Week**  
**Ambassador (Arthur)** (2,970; 90; \$1.25) — "Music Man" (WB) (3d wk). Socko \$18,000. Last week, \$25,000.

**Apollo Art (Grace)** (700; 90-\$1.25) — "Victim" (Indie). Okay \$2,500. Last week, "Man Who Wagged His Tail" (Indie). \$2,000.

**Esquire (Schuchart-Levin)** (1,800; 90-\$1.25) — "Road to Hong Kong" (UA) (2d wk). Good \$10,000. Last week, \$13,000.

**Fox (Arthur)** (5,000; 90-\$1.25) — "Touch of Mink" (U) (6th wk). Trim \$8,500. Last week, \$9,000.

**Loew's Mid-City (Loew)** (1,160; 60-90) — "Bon Voyage" (BV) (7th wk). Sharp \$6,500. Last week, \$8,000.

**State (Loew)** (3,600; 70-90) — "The Tartars" (MGM). Mild \$9,000. Last week, "World of Comedy" (Cont). \$9,500.

**Pageant (Arthur)** (1,000; 90-\$1.25) — "Judgment at Nuremberg" (UA) (7th wk). Neat \$7,000. Last week, \$7,500.

**St. Louis (Arthur)** (3,800; 75-90) — "My Geisha" (Par) (2d wk). Good \$9,000. Last week, \$12,000.

**Shady Oak (Arthur)** (760; 90; \$1.25) — "Lolita" (MGM) (15th wk). "en \$3,500 or near. Last week, \$5,000.

Minneapolis, Aug. 14. What with the local Twins American League baseball team playing the Yankees this week to an indicated 160,000 attendance in four games and the new Cooper Theatre preening with roadshowing of "Wonderful World of Brothers Grimm," compitish looks hot at conventional first-run houses currently. "Grimm" looks like capacity for every night of initial stanza.

However, all theatres are being helped, by resumption of printing by the two regular daily papers after a four-month strike. Newcomers include such winners as "Spiral Road," "Premature Burial," "Hatari," "Taste of Honey" and "The Interns." Such smash holdovers as "Music Man," "Counterfeit Traitor" and "Notorious Landlady" all are helping at the wickets.

**Estimates for This Week**  
**Academy (Mann)** (1,000; \$1.25-\$1.50-\$1.75) — "Bird Man of Alcatraz" (UA) (3d wk). Modest \$4,000. Last week, \$5,000.

**Avalon (Frank)** (800; \$1) — "Adam and Six Eyes" (Indie) and "A Woman Like Satan" (UA) (reissue). Okay \$2,000. Last week, \$2,500.

**Century (Par)** (1,300; \$1.25-\$1.50) — "Adventures of Young Man" (20th) (2d wk). Mild \$6,000. Last week, \$7,000.

**Cooper (CF)** (808; \$1.65-\$2.50) — "Brothers Grimm" (MGM). Great \$18,000 looks for this Cinerama pic. Holds, of course.

**El Lago (Carisch)** (800; \$1) — "Naked Venus" (Halco) and "Dentist in the Chair" (Indie) (reissue). (2d wk). Satisfactory \$1,800. Last week, \$2,000.

**Gopher (Berger)** (1,000; \$1-\$1.25) — "Premature Burial" (AIC). Smash \$9,000. Last week, "Mr. (Continued on page 18)

## 'Alcatraz' Rousing 30G, Hub; 'Grimm' Smash 18G, Town' Sock at 17G

Boston, Aug. 14. Cool rainy weather again boosted the boxoffice in Boston with big array of new product also helping. Rain all day Friday (10) and cool cloudy weather Saturday (11) brought lines. "Bird Man of Alcatraz" is socko at the Music Hall. "My Geisha" shapes slick at the Othman. "My Geisha" looks big at Paramount.

Playing one of its first dates, "Two Weeks in Another Town" is socko at the Saxon. "Wonderful World of Brothers Grimm" rolled up smash opening week at the Boston where it's now into second round. "Music Man" shapes torrid with lines in second session at the Astor. "Spiral Road" is holding okay in second at the memorial. "Lolita" is still potent at the Capri in fifth.

"World of Comedy" was good at Exeter in its third week. "West Side Story" is still great in its 41st week at the Gary.

**Estimates for This Week**  
**Astor (B&Q)** (1,170; 90-\$2) — "Music Man" (WB) (2d wk). Sock \$22,000, with lines some days. Last week, \$23,000.

**Beacon Hill (Sack)** (900; \$1-\$1.80) — "Advise and Consent" (Col) (7th wk). Good \$8,000. Last week, \$7,000.

**Boston (Beacon Ent.)** (1,354; \$1.20-\$2.95) — "Brothers Grimm" (MGM) (2d wk). Second week opened today (Tues). First week of 5 days was smash \$18,000.

**Capri (Sack)** (850; 75-\$1.80) — "Lolita" (MGM) (5th wk). Bright \$9,800. Last week, \$10,000.

**Exeter (Indie)** (1,376; 90-\$1.49) — "World of Comedy" (Cont) (4th wk). Third week ended Friday (10) was fine \$8,000. Last week, \$10,000.

**Fenway (Indie)** (1,300; \$1.50) — "La Notte" (Indie). Nice \$5,000. Last week, "Jules and Jim" (Janus) (4th wk). \$2,300.

**Gary (Sack)** (1,277; \$1.50-\$3) — "West Side Story" (U). 41st wk. Potent \$14,000. Last week, \$12,500.

**Memorial (RKO)** (3,000; 90-\$1.50) — "Spiral Road" (U) and "Swinging Along" (20th) (2d wk). Okay \$8,500. Last week, \$12,000.

**Music Hall** (1,000; 75-\$1.00) — "Bird Man of Alcatraz" (UA) (3d wk). (Continued on page 18)

# New Product Helps Chi: 'Grimm' Boffo \$30,000, 'Interns' Wham 36G, 'Music' Hefty 34G, 4th; 'Lolita' 17G, 7th

Chicago, Aug. 14

"Wonderful World of Brother's Grimm" opened to a boffo \$30,000 on hardticket at McVickers in what generally shapes as a tame Windy City first-run round. However, "The Interns" is preemting to a boffo \$36,000 at the Roosevelt.

Monroe pair of "Playgirls and the Bellboy" and "Geisha Playmates" looks hot.

"A Matter of Who" is fine in second frame at the Esquire while "Carry On Teacher" rates sharp in its Town second. "Whistle Down Wind" is posting a neat third sesh at Carnegie.

"Music Man" is nailing a strong fourth Chicago round. "Bird Man of Alcatraz" is stout at Oriental also in fourth. "Adventures of a Young Man" rates lively for the same round at the Woods.

"Lolita" continues socko in its Loop seventh session. "Bon Voyage" expects a frisky seventh stanza at State-Lake. "That Touch of Mink" still is strong in ninth round at the United Artists.

"West Side Story" looks to notch another torrid session in its 25th week on hardticket at the Todd.

**Estimates for This Week**  
Carnegie (Tele-Tel) 495: \$1.25-\$1.80—"Whistle Down Wind" (Indie) 3d wk. So-so \$2,300. Last week \$2,800.

Chicago (B&K) 3,900: \$1.25-\$1.80—"Music Man" (WB) 4th wk. Hefty \$34,000. Last week \$40,000.

Cinema (Stern) 500: \$1.50—"Taste of Honey" (Cont) 7th wk. Slick \$3,600 or close. Last week \$4,650.

Esquire (H&E Balaban) 1,350: \$1.25-\$1.80—"A Matter of Who" (AI) 2d wk. Fast \$7,000 or near. Last week \$9,000.

Loop (Tele-Tel) 606: \$1.25-\$2—(Continued on page 18)

## 'Lolita' Giant \$16,500, Toronto; 'Alcatraz' 16G; 'Mink' Mighty 47G, 2d

Toronto, Aug. 14

"Lolita" which shames woe at the Hollywood, and "Bird Man of Alcatraz" whopping at Loew's, are standout newcomers this stanza. "That Touch of Mink" still is mighty in second session, day-dating three Rank houses. "Music Man" still is great in fourth round, day-dating two theatres. "Harold Lloyd's World of Comedy" continues terrific in third round at the Towne.

**Estimates for This Week**  
Carlton, Danforth, Humber (Rank) 2,318: 1,328, 1,203: \$1.50—"Touch of Mink" (U) 2d wk. Still mighty at \$47,000. Last week \$65,000.

Eglinton (FP) 918: \$1.50-\$2.50—"Windjammer" (NT) (reissue) 6th wk. Steady \$6,000. Last week same.

Hollywood (FP) 1,080: \$1-\$1.50—"Lolita" (MGM) Turnaway for woe \$16,500. Last week "Counterfeit Traitor" (Par) 5th wk. \$5,000.

Hyland (Rank) 1,373: \$1-\$1.50—"Advise and Consent" (Col) 4th wk. Strong \$7,000. Last week \$10,000.

Imperial, Norton (FP) 3,206: \$1-\$1.75—"Music Man" (WB) 4th wk. Still big at \$17,000. Last week \$19,000.

International (Taylor) 557: \$1-\$1.25—"Touch of Honey" (IFD) 8th wk. Fine \$3,500. Last week \$4,000.

Loew's (Loew) 1,641: \$1-\$1.50—"Bird Man of Alcatraz" (UA) Wham \$16,000. Last week "Boys Night Out" (MGM) 5th wk. \$6,000.

Tivoli (FP) 935: \$1.50-\$2.50—"West Side Story" (UA) 13th wk. Good \$9,000. Last week \$11,000.

Towne (Taylor) 693: \$1-\$1.25—"World of Comedy" (IFD) 3d wk. Still terrific at \$7,000. Last week \$7,500.

University (FP) 1,393: \$1.25-\$1.50—"Seven Year Itch" (20th) and "Let's Make Love" (20th) (reissues). Looks big \$13,000. Last week "Bon Voyage" (BV) 5th wk. \$6,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include U. S. amusement tax.

## 'Interns' Fat 23G, Cleve; 'Grimm' 18G

Cleveland, Aug. 14

Exhibits are beginning to smile again here as result of higher grosses and brighter general biz conditions. "Wonderful World of Brother's Grimm" putting Palace back into reserved-seat category, is booming the house for what looks like long run. "Music Man" also has boosted Allen's stock with strident attendance on holdover.

"Interns" shapes smash at Hippodrome on initialer. "Harold Lloyd's World of Comedy" is pulling season's best gross for both Heights Art and Westwood Art houses.

**Estimates for This Week**  
Allen (Stanley Warner) 2,866: \$1-\$1.80—"Music Man" (WB) 2d wk. Husky \$18,000 after \$25,000 last lap. Staying.

Colony Art (Stanley Warner) 1,354: \$1.50—"Bell Antonio" (Embassy) Good \$4,000. Last week "Carry On Teacher" (Indie) 15th wk. \$2,000 in last five days.

Continental Art (Art Theatre Guild) 900: \$1-\$1.50—"Never Let Go" (Indie) 2d wk. Oke \$1,500 after \$2,500 last round.

Heights Art (Art Theatre Guild) 925: \$1-\$1.50—"World of Comedy" (Cont) Fine \$4,600. Last week "Stowaway in Sky" (Indie) 2d wk. \$2,000.

Hippodrome (Eastern Hipp) 3,700: \$1-\$1.50—"Interns" (Col) Sock \$23,000. Last week "Hobbs Takes Vacation" (20th) 2d wk. \$9,000.

Ohio (Loew) 2,700: \$1.25-\$1.50—"Lolita" (M-G) m.o. Big \$8,000 for fourth downtown round. Last week "Birdman of Alcatraz" (UA) 4th wk. \$6,500.

Palace (Sik & Helpern) 2,739: \$1.25-\$2.75—"Brothers Grimm" (MGM) Got off at lively clip, heading for excellent \$18,000. Last week "Windjammer" (NT) 3d wk. \$7,500 in five days.

State (Loew) 3,700: \$1-\$1.50—"Hats off" (Par) 2d wk. Fair \$7,500 after \$14,000 for last week.

Stillman (Loew) 2,700: \$1-\$1.50—"Miracle Worker" (UA) Ordinary \$7,500. Last week "Lolita" (MGM) 3d wk. \$10,200.

Westwood Art (Art Theatre Guild) 955: \$1.25-\$1.50—"World of Comedy" (Cont) Brisk \$4,200. Last week "Taste of Honey" (Cont) 6th wk. \$2,200.

## 'Landlady' Sockeroo 17G, D.C.; 'Jack' Big \$11,000; 'Music' 18G, 'Mink' 9G, 7

Washington, Aug. 14

Batch of openers is carrying coin into hitherto slightly slipping mainstem. Ever hotly "Touch of Mink" still is boffo in seventh Town round. "Jack the Giant Killer" at Keith's shapes big. "Notorious Landlady" at Capitol looks smash in first.

"Music Man" still is socko in third at two houses. "Adventures of Young Man" looms solid in second at Palace.

**Estimates for This Week**  
Ambassador-Metropolitan (SW) 1,480: 1,000: \$1-\$1.49—"Music Man" (WB) 3d wk. Socko \$18,000. Last week \$22,000.

Apey (KB) 940: \$1-\$1.25—"I Like Money" (20th) Boff \$7,500. Last week "Oklahoma" (20th) (reissue) \$5,500.

Capitol (Loew) 3,240: \$1-\$1.49—"Notorious Landlady" (Col) Smash \$17,000 or near. Last week,

"Mr. Hobbs" (20th) (2d wk), \$13,800.

Dupont (Mann-KB) (400: \$1-\$1.65—"Jules and Jim" (Janus) Hoty \$5,500. Last week "Miracle Worker" (UA) 6th wk. \$4,000.

Keith's (RKO) 1,839: \$1-\$1.49—"Jack, Giant Killer" (UA) Big \$11,000 or near. Last week "Birdman of Alcatraz" (UA) 4th wk. \$8,000.

MacArthur (KB) (900: \$1.25-\$1.40—"Only Two Can Play" (Col) 5th wk. Hefty \$7,500. Last week, ditto.

Ontario (KB) (1,240: \$1-\$1.49—"Lolita" (MGM) 6th wk. Tall \$5,000 or over. Last week \$5,500.

Palace (Loew) 2,360: \$1-\$1.49—"Adventures of Young Man" (20th) 2d wk. Cool \$9,300. Last week, \$15,400.

Playhouse (TL) (459: \$1.49-\$2—"Advise and Consent" (Col) 10th wk. Oke \$3,000. Last week, \$3,900.

Plaza (TL) (278: \$1.49-\$1.80—"Two and Two Make Six" (Union) Nice \$5,500. Last week, "Sky Above" (Embassy) 6th wk. \$2,200.

Town (King) (800: 90-\$1.25—"Touch of Mink" (U) 7th wk. Smash \$9,000. Last week, same.

Trans-Lux (TL) (599: \$1.49-\$2—"Advise and Consent" (Col) 10th wk. Good \$4,200. Last week, \$4,500.

Uptown (SW) (1,300: \$1.49-\$2.75—"West Side Story" (UA) 39th wk. Fancy \$10,000. Last week, same.

Warner (SW) (1,250: \$1.25-\$1.60—"El Cid" (AA) 9th wk. Sock \$10,000. Last week, \$11,000.

## 'Spiral' Okay \$6,000, Indpls; 'Story' 7G, 7

Indianapolis, Aug. 14

Grosses continue in a moderate range of firstruns here this stanza. "West Side Story" still is boxoffice leader in seventh week at Lyric. "Windjammer" in 10th and final stanza at the Indiana, also is out-drawing new pic, "Spiral Road" shapes okay at Keith's. "Lolita" is nice in third at Loew's.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800: \$1-\$1.25—"Notorious Landlady" (Col) Mild \$5,000. Last week, "Hats off" (Par) 2d wk. \$3,500.

Indiana (C-D) (1,100: \$1.25-\$2.50—"Windjammer" (NT) 10th wk. Nifty \$6,000. Last week \$6,500.

Keith's (C-D) (1,300: \$1-\$1.25—"Spiral Road" (U) Okay \$6,000. Last week "Advise and Consent" (Col) 2d wk. \$5,000.

Loew's (Loew) (2,427: 75-\$1.25—"Lolita" (M-G) 3d wk. Nice \$4,000. Last week \$4,500.

Lyric (C-D) (850: \$1.25-\$2.50—"West Side Story" (UA) 7th wk. Hep \$7,000. Last week \$7,500.

## National Boxoffice Survey

### Cooler-Weather Ups Trade; 'Mink' Champ, 'Grimm' 2d, 'Music' 3d, 'Story' 4th, 'Lolita' 5th

Long periods of cool, rainy weather during the current week is proving a real b.b. hypo in numerous key cities along the Atlantic seaboard. New and also recently launched films are panning out stoutly in many spots, to make a very strong week generally.

For second week running, "That Touch of Mink" (U) is winding up on top despite some big opposition. The fact that the Cary Grant-Doris Day comedy is currently in ninth session at N. Y. Music Hall, with a new money record, of course, is helping its showing. Pic will wind its fifth week with close to \$170,000.

Latest Cinerama pic, "Brothers Grimm" (MGM) is showing enough this first week out, to handily cop second place despite playing in only 12 key cities covered by VARIETY. "Music Man" (WB) which still going great guns in many keys, is winding up third.

"West Side Story" (UA) for months high on the list, is dipping to fourth position. "Lolita" (MGM), continuing to display great stamina, again is capturing fifth spot.

"Bon Voyage" (BV), which slipped to runner-up category last week, is soaring to sixth position currently. "Notorious Landlady" (Col), sixth a week ago, is finishing seventh.

## Cool Breezes Boost B'way; 'Grimm' Capacity \$59,872, 'Dream' Dull 18G, 'Lolita' Fast 36G, 'Mink' 170G, 9th

Wet, cool weather much of the current session is proving a real help to Broadway first-run business this week, with some new product also assisting. However, the bulk of strength at the deluxers is with the holdovers and long-runs.

Chief interest centers in the launching of the Cinerama production, "Wonderful World of Brother's Grimm," which looks to wind its initial week at the Cinerama (formerly the Capitol), with a capacity \$59,872, covering 16 shows. Solid advance and the fact that the pic teed off with sellout biz started this off in fine fashion. Other new entry, "Follow That Dream," looms slow \$18,000 or less, day-dating the Astor and Trans-Lux 85th St.

"Best of Enemies" hit a great \$18,700 opening week at the arty Fine Arts. "Spiral Road" is holding with a big \$19,000 or near in second round at the Warner.

Still top money-getter, "That Touch of Mink" with stagesshow looks to land a mighty \$170,000 in current 9th week at the Music Hall, which would give the Doris Day-Cary Grant film a new money record of \$1,728,299 at the Hall. It goes a 10th week, with "Music Man" opening Aug. 23.

"Lolita" still is torrid with \$36,000 expected for ninth session, day-dating the State and Murray Hill. "Hats off" held with big \$19,900 in fifth week at the DeMille.

"Notorious Landlady" shapes socko \$42,000 for third stanza, day-dating the Criterion and Beekman. "Boys Night Out" looks okay \$12,800 in final eight days of eighth session at the Victoria. "Guns of Darkness" replaces on Friday 17. "Two Weeks in Another Town" also preems Friday at Paramount after three disappointing weeks of "Adventures of Young Man."

"Judgment at Nuremberg" held with a splendid \$20,500 in 34th round at the Palace. "West Side Story," other longrun hardticketer, is heading for a great \$44,000 in current 42d round at the Rivoli.

**Estimates for This Week**  
Astor (City Inv.) (1,094: \$1.25-\$2—"Follow That Dream" (UA) 2d wk. Initial round finished yesterday (Tues.) was dull \$14,000 or less. Day-dating with Trans-Lux 85th St. Likely won't be around long.

Loew's Cinerama (Loew) (1,552: \$1.50-\$3.50—"Brothers Grimm" (MGM) First week ended yesterday (Tues.) looks capacity \$59,872.

Playing hardticket with 16 shows weekly. Teed off with invitational preem Tuesday (7) night. Stays indef.

Criterion (Moss) (1,520: \$1.25-\$2.50—"Notorious Landlady" (Col) 3d wk. This round winding today (Wed.) is heading for rousing \$29,500 after \$32,000 for second. Holding. Day-dating with Beekman.

DeMille (Reader) (1,463: 90-\$2.75—"Hats off" (Par) 6th wk. Fifth session finished yesterday was great \$19,000 or near after \$20,500 for fourth. Holds until "Pigeon That Took Rome" (Par) opens Aug. 22, day-dating with Trans-Lux 52d St.

Embassy (Guild Enterprises) (500: \$1.50-\$2.50—"Paradise" (Indie) and "Concrete Jungle" (Indie) 2d wk. Initial week completed Friday 110 was an amazing \$21,000.

Palace (RKO) (1,642: \$1.50-\$3.50—"Judgment at Nuremberg" (UA) 35th wk. The 34th round ended yesterday (Tues.) was splendid \$20,500 after \$21,000 for 33d week. "Phantom of Opera" (U) opens Aug. 22.

Forum (Moss) (813: \$1.25-\$1.80—"Sky Above" (Embassy) 9th wk. Eighth stanza finished Monday 113 pushed to big \$11,500 after \$10,200 for seventh week.

Paramount (AB-PT) (3,665: \$1-\$2—"Adventures of Young Man" (20th) 4th final wk. This nine-day week ending tomorrow (Thurs.) looks like mild \$20,000 after \$23,000 for regular third week. "Two Weeks in Another Town" (MGM) opens Friday 17.

Radio City Music Hall (Rockefellers) (8,200: 95-\$2.75—"Touch of Mink" (U) with stagesshow 9th wk. This session finishing today (Wed.) is heading for a wow \$170,000 after \$168,683 for eighth week. This total of \$1,728,299 tops the old money high of \$1,572,580, reg. (Continued on page 18)

## 'Grimm' Huge 24G, Philly; 'Mink' 10G, 8

Philadelphia, Aug. 14

Weekend film biz shapes slower than it was at this period last year. However, "Wonderful World of Brother's Grimm" shapes boffo in opening round at the Boyd. "Lolita" still is torrid in seventh session at the Trans-Lux.

"Music Man" continues wham in third Stanley week. "That Touch of Mink" is hep in eighth stanza at Randolph. "Spiral Road" looms okay in third round at the Viking.

**Estimates for This Week**  
Arcadia (S&S) (622: 95-\$1.80—"Advise and Consent" (Col) 8th wk. Slow \$3,500. Last week \$4,500.

Boyd (SW) (1,536: \$2-\$2.75—"Brothers Grimm" (MGM) Boff \$24,000.

Fox (Millgram) (2,200: 95-\$1.80—"Adventures of Young Man" (20th) 8d wk. Oke \$8,000. Last week \$9,000.

Goldman (Goldman) (1,000: 95-\$1.80—"Bird Man of Alcatraz" (UA) 3d wk. Good \$10,000. Last week \$15,000.

Midtown (Goldman) (1,200: \$2-\$2.75—"West Side Story" (UA) 40th wk. Firm \$9,500. Last week \$10,000.

Randolph (Goldman) (2,200: 95-\$1.80—"Touch of Mink" (U) 8th wk. Hep \$10,000 or near. Last week \$11,500.

Stanley (SW) (2,500: 95-\$2—"Music Man" (WB) 3d wk. Whopping \$26,000. Last week \$30,000.

Stanton (SW) (1,483: 95-\$1.80—"My Geisha" (Par) 2d wk. Nice \$9,900. Last week \$12,000.

Studio (Goldberg) (383: 95-\$1.80—"On Any Street" (Embassy) and "Affair in Kamagura" (Indie). Okay \$3,500. Last week "Beginning Was Sin" (Indie) and "Young and Evil" (Indie) \$4,300.

Trans-Lux (T-L) (500: 95-\$2—"Lolita" (MGM) 7th wk. Torrid \$10,000. Last week \$11,000.

Viking (Sley) (1,000: 95-\$1.80—"Spiral Road" (U) 3d wk. Okay \$7,000. Last week ditto.

World (R&B-Pathé) (499: 95-\$1.80—"Last Year at Marienbad" (Astor) and "La Notte" (Lope) 2d wk. Pleasing \$3,200. Last week \$4,300.

(Complete Boxoffice Reports on Pages 8-9.)



## W. German Film Industry Leaders Ask Govt. Ruling on Cartel-Film Aid

By HAZEL GUILD

Bonn, Aug. 7.

The board of the leading West German film industry organization, SPIO, is trying to get the Federal Ministry of Economics to give the nod to the film-industry's proposed self-help plan here. Initial feeling has been that if the proposal goes through, it is likely to be put out of business under West Germany's cartel laws.

SPIO execs are supposed to get a special exemption from the federal laws that would prevent illegal competition and restraint of trade. Basic idea of the plan was that all of the 6,690 cinemas in West Germany would be asked to "voluntarily" contribute 3% of their gross income to the West German film industry.

A central group set up to administer this fund would then use it for further German productions, for advertising and publicity (locally and throughout the world via the German Film Export Union) and for scientific and technical developments and in helping artistic and technical skills in the pix industry.

Paragraph 8 of the Federal Cartel Laws in West Germany appears to forbid any such agreement, and it will be necessary to obtain a special reading of this from the Federal Ministry of Economics. Film industry, of course, would not participate in this contribution plan and it hence comes the potential violation of the law.

### Actor To Test Ruling

Recent call for a decision under this cartel ruling came from West German actor Gert Froebe who presented himself as a test case to object to the West German producers' salary scales as a violation of free trade. Froebe, in a case which won sympathy from all West German actors affected by the salary scales, complained that the filmmakers in this country have set up free arrangements whereby all the leading stars are classified, and cannot receive more than a top fee of \$25,000 for making a film, down to a fee of \$5,000 according to his category. He claimed this was a violation of free trade. But the Cartel Office of the federal government decided in favor of the producers, ruling that the government and its laws were not violated by the working agreements or contracts signed with individual actors.

American distributors in Germany privately feel that such an agreement with the cinemas would undoubtedly conflict with the cartel laws in the United States, but of course a local reading is required here. Should the plan go through, the 3% would undoubtedly also be levied on the American films, even though the money would go into a fund that contributes to the German film industry solely. Also French, Italian, English and all other foreign pictures would fall under the levy.

But among the West German film industry officials, the feeling is that even if the Economy Ministry says no the problem will be so pointed up it will force the West German government to come up with some substitute aid plan. This fall, for instance, the federal board which deals with premiums for West German films meet again and will allot funds to be given to outstanding local films. And the German Film Export Union is likewise applying for increased federal aid so that it can do more to popularize German pix in foreign lands.

Since such countries as France, Great Britain and Italy underwrite or aid the film industry, it is felt that the federal government here must take some sort of direct financial action immediately to keep floundering film-making going.

### Atlantic Acquires British 'Flame In the Streets'

Atlantic Film Corp. has acquired U.S. distribution to the British "Flame in the Streets" from Rank. Early fall release is in the works. Pic stars John Mills and Sylvia Syme.

## State Votes Grant To Dublin Theater Fest

Dublin, Aug. 7.

For the first time the Irish government, through Bord Failte (Tourist Board), is making a definite grant to the Dublin Theatre Festival, amount fixed being \$14,000. In earlier years the sum has never been announced in advance. At the same time, Bord Failte has lowered its subsidy to the Cork International Film Fest.

Singsongs for the Theatre Fest now include Billie Whitelaw and Ian Bannen for major roles in Eugene O'Neill's "A Touch of the Poet." Agnes Bernelle is now listed to present her satirical "Brecht to Brecht" piece during the festival. Brendan Behan is down for "An Evening with Brendan Behan" at the Gate Theatre.

## Hayakawa, Suzuki To Costar in Japan's Production, 'Judo Tree'

Tokyo, Aug. 7.

The sport of Judo will be utilized as a film background when "The Judo Tree" goes before the cameras in Japan this September under the indie Cine-Dyne banner for Allied Artists release. Here prepping for the pic, co-producer (with Jac Hein) and director Dennis Kane said that Sessue Hayakawa and Japanese-American songstress Pat Suzuki will costar in the melodrama set in postwar Japan.

Kane explained that the story will dramatize the effects on the family of a master Judo instructor, whose wife is killed in a bombing raid, when he accepts an assignment to teach members of the U.S. Air Force. His anti-American son bolts from the household and his daughter's neutral sentiments are shaken when a Yank airman rescues her from an attack by Japanese gangsters.

Kane feels his picture's subject is ripe. He said: "Judo has become one of the fastest-growing sports in the world, it will be an event in the 1964 Olympics and there is a non-Japanese champion for the first time."

He is determined to avoid the pitfall of trying to shoot a film tailored to both foreign and Japanese acceptance. "We're aiming at the international market," he said. "I realize you can't shoot two ways. If the picture is a success internationally, it will also be a success in Japan."

"We're not trying to tell the Japanese something about themselves," he continued. "We're merely using Japan to tell a story in universal terms."

With Hayakawa playing the Judo instructor, the sport will be treated as a way of life with its own social environment. Filming locations will include the Kodokan, the world's Judo mecca, the Tokyo Metropolitan Gymnasium and the police gym on the Imperial Palace grounds. Miss Suzuki will portray a streetwalker who graduates to hostess status, doubling as a singer in a Tokyo dive where she is in bondage to the proprietor.

The picture, in CinemaScope, is being made from a screenplay by novelist Laurence Savadove with additional scenes and dialogue by Allen Adler. Broadway's Curt Conway and a still unsigned American actor will complete the main cast. Jules Levey is associate producer and will be consultant on distrib.

"Judo Tree" will be scored in Japan by jazz guitarist Mundell Lowe. Three original songs will be written for Miss Suzuki. Pic will use a Japanese crew, headed by Toei cinematographer Harry Mimura and a Japanese staff under production manager Bob Nakai.

The shooting sked runs six weeks. Kane will remain to complete the film entirely in Japan. "What's the use of coming to Japan if you're not going to take advantage of the prices?" he asked. "I'm out to make a commercial picture. But just because you make a commercial picture does not mean that you cannot have artistic values. There can be a happy marriage."

## Israel's Festival

Tel Aviv, Aug. 14.

"Second Music and Drama Festival," sponsored by the Israeli Government, opens in Jerusalem today (Wed.) and will run for nearly a month. Igor Stravinsky is conducting his own works. Israeli violinist Zvi Zeitlin will be the soloist. Beside the three Stravinsky concerts (one each in Jerusalem, Tel Aviv and Haifa), the Israeli Philharmonic will play Handel's "Judas Maccabeus," with Avraham Kaplan conducting, soloists: Adele Addison, Raffael Aria and Murray Dickie and an evening of Israeli works, conducted by Gary Bertini. London Amadeus String Quartet with Israeli pianist Salzman and "I Musici" of Rome will play chamber music.

Finally, Pianist Van Cliburn will appear with the Israeli Philharmonics (Georg Singer conducting) and in a single recital.

Sir John Gielgud comes here to Shakespeare's "Ages of Man," "Pirraion," the Greek Tragedy Theatre from Athens will present "Sophocles' Electra."

Opening evening will be wholly devoted to Israeli folk-Jore—presenting a mixture of Jewish and foreign dances as picked up by various Jewish communities before they have gathered in Israel.

## More Brooming Of Spain's Media Men

Madrid, Aug. 7.

Continuing the clean sweep of key posts in the five major branches of the Ministry of Information (Press, Cinema & Theatre, Radio & Television, Tourism and Information), the new director general for Cinema & Theatre, Garcia Escudero, has named Florentino Soria as secretary general to replace Alfredo Timmermann.

Florentino Soria resigned as editor in chief of the weekly magazine "El Espanol" to fill this strategic office.

The new number-two man in film officialdom has been a screen writer for many years. Is a graduate of the National Film Training Institute, has taught screen writing in that Institute and has functioned as sub-director of the film faculty during the past three years.

## COMMUNITY THEATRE ATTRACTING GERMANS

Wiesbaden, Aug. 7.

First Lt. Cash Baxter, picture director with the U. S. Air Force in Europe, has managed for the first time to wangle the usually hesitant Germans into participating with amateur theatricals, a form of theatre unknown in this country. Half a dozen of the locals are working, along with Air Force personnel and their families, on the James Lee production of "Career" at the Wiesbaden Little Theatre.

The play has a cast of 18; and one of the leads is a German girl working as a baker, Sophie Marie Heimbau, formerly active with a Berlin professional theatre. The Baxter's baby-sitter, Ingram Blum, is also in the cast, along with a postman, Klaus Erbonisch, and a German high school student, Uli Kaiser. Professional theatre in almost every German city is supported by the city and by the state, but community theatre, with amateur productions is completely unknown here.

## Censors Not Blamed For Dublin Cinema Biz Dip

Dublin, Aug. 7.

Film censorship is not to blame for the falling attendance at Dublin cinema. That's official. It's the view of Minister for Justice, Charles Haughey and he has told Labor leader Brendan Corish in the Dail (Congress) that he does not intend to lower standards of censorship. Pressure groups are renewing their campaign for revision of the censorship act to provide "adult" and "general audience" classifications. This has clergy support and also the backing of film distributors and exhibitors.

## International Sound Track

London

At 23 Janette Scott has started on her 53d feature film, "Paranoid," a Hammer production for Universal. She began 20 years ago, when she was three. Freddie Francis is directing this suspense, and Oliver Reed costars. Charles ("Bert") Herbert of the Rank Organization Theatre Division was guest of honor at a lunch to mark his retirement at the age of 68. Herbert started work as a callboy at Drury Lane Theatre in 1908. Since 1925 he has been connected with live entertainment in cinemas as travelling stage manager. He also has been responsible for setting all but two Royal Film Performances. His assistant, Stanley Fishman, takes over. "The Loudest Whisper," with Audrey Hepburn and Shirley MacLaine, will be premiered tomorrow (Thurs.) at the Leicester-Square Odeon. Theo Cowan has been reelected chairman and David Jones prexy of the Film Industry Publicity Circle. Jal, who plays the Indian elephant boy in "Tarzan Goes to India," is over here banging a small, juvenile but effective drum for the film for Metro. Prince Charles and Princess Anne made a surprise visit to the Ritz last week to see Harold Lloyd's "World of Comedy." Now in its sixth week at this house the film had its best weekly take since its opening. Sarah Miles signed by James Woolf for "The Wild Affair," based on William Samson's novel, "The Last Hours of Sandra Lee." Jesse L. Lasky Jr. and his wife, Pat Silver, due in to write the screenplays for "Beau Johnny" and "Buddha" for Robert Bradford's Bradford-Bevhills productions. Henry Wilcoxon also due to set up Bradford's production activities. Victor Saville and Ian Dalrymple are talking a three pix deal with Adam Faith, following the completion of "Mix Me a Person" for Wessex.

Paris

Yank jazz singer Mae Mercer, singing at two clubs here, did singing-acting role in "Two Were Guilty," a French pic starring Anthony Perkins. She got the role after a tv stint here and is set for two more pix. She even finds herself signing autographs. So tv has power here. William Saroyan prepping some film scripts but may have a play done first next season "Allez Donc Au Diable" (Go to the Devil) which he penned with French playwright Marc-Gilbert Sauvageon. Gaby Sylvia and Claude Dauphin will star in this play about a couple who take refuge on a desert isle. After the French success of reissues of Harold Lloyd's "World of Comedy," Buster Keaton's "The General" and Charles Chaplin's "Limelight," Maud Max-Linder, daughter of the great silent pic French comedian Max Linder, hopes for a compilation reissue of her father's early silent comedies or the feature "The Three Musketeers," made in Hollywood. However legal troubles make it almost impossible to clear the rights to her father's pix. Linder served as a filmic helping hand to Chaplin and has also been lauded as an influence by the late Mack Sennett. King Vidor huddled with local producer Paul Graetz on doing a pic for him "Epitaph for the Enemy" on D-Day. However, Vidor is not too keen for war pix these days even if he made one of the greatest of them all, "The Big Parade." He would rather tackle contemporary themes.

Orson Welles prepping a film on bullfighting to be made in Spain in which he and noted bullfighter Antonio Ordonez would play the main roles. Billy Wilder in for a couple of weeks of shooting on "Irma La Douce" (UA) which stars Shirley MacLaine, Jack Lemmon and Charles Laughton. New French cameras for 65m and 70m, made by the Grandes Labos Francais, being overseen by cinematographer Christian Matras. He will use them in "Scheherazade," a French Hispano-Italo coproduction to be made in Spain. Westfield Holden, son of William, doing the still work for the pic in which his father is starring in here, "Paris When It Sizzles" (Par), opposite Audrey Hepburn. Andre Cayatte, who directed the noted trilogy of French thematic pix on justice, "Justice Is Done," "We Are All Murderers," and "Black Files," now doing his fourth in this vein via "The Sword and the Balance," called "Two Are Guilty" for the future dubbed English version. Pic is being done by a Metro-bankrolled company and stars Anthony Perkins, Renato Salvatori and Jean-Claude Brialy. Cayatte claims that in many trials the concept of justice is often lost along with too many side social, personal and just plain human weakness aspects. His pic will look into this problem.

Jean-Paul Chanois off to Poland for exteriors on the Franco London production "Mandrin," about an 18th century highwayman. Metro's "Spinster" getting a release here as "Anna Et Les Maoris." "Picnic" (Col) getting a first-run re-release. Marcel Carne, after three years of inactivity and abandoned projects, now directing a gangster pic "Weeds for the Birds" with Dany Saval, Paul Meurisse and Arletty. Ilya Lopert, UA veep in charge of foreign productions and offshore pic procurement, off to Montecatini for a holiday and then heads for the Venice Fest. Richard Davis, owner of the Fine Arts in N.Y. and head of the Yank foreign film distrib, UMPA, also due to cover the same route. Columbia rolls a Yank pic in English here at the end of this month via "In the French Way" based on two Irwin Shaw short stories. Robert Parrish directs and Jean Seberg stars. A French actor, yet to be chosen, will play opposite her.

Rome

Howard Seeman handling pub-ad chores for Elia Kazan's "America, America" from Athens headquarters. Ironically, Seeman's previous unit was for Maxima's "Captive City" which though set in Athens was shot entirely in Rome. Giulio Ascarelli and Nat Weiss among the last to leave the "Cleopatra" hq at Cinecitta after wrapping up their last publicity chores for the longtime Rome tenant.

Sophia Loren's cold, caught on her recent stateside "Boccaccio 70" junket, delayed her "Altona" stint about a week, while Max Schell and director Vittorio DeSica shot around her. Andre de Toth helms Joseph Fryd's "Gold for the Caesars" production. Jeffrey Hunter and Ron Randall head cast, which will probably feature Dahlia Lavi as principal distaffer. Arnold Perl scripted pic. Ferrania, top Italo film rawstock producers, treating graduates of Rome's film school to free on-the-spot specialization courses in advanced cinematography.

Madrid

Laurence Harvey, Lee Remick and Alan Bates wind their Malaga location this week in "The Ballad of the Running Man" and move on to Gibraltar-Algeciras for five additional weeks prior to Dublin studio interiors. Sir Carol Reed filled several "Ballad" roles in Madrid where he signed Ramsey Ames, Gisla Paradis and Ricardo Valle—now on location with the filming unit. European pub chief Syd Mirkin is in Malaga to huddle with "Ballad" puffer Harvey Matofsky on campaign plans for this Columbia release. Producer-director Antonio Roman is now preparing "Act of Silence," a co-production with Gallie filmmaker Joe Lisbona. Alida Valli reported to producer Sidney Pink to play the femme role in "Valley of the Swords" previously announced for Linda Darnell and Jane Russell. Dolores del Rio will extend her Madrid stay, if she finds the right legit role. David Niven filmed his first sequence in "55 Days at Peking" and then flew back to Cape Ferret to spend five no-call holidays. Andalucian screen and music hall star Mikaela will film her first of four pix for Sergio Newman in "Three Swords of Zarro." Lisa Gay is in from Hollywood for low-budgeted "Face of Terror" in which she stars with Tere del Rio, Virgilio Teixeira and Fernando Rey. Argentine producer Atlio Montasti has negotiated with Benito Perojo and Manuel Goyanes for a series of coproductions to be filmed in Spain, starting with "Glorious Don Ramiro" directed by Cesar Ardavin and "God Will Punish You" under Luis Amadori's direction.

# MORALISTS SEEK SMOKING BAN

## Norway Produces Few Features

Four Films About All — \$60,000 Average Budget — Young Talent Eyes Video

By PAL BANG-MANSEN

Oslo, Aug. 14.

Norwegian film production, never much of a contender even in the Scandinavian market, looms even less encouraging — if that's possible — for the next season, with but four features listed as of this writing.

The problems of the film industry here are several. For one thing, Norway's population (estimated at 3,500,000) is patently too small to furnish a supporting revenue base for the industry. Also, the style of filmmaking, continues to be dated and banal in terms of content, therefore limiting native production for the most part to homeland cinema playoff. This circumscribing circle of factors means productions costs as a rule have to be kept under \$60,000 — and those minuscule budgets usually show up glaringly on the screen.

Norway's yearly output, in contrast to that of the major filmmaking countries, is negligible as a consequence of the limitations that dog it. Pictures here — other than imports — have yet to attain art form status.

From their b.o. experience, most Norwegian producers are prone to comedies, which usually do better than dramas, but which seldom measure up to a level suitable for export. The industry's youngblood, apparently discouraged, has largely opted that state-owned television for their medium of expression, thus leaving the cinema to oldtimers who haven't kept artistic pace, unlike the Paris-Rome-London creativity.

About the only film of any consequence within the past year or so was Nils Muller's "Tonny," entered at the Berlin fest, where, even so, reception was indifferent.

Arresting attention of native filmfests is the new film completed recently, of director-producer Arne Skouen, titled "Cold Tracks," and starring Toralf Maurstad, a top thesp with the national theatre. Plot has been kept a secret, but the belief is that it will prove to be one of the few films of genuine merit in recent years. Premiere is slated for Oct. 4 in Oslo.

## Russia to Send 4 Pix To Cork Film Fest But Britain Slow Deciding

Cork, Aug. 14.

Russia has entered the Cork Film Fest for the first time with a feature pic and three shorts. Feature is "Girls," directed by Yuri Chulukin. The documentaries, entered in competitive section, include "That's How Moskovites Build," Fest, which runs Sept. 16-23, will also carry feature pic entries from Czechoslovakia ("Coward" by Jiri Weiss) and Poland (Tadeusz Konwicki's "Halloween"). Yugoslavia has so far not nominated any entries, but is getting a special "Tribute" program during the festival which is being opened by Irish Minister for Justice Charles Haughey.

The U.S., which has hung back from the Cork Fest in past years, is sending "The Glass Cage," directed by Antonia Santeau, and "Day of Triumph," directed by Irving Pichel together with nine entries in the documentary class, largest number to be nominated by any country.

Eight countries so far have made entries in the feature list and 14 have named documentaries. There has been no nomination from Britain although Stephen Coughlan, Fest press officer, says several countries which have announced their intention of participating have not selected films for screening.

## KIDS PICKET THEATRE

But Parents Must Have Organized Their Protest

Glamorgan, W. Germany, Aug. 14. Most unusual sitdown strike was just staged at this tiny village by some theatregoers who resented the world that their village theatre is being sold to be turned into a bingo parlor.

About 40 children, between six and 12 years of age, turned up on a Saturday morning to parade in front of the theatre, to sit before the closed doors, and to wave placards stating in German, "Give us back our theatre."

There are just two cinemas in this village, and the other plays performances "for adults only." So the children, who had just learned that the sole house which put on films for the youngsters was being sold, organized the demonstration, probably with the help of their parents.

More and more theatres are being converted into bowling alleys, bingo parlors, supermarkets, and this time the youngsters voiced their objections.

## Bill Holden Optimistic Over Further O'Seas Film Prod. Activity

Paris, Aug. 14.

William Holden, starring opposite Audrey Hepburn in a Yank pic rolling in local studios, "Paris When It Sizzles" (Part 1), told about a recent Hollywood stay which he said proved to him that there was no film of importance or interest to him to be made there which could not be made just as well abroad. He claimed it was no longer possible to fake foreign locales in Hollywood. Most people would know at once, and since there seems to be a decided interest in foreign located pix, he saw (Continued on page 24)

## Dancing Gals-to-Harems Exporter Gets Jail Term

Bochum, Aug. 7.

The 42-year-old Dutch "Impresario" Matijts Hoornweg and his Berlin-born wife Ellen both received jail sentences for their recent business of exporting "dancing girls" from Germany to work in harems and as white slaves in Africa. The Hoornwegs were found guilty of bringing young "entertainers" from Germany to the Orient, and forcing the girls to become part of a white slave ring operating in nightclubs and in harems.

The entire affair came to light when a Bochum-born dancer, Marita Schubert, attempted to get a passport to come back to Germany, and appeared at a consular office with faked papers.

Hoornweg received four years in jail at hard labor, and his wife drew a three-year sentence.

## Ticket Scalper Gets Jail Term in Tokyo

Tokyo, Aug. 7.

This city's Higher Court sentenced a ticket scalper to jail for the first time when bagmaker Katsuji Kurita was directed to the puke after the court overruled the \$150 fine imposed by the Tokyo District Court.

Kurita was charged with scalping tickets last January for the boff "West Side Story" (UA) at the Piccadilly. He has been in the business for five years and had 18 previous convictions of scalping, each time escaping with a fine. Scalpers are a common sight here at roadshow cinemas showing hit pictures.

## SHOWMEN DECRY DO-GOOD IDEA

By GORDON IRVING

Edinburgh, Aug. 14. Theatre owners in east and southeast Scotland have told the city council here that it would be "almost an impertinence" on the part of exhibitors to tell the smoking public that, for their own good, they must stop smoking in film houses.

This point is made in a reply sent to the city authorities by T. Graham Salmon, secretary of the local section of the Cinematograph Exhibitors' Assn. of Great Britain.

A deputation of exhibitors told the council that they cannot accept the recommendation made by a recent council meeting that smoking should be prohibited in cinemas and other places of public entertainment. A motion to withdraw the proposed ban is to be discussed at the next meeting of the council.

In his letter, secretary Graham Salmon said the report of the Royal College of Physicians emphasized the danger of smoking to the smoker, but made no reference to any danger to the nonsmoker from tobacco smoke.

Piecemeal recommendations or legislation would not deal effectively with the situation, "if indeed legislation to prohibit smoking is called for," he added. To be materially effective at all the ban would probably have to be made at Parliamentary level, and would require to extend beyond cinemas, etc., to include public houses, licensed betting offices, billiards saloons, football matches, the Festival Military Tattoo, and perhaps even private homes.

The exhibitors' secretary suggested that the move to ban smoking in cinemas was not actuated by the report of the Royal College of Physicians, but by a "group of people, mainly non-smokers, who for some years past, both in Edinburgh and elsewhere, have been pressing for the abolition of smoking in cinemas and other places because they themselves do not like the smell of smoke." In any event, he said, the effect of smoking on the atmosphere in cinemas was slight because of the ventilation, which changed the air frequently.

Speaking generally, the exhibitors' spokesman ended: "We do not feel ourselves justified in interfering with the liberty of the individual patron to smoke. We ask that the recommendation be modified to exclude cinemas from its scope. Such a modification would be welcomed by our members, as it would save them the embarrassment of having to act contrary to the expressed wishes of the town council."

## Profits Lurk in Reissues But Spain's Law Destroys Prints After Six Years

Madrid, Aug. 7.

The unusual b.o. success of "The Lady of the Camellias," a film classic of the early '30s starring Greta Garbo, has distributors and exhibitors searching film archives for similar productions to weather summer doldrums. Still going strong in its fifth week on the main stem, "Lady" was followed last week by another early-'30s classic—the Fritz Lang opus, "M, Vampire of Dusseldorf." Reissue brought cheers from the critics, who helped stir interest and boxoffice trade to guarantee revival success.

Spanish law, however, requiring the destruction of film prints after a title has been exploited for six years, is an obstacle to large-scale reissue of past hits. Both "Lady" and "M" were imported through normal channels, apparently for the first time, and were

## Italo Film Producers on New Kick, Sexy Exploitation Pix; Most of Them Have Filmed Niterly Acts as Lure

Rome, Aug. 14.

Trend-prone Italian producers are on a new kick these days sexy exploitation pictures consisting mainly of filmed niterly acts provocative enough to raise audience temperatures without upsetting the (currently) condescending censor.

Vital factor in success of these items is the title. Judging by current rash of such efforts, it must contain one or more of the following words: "Notti" (Night), "Neon" (Neon), "Mondo" (World), "Sexy" (Sexy).

Remote origin of this filmic species obviously goes back to nickelodeon days, but the more recent trigger for the trend(s) are such fairly youthful items as "Europe by Night," "World at Night" and "Mondo Cane" (A Dog's World). First two made some years back, set the pattern for the niterly-revue type of films, thanks to their unexpected and vast success. The last-named caused plenty of talk at the recent Cannes Film Fest for slightly different reasons, and has since gone on to record-breaking performances in the Italo market.

"Europe," a tastefully executed item directed by Alessandro Blasetti, was followed by the same author's "I Love, You Love" (De-Laurentis), likewise a sock entry. He now plans "Io, Io, Io" (I, I, I). "At Night" was inevitably followed by a number two, "World at Night No. II." Both were among top grossers of the season for WB, which released pic in this country and some markets.

## Nine Majors in Japan Report \$1,559,000 Boost in Earnings in 6 Mos.

Tokyo, Aug. 7.

Earnings for the nine U. S. majors in Japan totalled \$9,190,000 for the first half of this calendar year, a boost of \$1,559,000 over the corresponding period of 1961 as Yank pix continued their climb of the last 18 months, after a slide of about four years.

The impressive hike was made in the face of a falloff in overall Japan attendance, with domestic product showing marginal increases only because of boosted boxoffice prices.

United Artists, paced by boffo "West Side Story," again set the pace for the American companies by scoring \$1,907,000 during the period. This was despite having significantly fewer import licenses than some of its rivals.

Metro, with \$1,574,000; Paramount, with \$1,187,000; and 20th-Fox, with \$1,018,000 were next in order. Columbia, Universal, RKO (Disney-BCFC), Warner Bros. and Allied Artists rounded out the list in that sequence.

cleared for exhibition after payment of duties and dubbing fees. Other showcase reissues brought back before the six-year limitation expires are "The Giant" and "El Ultimo Cuple." Strong showing of classic reissues is expected to set a pattern for future summer programming and stir interest in Spain's own hits of the past.

## To Film Japan's Olympics

Tokyo, Aug. 7.

Confirmation was made that Akira Kurosawa, many times a prizewinner at global film fests, would direct the picture to be made at the 1964 Olympic Games here.

While Kurosawa asked for a budget in excess of \$1,500,000 for the project, the Olympic Organization Committee favors a lower figure. A compromise is expected to be reached.

What has happened since must surely be a title registrar's nightmare: "America at Night," "Tropics at Night" and "Hot World at Night" followed close behind. And the pic currently in the works are too numerous to keep track of.

To name a few under way, finished, or planned, there is "Women and Nights in the World" and "Warm Nights of the Orient" (both by Cineproduzioni Associate); "Toto di Notti" (Cinex); "Sexy Neon" and "Sexy Neon No. 2" (Metropolitan Film); "Neon Women" (Morduni); "Around World in 80 Nights" (Globe); and "Le Dolci Notti" (The Sweet Nights). Last is filled without revealing the producer's name as "folly and sin, sex and violence, spectacle and beauty in five parts of the world." Then there is "Mondo Sexy" (Sexy World), whose producer, R.G.R., has already added a "No. 1" to his film's handle to indicate the start of still another series.

And there are "Il Giro del Mondo" (Superspectacles in the World), "Songs in the World" (with choreography by Hermes Pan); "Il Mondo si Diverte" (The World Amuses Itself); and "Il Mondo sulle Spiagge" (The World on the Beaches), directed by Renzo Rossellini.

Gualtiero Jacopetti, who wrote and directed "Mondo Cane" (A Dog's orid, already has prepped a survey of worldwide womanhood in another Cineriz release, "La Donna nel Mondo" (The Woman Around the World) in the same provocative manner. Meanwhile, other filmmakers are apparently bent on cashing in on "Cane's" gilt-edged title by calling their upcoming items "Mondo Infame" (Infamous World), "Mondo Proibito" (Forbidden World), and even "Porco Mondo di Notti No. 1," which very roughly translates as "A Pig's World at Night Number One." This one is announced by Panda Film of Rome.

## Robert Lightburn's Setup

Robert Lightburn, president of Training Films, has set up Cinema Center in Manhattan as an umbrella to handle distribution of industrial pic, slides, etc.

Plans are almost afoot to expand into theatrical and tv pic production. Lightburn says several original screenplays are under consideration.

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"'Wonderful' is the word for this 'Wonderful World Of The Brothers Grimm.' Mr. Pal has made an adult entertainment event—and the kids will love not being talked down to, too!"

—SUN PRESS

# Carol Reed Malaga Fair Background; Eady (80% Brit. Labor) Requirement Erases Usual Economies of Spain

By HANK WERBA

Malaga, Spain, Aug. 14. Sir Carol Reed is directing (and producing) a feature film timed to coincide with the annual Malaga Fair here. This calls for considerable feats of cinematic logistics as the fair itself is rendered more fantastically active by a building boom throughout the whole Sun Coast of Spain.

Reed seeks the color of an occasion in which horsemanship, old equipage, wonderful native costumes and folklore values prevail. An exuberant elan marks the 10 days of the Malaga fete. This is to be part of "The Running Man" (formerly "The Ballad of The Running Man") in which Laurence Harvey, Lee Remick and Alan Bates appear.

Although he was fortunate in filming the Malaga Cathedral entrance, the Plaza de Obispo, the famous Castle of Santa Catalina high above the city, the Hispano-American Bank entrance, local cafes and many more local color spots, Carol Reed reciprocates day after day in offering a jolly good show wherever his camera grind. For instance, the sight of Lee Remick in a bikini, playing a raft sequence close offshore, competes valiantly with such local pastimes as bullfighting and flamenco.

Miss Remick in her bikini, exposed to cameras and public alike, could easily symbolize the transformation now sweeping the Malaga coast. As one real estate speculator blatantly announces, it has now become the "Miami of Europe," where hotel and cabana construction is under way behind, or adjacent to, every available inch of Sun Coast beachfront.

Despite the boom and the fair, the producer-director has made budget allowances for "dream time" with which to merge his vibrant young cast, a pulsating suspense tale of an ingenious insurance fraud, and the magnificent assortment of landscapes into Technicolor and Panavision footage. Columbia can readily exploit when "The Running Man" goes into release late this year.

## A Transplant

Southern Spain was not originally a part of the John Mortimer screenplay. Almost any series of breath-taking background anywhere in the world would fit the bill. First choice of Reed and associate producer John Sloan was to base in Barcelona and move the light-fingered and tragic chase up through the Pyrenees through Andorra. Though Malaga and the Sun Coast do not claim the facile identification of the Catalan capital city, the advantages were easily apparent. Operating for three weeks from headquarters at the Miramar Hotel in Malaga and for five weeks from a command post at the Hotel Maria Cristina in Algeciras, the filming unit has everything scenic the picture and director of photography Robert Krasker needs — Sierra peaks, ravines, gorges, teeming metropole of Malaga, sand, sea and sky, and as tricky a highway as any Grand Corniche on the Continent.

However relative the landscapes might turn out to be, there is no question of the danger lurking behind each curve on this outdated Spanish autobahn. Lee Remick's car was sideswiped by a fast-moving, non-stop, fish-delivery truck enroute to her bikini sequence last week. While the car was partially demolished, Miss Remick wasn't, and the accident did nothing to diminish her electrifying appearance in a very scanty two-piece bathing suit—particularly, in this straight-laced part of the world.

## Eady Terms Unacceptable

"Running Man" is a rather illuminating example of a film that could have been brought in at a lower budget if coproduced with Spain. However, the inflexible Eady Plan requirement of 80% British labor on any project qualifying for British film aid is one Spanish government authorities will not accept. Although producers and production specialists in many countries would welcome a coproduction pact, there are no visible signs this will come to pass in the near future. Meanwhile, the Spanish

film sindicato has upped its required minimum employment of local technicians from 16 to 24 in this particular instance. Production supervisor John Dark, is not complaining since he has taken on more than a minimum Spanish unit to bulwark a British filming company of around 75.

On the other hand, Dark's unequivocal estimate is that filming costs in Spain are 25% less than those in Italy or France. His budget for eight full weeks on location, including jacked-up, in-season, vacation rates authorized by Spanish tourist officials, does not exceed \$250,000.

He provided a new wrinkle in master-planning a location schedule in Spain by equating this country's numerous no-week fetes and budgeting a five-day week although officially film-makers work six. It should also be pointed out that there are no insurmountable obstacles to getting film in the can on the Sabbath. "Running Man" not only moved lock, stock and barrel a full Sunday's journey from Malaga to Algeciras, but even managed to send out Harold Hayson's second unit for chase plates during the day.

## NICK ADAMS INTO 'HONOR'

Hollywood, Aug. 14.

Nick Adams, who just finished role in Perleberg-Seaton's "The Hook" at Metro, has been signed for same partner's "Twilight of Honor." It's from a tome by Al Delwin, and is being scripted by Henry Denker.

Adams, currently starring in the Four Star series, "Saints and Sinners," co-production with his Hondo Productions, has also been set to star with Kirk Douglas in "Montezuma," for Douglas' Bryna Productions.

## Bull Ring For Films

San Roque, Aug. 14.

In the Spanish provinces, the bullring serves a dual purpose. It's also the local film house. Director Carol Reed found this out the hard way when he arrived here to film Columbia's "The Running Man" using the local "plaza de toros" as a background for a night sequence. The city officials told him that in honor of his being in San Roque they had scheduled the showing of "Odd Man Out" on the evening Reed planned to film in the "empty" arena.

So instead of making a movie the director, his stars Laurence Harvey, Lee Remick and Alan Bates went out to one and filmed the scene the next night.

## Nagle-Chanoy

Continued from page 3

who was art director for the short, and Alex Steinert, who contributed the score. Nagle says his intention is to develop a repertory company of actors and production personnel.

Exec styles his setup as decidedly "new-wave." Later this month he plans to visit Europe to fetch screen rights to a couple of literary properties, the Dylan Thomas novel, "Adventures in the Skin Trade," and Franz Kafka's "Metamorphosis." Nagle will dick the trustees for the estates of the two authors.

Another project, a semi-documentary, will spotlight construction of a new city in Venezuela, Ciudad Comercial-Guayana. For this project, Nagle plans to shoot one month a year over a five-year period.

"Xmas," which has no distrib deal yet, is described by Nagle as a "metaphorical version of the nativity as though it were to happen now on the beach in California." Short was filmed on the Long Island littoral around Southampton and Bridgehampton.

# Geo. Pal on Cinerama Costs, Problems

## Producer in Look Backward on His Career—Jeers At 'Incest as Family Entertainment'

"Wonderful World of Brothers Grimm" was brought in at a cost of \$6,250,000, needs about \$13,000,000 gross to break even, according to George Pal, producer of the Metro-Cinerama coproduction.

Pal said the picture's negative expenditure was about 10% over what had been anticipated, he's never over-extended himself this much before, but in this case it's not too bad because of the experimental nature of the picture. Also he cites this as being the first story-line Crama endeavor, plus the fact that he was urged to speed up things and consequently was obliged to work on costly weekend overtime.

Filmmaker was not put upon to explain about the production rush but it's understood that MGM was eager to have the three-panel entertainment wound up at the earliest for sake of releasing-sked continuity.

Pal is a Hungarian by birth and according to his own language, an adopted son of the States. He went from architectural studies to picture making, mainly playing with special effects. He's gotten his "name" via science fiction; he eschews screen romance because everyone else does it.

## Gibes 'Incest'

"Brothers Grimm" would seem a timely topic conversation in view of the fact that it's just opened on Broadway. Actually, says Pal, he's had the property since 1954 and tried to market it "but the studios said no because it has no incestuous relationships." The man despises rough morality on the screen.

He said he was fortunate in finding "that Mr. Vogel, Mr. Reiss liked this type of material."

Pal talks freely and, he insists, accurately about his track record. "When I give you figures I give you actual figures, not like some other people," he says. He claims he's never had a losing picture but

in one case had to be bailed out by television. Latter is in reference to "Great Rupert," Jimmy Durante starrer, not strong theatrically but which made ends meet via tv rentals. "Incidentally (states Pal) Durante claims this was his best picture but I think he'll change his mind now with 'Jumbo'." Durante's newest is the "Jumbo" outing, circus and slated for exposure at New York's Radio City Music Hall next Christmas.

## Shares In Films

Pal, who participates in the fiscal state of affairs with his pictures, opines "it's very nice to get a check every three months" with a picture such as the lower-case "tom thumb." He reported he made this at \$830,000, recouped \$200,000 from the British Eady fund, and little "tom" is a \$4,000,000 global grosser.

Also in \$4,000,000 category is "Destination Moon," he said, with \$606,000 (negative cost) of N. Peter Rathvon's money. This was in 1950 when ex-RKO boss Rathvon (former financial front man for Floyd Odlum) was hitting it big with his own pic-backing syndicate.

Others from Pal have included "When Worlds Collide," "War of the Worlds," "Naked Jungle," "Time Machine" and "Houdini." While producer Pal finds "fun out of pioneering," such as with "Brothers Grimm," he claims a beef in that other people in past have gotten in on his act. He alleges that while making "Destination Moon" another producer, namely Robert Lipsett, took the cue and rushed to market with the similarly-themed "Rocket Ship XM."

Pal owns a few properties which he thinks suitable for further excursions in Crama. He doesn't want to identify them in this modern era of, shall we say, piracy. Meanwhile he's preparing for MGM "Circus of Dr. Lao," with Ben Hecht and Charles Lederer scripting.

# Germans Yearn For Forgiveness

Continued from page 3

tainment features. (Anti-Mussolini films are in preparation there.—Ed)

The trend, he notes, is to portray the Fascists in Italian films as "simple men, jesters, comic figures," while "the representatives of Germany at that time are portrayed as murderers, cynics or sadists on the screen."

The most recent anti-German portrayal in an Italian film was "The Four Days of Naples," a picture that concerns the growth of an Italian underground movement ended when an Italian soldier is shot by German soldiers in Naples.

The film has little historical foundation, as was admitted in a recent editorial in the Italian paper Messaggero, which says, "This film will not tell the true story or be strongly accurate. It will be rather a popular drama."

And it is particularly anti-German in that the body of the murdered Italian is shown oozing blood, and that this particularly gruesome scene is being used to publicize the film. Film shows the Germans brutally murdering the Italian soldier as his pregnant wife looks on.

## 'Full of Hate'

The recent remarks of Italian director Vittorio de Sica, published in the Italian pro-Communist weekly Vie Nouvelle have been widely reprinted here. De Sica, in West Germany recently to film "The Condemned of Altona" with Sophia Loren, allegedly told the Italian paper that his new film is "an anti-Nazi film about the Germans of today," noted that the Italian technicians with whom he worked in Hamburg "turned white with longing when the Nazi voices were echoed" and that "the Germans are full of hate."

De Sica, incidentally, has since denied these remarks, which were widely reprinted throughout Europe, saying that the writer took them "out of context," that he has many German friends and enjoyed working in Germany.

Also in Italy, the censors recently refused to okay a prize-winning German film, "The Wonder of Malachias," by Bernhard Wicki, since it concerns a religious theme.

The French film-makers are taking special pains, it is charged here, to bring in anti-German characterizations.

A study in the weekly news magazine "Der Spiegel" revealed that the latest offender is the New Wave film-maker Claude Chabrol. In his latest picture "The Eyes of the Angry" Pic, which is due to open in West Germany the middle of this month, is set at the famed Munich Oktoberfest, the beer-drinking carnival. It concerns a young Frenchman who falls in love with a married woman, is unable to succeed with her, so reveals to her husband that she has a young German lover—a young lad who is portrayed as a brutal, insensitive blond.

The German husband in anger grabs a bread knife and slashes his wife's throat for her infidelity. While the Frenchman is portrayed as a refined, sensitive, amusing intriguer, the German is portrayed as a rich German bourgeois beast. He is called Hartmann, lives in a villa on Starnberger See, drives a Mercedes 220-S, and owns a motorboat, possessing all the qualities of the newly rich industrialist without charm.

## 'So Very, Very German'

After the French premiere, the French critic Francois Giroud of the weekly L'Express commented, "How ugly Munich is! And can the Germans really be so German?"

Several other new-wave directors have also set the anti-German pace. Louis Malle in "Elevator to the Scaffold" showed a pair of rich, insensitive German tourists, Francois Villiers in "The Three Truths" also portrayed a pair of "typical" German tourists, bawling for the cheapest junk in a Paris antique shop and being taken for outrageous prices by the cunning shopkeepers who make fun of them.

Roger Vadim in "Tracks in the Past" had a character played by German character actor O. E. Hasse of a low-ranking member of the German nobility called Eric

von Bergen who was the "classic Prussian."

## Other Instances

In "Jules and Jim" French director Francois Truffaut showed the character of an absent-minded German insect specialist who took no note of his wife's love affair with a Frenchman.

In Jean Dewever's film "They who lead the Hounds," German soldiers were shown as drunkards ready to capitulate at the first fire from the French partisans.

"Two basic types of Germans generally appear in the current French films," according to the analysis in "Der Spiegel." "There is the true-hearted but naive soul, and the energetic brutal Boche."

One of the most notoriously anti-German scenes in a French film, "Les Cousins" (The Cousins) was finally cut out after bitter protests in Germany two years ago when the film opened here. It showed a German student who jokingly awakened a Jewish friend in the dormitory by shouting in his ear, "Wake up! It's the Gestapo!"

In another scene, which stayed in the picture, a Frenchmanaped a "typical German soldier" by putting a Wagner record on, putting a German emblem on his head, and crying, "I'm just a poor little German soldier. Mother, where are you? I'm alone, all alone."

"Les Cousins" incidentally was also a Chabrol production.

These same anti-German tendencies are constantly noted in the British press, and the British television productions. Whenever it's possible to aim a blow at the Germans, it is so directed.

Not only is the portrayal a constantly unfriendly one to the Germans, but they feel eventually that the film-producers will lose because the films will undoubtedly not be successful for the German audience, and will make the Germans lose prestige internationally at a time when they are needed as participants in NATO aiming for world peace.

And ironically, one German newspaper points out, this all occurs just at a time when the American newspapers (The New York Times, for example) are carrying articles which are concerned with "the anti-American feeling in Germany." Just who's to blame for this frightening aspect of international relations?

## His Peers Cheer DFZ

Continued from page 3

are equipped to run a film company.)

But while the other film company presidents for the most part represent a vigorous cheering section for Zanuck-Skouras et al, they say they feel totally restrained from making any kind of recommendation. They're fearful of the antitrust laws. Said the president of one of the big ones: "I haven't heard from Darryl but if I did there would be little that I could tell him about studio operations, distribution or any other facet of our business. We got entangled with the Department of Justice before and don't want this to happen again."

"Perhaps we're being too cautious but we have to listen to our lawyers and as you know they're the most cautious people on earth." Execs around the industry say they feel free to talk among themselves about defenses against private suits in which they are mutually involved, charitable endeavors and the Will Rogers Hospital. But when it comes to making, selling and exhibiting pictures, well, there can be no communication at all.

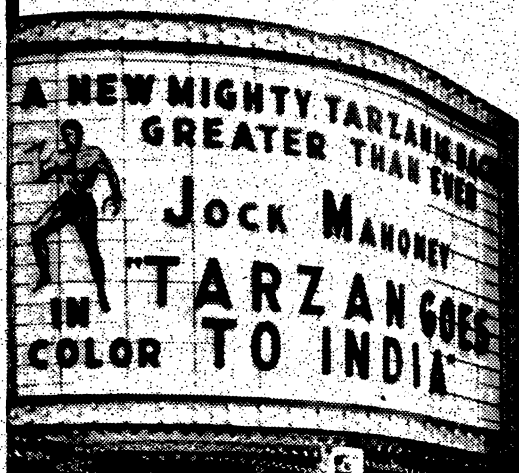
## Freeway Swallows House

Honolulu, Aug. 14.

Nabe Liliha Theatre is earmarked for demolition in connection with a freeway project. Subsequent run-house was acquired by the State in 1957 but continued to be operated by Consolidated Amusement Co. until last week.

Indie Golden Wall was torn down last month to make way for an apartment building and the Kokusai will be demolished next year as part of a large-scale redevelopment project.

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## British Happier About U.S. Market; Anglo Product's Improved Playoff

British producers are pleasantly surprised at the way the U.S. market for their pictures has mushroomed over the past ten years. At this point, and in the case of such mighty grossers as a "Room at the Top," stateside payoff can account for half or more of the global take—and that's quite a jump from the day when the pip-pipers were bunched mainly in the aries and generating much smaller fraction of the worldwide coin.

Illustrative of the foreign up-beat for the British are the revenue ratios of Hammer Films (the "house of horror"). James Carreras, the studio head, says the foreign markets now account on the average, about two-thirds of the take in Hammer's case, and that's in sharp contrast to ten years ago when the company could anticipate only 20% of its billing from territories other than Blighty.

According to Carreras, British industryites are much impressed with the wide playdating their average pix have been receiving this side. A complete surprise, he said, has been the impact of the "Carry On" comedies, primarily because the British had assumed such larks would prove too idiomatic for any extensive reception by Yank audiences.

Exec, who was in New York last week on Variety Clubs International business (he's first assistant chief barker), suggested one reason British films are enjoying lush bookings in the U.S. is that the language barrier has been overcome. Yank audiences, he indicated, apparently have adjusted (or something like that) to those elusive clipped and Cockney accents that formerly left audiences high and dry.

Unsaid, but certainly inferential, is the point that British pix are also mighty useful in taking up some of the slack of Hollywood production. Doubtless this is not the key point in the British surge, but American film officials are sure it's a pertinent.

Of the longrunning Hammer alignments with Universal and Columbia, Carreras noted, "We deliver them with monotonous regularity, and they sell them very successfully. Col or U often handle all the financing, but in some cases it's 50-50, and in every instance, according to Carreras, Hammer has complete freedom on production.

The studio's latest to be delivered to U is a "Phantom of the Opera" remake, opening at the Palace, N.Y., next Sunday (22). Also for U, Carreras has "Paranoid" in current production, and plans to roll another, "Kiss of the Vampire," by late September. A filmization of "She," the Ryder Haggard classic, also shoots this year, and a fourth pic, "Nightmare," is promised Universal for early '63.

"Phantom" is the tenth, and reputedly costliest, film commissioned for U since the two companies started relations seven years ago.

Carreras said that, besides the U.S., horror classics find an avid reception in the important markets of Europe and Japan. He described the latter as a "fabulous territory."

### Toohy Aids Hamilton

#### On Stevens Biblical Pic

John L. Toohy has been named assistant adpub coordinator, under Maxwell Hamilton, for "The Greatest Story Ever Told," which George Stevens is preparing for United Artists.

Toohy, who had been assistant publicity director at UA, replaces John Skouras who left recently to coordinate press activity on Columbia's "Lawrence of Arabia."

### Veep Stripes for Wintman

Melvin R. Wintman, general manager of all theatre and concession operations for General Drive-In Corp., has been elected a v.p.

He fills the vacancy created by Richard Smith who became president of the Boston-headquartered company last month.

### Sinatra Options Tony Bill; Actor as His Brother

Hollywood, Aug. 14.

Frank Sinatra signed Tony Bill to play his brother in "Come Blow Your Horn" for Paramount.

Sinatra's Essex company has options on Bill, practically an unknown, for seven years.

## 'Mink' as in Midas: Now \$1,724,289 & More to Come

With a new money record assured after the first day of the current week, "That Touch of Mink" (U) looks to hit \$1,724,289 or better by the end of this (9th) week at the Radio City Music Hall. This easily tops the old money mark held by "Fanny" (WB) of \$1,573,580, registered last year, about the same summer period.

"Mink," incidentally is now set to run 10 weeks, which likely would add \$145,000 to \$150,000 additionally to this sky-high figure. It took "Fanny" a full nine weeks to hang up its 1961 record whereas "Mink" topped that high the first day of the ninth stanza.

"Music Man" (WB) is set to follow "Mink" into the Hall, opening on Thursday (23). After "Music" winds its engagement, the Music Hall will bring in "Gigot," which will be the first 20th-Fox picture to play the house in a number of years. Following "Gigot," the Hall will open "Gypsy," another from Warner Bros. The Hall had never intended to bring in "Gypsy" ahead of "Gigot."

"Jumbo" (MGM), of course is the Hall's Christmas picture, it having virtually cinched such prize playdate some time ago. "Gay Purr-ee," another WB pic, never has been under consideration by the Hall to date, and executives of the Music Hall never have even looked at a print of this picture.

## Inside Stuff—Pictures

One young German documentary producer attracting some notice is Hello Weber (the Hello a jaunty combination of his own two first names, Helmut Lothar). A newcomer to film production, he has studied variously philosophy, psychology, architecture, sculpture and jewelry design. Out of this combination of skills, he is producing—at prices which are low even for the continent—shorts with unusual pace and impact, in which color is used in a highly original, somewhat impressionistic way.

One sample—his seven-minute "Berlin Impressions"—is currently on view at the West Berlin pavilion of the Seattle World's Fair. He has also made three Volkswagen films for the Doyle, Dane & Bernbach of N.Y. And for Rock Tobacco Co. of Montreal, one of his first customers, he has just made some tv commercials for Black Cat No. 7 cigarettes, in which animation and sound are combined. Currently he is negotiating to make a travel film for Pan American Airways.

He plots, too, a film encyclopedia tentatively titled "Mah in the 20th Century," a series covering achievements in painting, chemistry, religion, space, etc., with appropriate authorities serving as narrators. Believing that 12 brains are not necessarily better than one and being naturally a loner, Weber has declined to join the young German documentary producers who have banded together in the Oberhausen group (taking their name from the town in the Ruhr where the documentary film festival was held), hoping to make full length features by combining their resources and talents.

Joe Pasternak retrospectively figures he's done alright at the box-office. His track record of 77 features for Universal and Metro have, he says, hit a total gross of \$250,000,000. Strictly in terms of b.o., the vet producer claims he's had only three duds out of the 77. Not surprisingly, he thinks his latest pic, the just-completed "Jumbo" for MGM, should garner the best take of any production he's made. The cast for this one includes Doris Day, Jimmy Durante, Martha Raye, Steve Boyd and Dean Jagger. Pasternak says he was able to shave some \$200,000 off the budget, bringing it in for \$5,300,000.

His original plan to have the stars hit the road for personals has been thwarted because of other commitments, so Pasternak himself may tour some keys.

Minneapolis Morning Tribune resumed publication after four months' strike with hard slap at the Cooper's opening attraction, "Wonderful World of Brothers Grimm" (MGM). Panning by columnists Will Jones: "True, it's a film for children. But it smacks of being made by children. Inept writing and woeiful direction have turned such talents as Lawrence Harvey, Claire Bloom, Oscar Homolka, Terry Thomas and Buddy Hackett into complete nincompoops."

Jones did rave about the new theatre itself.

Levitron, a device for developing raw film without scratching its surface or disturbing the emulsion, has been invented by Gunther Schmidt, Toronto. His Houston Schmidt Ltd. expects to be producing it by year-end.

### AB-PT's Quarterly 25c

American Broadcasting-Paramount Theatres declared the regular quarterly dividend of 25c per common share.

It's payable Sept. 15 to holders of record on Aug. 24.

### Film Reviews

Continued from page 6

#### Mix Me a Person

stolid and often naive dialog, the yarn rarely comes to life. Often, in fact, it makes precious little sense. There are many irritating loopholes in behavior which jar.

On the credit side, this has been directed with evident sincerity by Leslie Norman. Young Faith, who sings a banal credit song and a lively novelty number that should do well in the charts, has a very creditable stab at his first serious essay in straight acting. As yet his range is limited, but he attracts plenty of sympathy from onlookers in a tricky, downbeat role.

Sinden spends most of his time either flirting charmingly with Miss Baxter (it is never really established that she is his wife), arguing with her over legal procedure or the innocence of Faith. The latter two phases he conducts with the effort of a man severely controlling a bout of bad temper. However, in fairness to Sinden, it is a cardboard role. Miss Baxter, attractive as ever, does not convince as the East End girl who has become a celebrated doctor of psychiatry but she has to cope with some very desperate moments.

Walter Brown does nicely as the owner of the stolen car. Jack MacGowan is sound in the over-the-top and melodramatic role of the Irish rebel. Young talent, in the shape of Carole Ann Ford, Peter Kriss, Topsy Jane, and Anthony Booth, chip in with useful studies as Faith's adolescent companions.

The cops are convincing and the prison atmosphere evoked with clammy authenticity. Elegant sets in the homes of Miss Baxter and Sinden highlight effectively the drabness of the jail. Editing is sometimes a shade haphazard but other technical credits measure up.

Major complaint about the film, which presumably set out to be a serious psychiatric study, is that it is too superficial, lapses into meller and does not really know what it is seeking to say.

Rich.

## Vancouver Plaint: Quality

Continued from page 5

because there aren't enough high-brows to support it." He hit lack of showmanship noted that a film festival has to be professional because "amateurs can't run it, and running a film festival is a year round job."

#### Mostly Mediocre

Lack of interesting, enjoyable films was the complaint of the other two jurors. Jutra, currently completing a feature in Montreal, said that most of the 100-odd entries were mediocre. While there were a few good, skillful films, there were no "mad, strange, disquieting little gems." There was also an "abysmal gap" between feature films ("Jules and Jim," "Viridiana," "Mother Joan of the Angels?," "Bandits of Orgosolo," "Two Daughters," "Yojimbo" etc.) and documentaries.

Miss Kael, a California film critic, also found fest shorts wanting. She said that films which are competent but boring are not good films, and she noted that judges had not been able to find anything that was imaginative or daring, nothing that "challenged" audiences.

Jury remarks patterned general public feeling that film fest failed to generate air of excitement prevailing in past years. There were enough films of a controversial nature to spark interest, but what controversy ensued emanated from sources outside fest office or officials. Scheduling of Polish feature "Mother Joan" was attacked by the B. C. Catholic weekly in a front page story which scored the film as "an insidious and subtle attack on a Christian church" by a "communist filmmaker."

Provincial government film censor R. McDonald subsequently screened "Mother Joan" first time such action had been taken with a film festival picture, and approved showing as scheduled. He said that there were aspects in the film which could give rise to controversy, but he did not feel that it was the intention of the film's makers to attack the church.

Resulting sell-out was one of only four such during fest's run, others being "Viridiana," "Jules and Jim" and British Berlin winner, "A Kind of Loving," with box office stimulus attributed to advance word of mouth on latter three, rather than any observable promotion.

#### Picket Cuban Film

Other than mild furore over "Mother Joan," the only unseemly incident that occurred saw festival Vogue Theatre picketed inside and outside for the showing of Cuban feature, "Stories of the Revolution." Program screened included only one section of an advertised three-part film, and when this concluded, theatre people were cornered by angry customers demanding the whole picture. Outside the Vogue, a few marching men and women passed out pamphlets on behalf of the Fair Play for Cuba Committee, B.C. section. Incident dissipated very quickly.

Where promotional failure was most evident was in an area that fest administrative officials apparently could do little about. With the whole cultural festival of which the film end is only one part) on an austerity basis this year—a reflection of the Canadian economic climate as well as caution in the face of Seattle's Century 21 exposition so close at hand—the budget for advertising was severely restricted. Daily advertising for the film festival was largely of an informational nature and this showed up sharply in lack of public response to numerous programming changes, which were noted in such small type in the daily ads that they escaped the notice of those who should have been most interested.

Best instances of this came with the disappointing houses for Satyajit Ray's "Two Daughters" and Kurosawa's "Yojimbo," both late entries and therefore not advertised in advance. Past work of the two directors has enjoyed good Vancouver acceptance, but the bare announcement of their new films the day before showing could not capitalize on the substantial business that might have been expected.

#### Disappointments

Non-arrivals of anticipated features and "to be announced" titles were other contributory factors to box office anemia. The advance printed program listed "A British

Feature," which turned out, happily, to be John Schlesinger's Betty In winner, "A Kind of Loving." But "An Argentinean Feature" never did arrive, and was replaced with the Czech "Sorrows of Lenka," moved from its originally advertised spot to accommodate "Yojimbo." Both features suffered from the change. Israel's "Description of a Struggle" failed to materialize as hoped, and billed, and was replaced with an ancient German feature, "Night Without Stars." The substitution was tactless, and rated the disapproval of advance ticket holders whose sensibilities could have been mollified much easier with a more diplomatic choice.

Apart from unfortunate program changes beyond the control of the film committee, 8:45 p.m. feature scheduling was reasonably healthy, but 6 p.m. program were noticeably weaker this year. In several cases, due to lack of sufficient feature entries, the early evening slot had to be carried by a string of short and a non-fictional documentary feature. This has been the practice in past fests but not to such an extent before. No attendance figures have been released as yet, but the decrease from 1961 anticipated by festival officials because of economic conditions and World's Fair competition can be expected to reflect a sharper drop from the lack of 6 p.m. programming strength.

#### As To Future

All these considerations, plus the substance of judges' remarks, and the present uneasy status of film festivals generally, point to the necessity of a re-appraisal of film festival policy if the Vancouver event is to continue, on the ambitious scale attempted the past five years. The time may have come to seriously consider a simpler film festival, separate from the present structure of an international arts catch-all comprising film, music and legit division, and run as Grierson suggested, professionally, on a year round basis.

There is an audience for such a film festival but what has not been discussed publicly is the way in which the current tieup frustrates the sincere effort to satisfy it or the distributors who are needed to make it possible. Unlike European festivals, Vancouver's is directed by a volunteer film committee, comprising people who know and work with film in their normal occupations. For the festival they give up their spare time freely and generously, and are responsible for the procurement, selection and programming of entries. The job of selling what the committee comes up with falls to the permanent festival staff, also concerned with the other festival elements and all their administration. Film, which is paramount with the committee responsible for the success, must, of necessity, be subordinate to the overall festival structure and suffer or prosper as the overall budget decrees.

Now that the festival novelty has worn off, it has become apparent that any single element must pay its own way if it is to be continued. The film setup within the festival framework as now constituted would seem to make this objective impossible. From the standpoint of the festival society which oversees the whole operation, it may simply be good business to get out of film and concentrate on the problems which exist in the music and legit section. From the point of view of the distributors, who have netted little thus far from Vancouver but without whose cooperation one of the past five festivals would have been possible, a realistic appraisal is overdue.

## Jack Goodlatte New Variety Club Executive

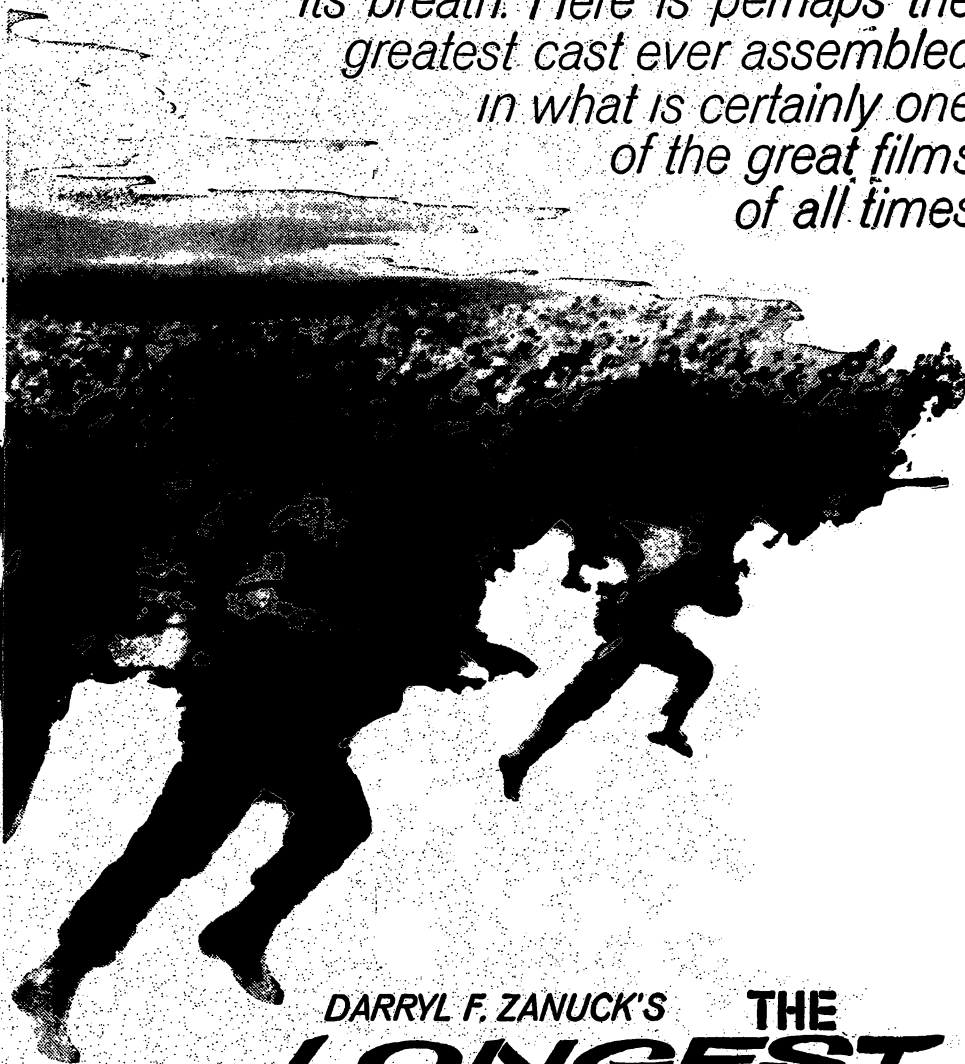
London, Aug. 14.

Jack Goodlatte, managing director of Associated British Cinemas, has been nominated to succeed C. J. Latta as International European representative of Variety Clubs International.

Latta moved up to the executive of the recent Dublin pow-wow of VCI.

N. Y. TIMES—SUNDAY, AUGUST 12

*This is the day that changed the world...when the thousand thousands swept the beach, when the sea swelled to overflowing with many armadas...when history held its breath. Here is perhaps the greatest cast ever assembled in what is certainly one of the great films of all times.*



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# 'Grimm' Fairish 15G, Cincy; 'Voyage' Socko \$12,000; 'Music' Loud 16G, 4th

Cincinnati, Aug. 14.

Two major arrivals are bolstering Cincy film traffic currently while "Music Man" looks to remain tops for fourth frame at the Albee. Hardticket "Wonderful World of Brothers Grimm" bids fairish on opener for this Cincinnati pie at the Capitol. As summer wanes, it's likely to perk. "Bon Voyage" rates socko at Keith's. "Bird Man of Alcatraz" is okay at the Grand while "Hatari" at Palace is fair, both for third weeks. "West Side Story" remains firm in 21st session at the Valley. "Whistle Down Wind" is on rebound at the Guild in second. "Tales of Terror" looks okay at Twin Drive-In, for second round.

## Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.75) — "Music Man" (WB) (4th wk). Tall \$16,000, after \$18,000 for third week. Carries on.

Capitol (SW-Cinemas) (1,340; \$1.25-\$2.75) — "Brothers Grimm" (MGM). Opening session of Cincinnati opus looks like fairish \$15,000 for two-day and extra Saturday morning showings. Hefty advance campaign, great notices and audience spirited reaction could build to previous Cincinnati successes here.

Esquire Ari (Cin-T-Co) (500; \$1.25) — "Advise and Consent" (Col) (m.o.) (5th wk). Good \$1,400. Last week, \$1,500.

Grand (RKO) (1,300; \$1-\$1.50) — "Bird Man of Alcatraz" (UA) (3d wk). Okay \$5,500. Last week, \$7,000.

Guild (Vance) (300; \$1.25) — "Whistle Down Wind" (Indie) (3d wk). Hotsy \$2,000 following rebound to \$2,400 in second stanza from slow start. Granted extension after succeeding film was advertised.

Hyde Park Act (Cin-T-Co) (500; \$1.25) — "Utararo" (Indie). Nice \$1,400. Last week, "Forever My Love" (Par) (subrun), \$1,000.

Keith's (Cin-T-Co) (1,500; 90-\$1.25) — "Bon Voyage" (BV). Socko \$12,000 or over. Last week, "Touch of Mink" (U) (7th wk), \$5,500.

Palace (RKO) (2,600; \$1-\$1.50) — "Hatari" (Par) (3d wk). Fair \$6,000. Last week, \$8,000.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c) — West: "Tales of Terror" (AI) and "Concrete Jungle" (Indie) (2d wk). Okay \$6,000 after \$11,000 opener. East: "Lisa" (20th) and "Air Patrol" (20th). So-so \$5,500. Last week, "Juns" (Indie) and "Centurion" (Indie), \$8,500.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50) — "West Side Story" (UA) (21st wk). Close to the plying, \$1,500 done in 20th week. Continues.

# 'Boccaccio' Boffo 17G, Det.; 'Interns' Hot 18G; 'Grimm' Great 23G, 2d

Detroit, Aug. 14.

First-run grosses are lusty and strong here this session, being led by a trio of winners. "Wonderful World of Brothers Grimm" at the Music Hall looks wow in current week. "Boccaccio" at Trans-Lux Krim is rated mighty. "Interns" at the Grand Circus, also in first, shapes smash. "Music Man" in fourth week at the Michigan is rated solid. "Touch of Mink" in eighth round at the Monroe is along with another great session. Trying to capitalize on the Marilyn Monroe death, the Fox is doing just okay with a couple of reissues. "Bus Stop" and "Seven Years Itch."

**Estimates for This Week**  
Fox (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.40) — "Bus Stop" (20th) and "Seven Years Itch" (20th) reissues. Okay \$12,500. Last week, "Confessions of an Opium Eater" (AA) and "Payroll" (AA), \$7,000.

Michigan (United Detroit) (4,026; \$1.25-\$2) — "Music Man" (WB) (4th wk). Solid \$19,000. Last week, \$20,000.

Palms (UD) (2,995; \$1.25-\$1.49) — "Tales of Terror" (AI) and "Tall Tale Heart" (Indie). Okay \$13,000 or over. Last week, "Bird Man of Alcatraz" (UA) and "The Wild" (UA) (2d wk), \$14,000.

Madison (UD) (1,408; \$1.50-\$2.65) — "West Side Story" (UA) (26th

wk). Good \$11,000. Last week, \$11,300.

**Grand Circus** (UD) (1,400; \$1.25-\$1.49) — "Interns" (Col). Wow \$18,000. Last week, "My Geisha" (Par) and "Fire Away" (Par) (2d wk), \$8,000.

**Adams** (Balaban) (1,700; \$1.25-\$1.50) — "Lolita" (MGM) (4th wk). Fine \$8,500. Last week, \$9,500.

**United Artists** (UA) (1,667; \$1.25-\$1.50) — "Spiral Road" (U) (2d wk). Slow \$5,000. Last week, \$5,400.

**Music Hall** (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "Brothers Grimm" (MGM) (2d wk). Wow \$26,000. Last week, \$18,000 in four-day first week.

**Mercury** (UM) (1,465; \$- \$1.80) — "Touch of Mink" (U) (8th wk). Great \$14,000. Last week, same.

**Trans-Lux Krim** (Trans-Lux) (980; \$1.80-\$2) — "Boccaccio '70" (Embassy). Wham \$17,000 or near. Last week, "Adventures Young Man" (20th) (3d wk), \$3,000.

## BROADWAY

(Continued from page 9)

istered by "Fanny" (WB) in 1961. Holds a 10th week. "Music Man" (WB) comes in Aug. 23.

**Rivoli** (UAT) (1,545; \$1.50-\$3.50) — "West Side Story" (UA) (42d wk). This stanza winding up today (Wed). Looks like great \$44,000 after \$43,200 for 41st week. Continues, now set to stay through Oct. 9.

**State** (Loew) (1,900; \$1.50-\$2.50) — "Lolita" (MGM) (9th wk). Current round finishing today (Wed) is heading for smash \$26,000 after \$28,000 for 8th week. Daydating with Murray Hill.

**Victoria** (City Inv.) (1,003; \$1.25-\$2) — "Boys' Night Out" (MGM) (8th final wk). This stanza ending tomorrow (Thurs.). For eight days, looks like nice \$12,800 or near after \$13,000 for seventh week. "Guns of Darkness" (WB) opens Friday (17).

**Warner** (SW) (1,813; 90-\$2) — "Spiral Road" (U) (2d wk). This session winding tomorrow (Thurs.). Looks like big \$19,000 or close after \$22,000 for opener. Stays.

**First Run Arties**  
**Fine Arts** (Davis) (458; \$1.80-\$2) — "Rest of Enemies" (Col) (2d wk). First week concluded Monday (13) was wham \$18,700.

**Breckman** (Rugoff Th.) (590; \$1.50-\$2) — "Notorious Landlady" (Col) (3d wk). Current round ending today (Wed) is heading for socko \$12,500 after \$15,000 for second. Holding. Daydating with Criterion.

**Carnegie Hall Cinema** (F&A) (300; \$1.50-\$2) — Last Year at Marienbad" (Astor) (23d wk). This session ending today (Wed) looks like good \$4,800 after \$4,900 for 22d week. Stays.

**Fifth Ave. Cinema** (Rugoff Th.) (250; \$1.25-\$2) — "Shoot Plane Player" (Astor) (4th wk). Third session finished Sunday (12) was solid \$6,000 after \$6,500 for second.

**Normandie** (T-L) (592; \$1.25-\$2) — "War Hunt" (UA) (2d wk). Initial round completed Monday (13) was okay \$7,000.

**Little Carnegie** (L. Carnegie) (520; \$1.25-\$2) — "Money, Money, Money" (Times) (5th wk). Fourth stanza ended Monday (13) was big \$8,500 after \$10,000 for third.

**Guild** (Guild) (450; \$1-\$1.75) — "Matter of Who" (Indie) (2d wk). Third week ended Monday (13) was great \$11,000 after \$13,000 for second round.

**Cinema One, Cinema Two** (Rugoff Th.) (700; 300; \$1.50-\$2) — "Boccaccio '70" (Embassy) (8th wk). Seventh session ended yesterday (Tues.). Was smash \$25,000 after \$29,000 for sixth week.

**Murray Hill** (Rugoff Th.) (565; \$1.50-\$2) — "Lolita" (MGM) (9th wk). This stanza finishing up today (Wed) looks like torrid \$10,000 after \$11,000 for eighth. Continues. Also at State.

**Paris** (Pathe Cinema) (568; \$1.50-\$2) — "Taste of Honey" (Cont) (16th wk). The 15th session ended Sunday (12) was sweet \$7,500 after \$8,000 for 14th week.

**Plaza** (Lopert) (525; \$1.50-\$2) — "A Coming-Out Party" (Union) (3d wk). Initial holdover stanza finished Sunday (12) was \$9,500 after \$14,000 for opener.

**Sutton** (Rugoff Th.) (561; \$1.50-

\$2) — "Waltz of Toreadors" (Cont). Opened last Monday. Last week, "Advise and Consent" (Col) (10th wk-5 days), okay \$5,500 after \$8,500 for ninth week.

**72d St. Playhouse** (Baker) (440; \$1.50-\$2) — "Trapeze" (UA) and "Vikings" (UA) (reissues). Initial frame finished yesterday (Tues.) was mild \$3,500. Changes this week.

**Trans-Lux 52d St.** (T-L) (540; \$1.25-\$2) — "Adventures of Young Man" (20th) (4th wk). Third round completed yesterday (Tues.) was fair \$5,200 after \$6,800 for second week. "Pigeon That Took Rome" (Par) opens Aug. 22.

**Trans-Lux 55th St.** (T-L) (550; \$1.25-\$2) — "Follow That Dream" (UA) (2d wk). First week finished yesterday (Tues.) was mild \$4,000 or close. Likely won't be around at this house long, with management now trying to set new booking.

**World** (Perfecto) (390; 90-\$1.50) — "Many Ways To Sin" (Mishkin) (19th wk). This stanza winding tomorrow (Thurs.). is heading for a great \$6,500 after \$6,800 for 18th week. Stays.

# 'Guns' Mild \$7,000, Buff; 'Music' 10G

Buffalo, Aug. 14.

Trade shapes a bit uneven here this session but there are some really big grosses: "Guns of Darkness," one of few newcomers, looks mild at Paramount. "The Interns" is rated socko in second at Century while "Music Man" shapes big in third at Center. "Sky Above" looms light on initial round at the Buffalo but "Misfits" and "Let's Make Love," two oldies, is only dull in six-day week at Lafayette.

**Estimates for This Week**  
**Buffalo** (Loew) (3,500; 90-\$1.25) — "Sky Above" (Embassy). Mild \$8,000. Last week, "Bird Man of Alcatraz" (UA) "Nun and Sergeant" (UA) (2d wk), \$8,000.

**Center** (AB-PT) (2,500; 90-\$1.49) — "Music Man" (WB) (3d wk). Big \$10,000 or over. Last week, \$12,500.

**Century** (UATC) (2,700; 90-\$1.25) — "The Interns" (Col) (2d wk). Socko \$15,000. Last week, \$20,200.

**Lafayette** (Basil) (3,000; 90-\$1.25) — "The Misfits" (UA) and "Let's Make Love" (UA) (reissues). Dull \$5,500 in 6 days. Last week, "Touch of Mink" (U) (7th wk), \$6,000 at \$1.49 top.

**Paramount** (AB-PT) (3,000; 90-\$1.25) — "Guns of Darkness" (WB) and "Murder on Camps" (Indie). Mild \$7,000. Last week, "Hatari" (Par) (2d wk), \$7,500.

**Teek** (Loew) (1,200; 70-\$1.25) — Shuttered for opening of Cinerama on Aug. 27. Last week, "Lolita" (MGM) (5th wk-5 days), okay \$3,000.

**Cinema** (Martina) (450; 90-\$1.49) — "Touch of Mink" (U) (m.o.). Strong \$3,000 or better. Last week, "Les Liaisons" (Astor) (3d wk), \$1,800.

**'Music' Smash \$12,000, Seattle; 'Cid' 13G, 3d**

Seattle, Aug. 14.  
City is loaded with holdovers and longruns but trade is shaping fairly good compared with recent sessions. Still pacing the field is "Music Man" with a smash total in second week at the Blue Mouse. "El Cid" continues wow in third at Fifth Avenue while "Notorious Landlady" is big in second at Coliseum.

**Estimates for This Week**  
**Blue Mouse** (Hamrick) (739; \$1.50-\$1.75) — "Music Man" (WB) (2d wk). Smash \$12,000. Last week, \$14,400.

**Coliseum** (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "Notorious Landlady" (Col) and "Cash on Demand" (Col) (2d wk). Big \$9,000. Last week, \$13,600.

**Fifth Avenue** (Fox-Evergreen) (2,500; \$1.25-\$1.50) — "El Cid" (AA) (3d wk). Wow \$13,000. Last week, \$13,500.

**Music Box** (Hamrick) (738; \$1.50-\$3) — "West Side Story" (UA) (25th wk). Hot \$6,500. Last week, \$7,200.

**Music Hall** (Hamrick) (2,200; \$1.25-\$1.50) — "Lolita" (MGM) (2d wk). Modest \$4,500. Last week, \$5,200.

**Paramount** (Fox-Evergreen) (3,000; \$1.25-\$1.50) — "Hatari" (Par) (2d wk). Okay \$8,000 or near. Last week, \$10,600.

# 'Grimm' Paces Pitt, Smash \$22,500; 'Lolita' Lofty 16G; 'Music' 19G, 4th

Pittsburgh, Aug. 14.

"Wonderful World of Brothers Grimm" is leading the wicket activity here this week in first session at the Warner. Other newcomers, "Lolita" looms lofty at the Penn. "Adventures of Young Man" is good at Fulton and "Head" shapes snappy at Gateway.

"Music Man" continues merry boxoffice tune in fourth frame at Stanley. "West Side Story" continues amazing in 27th week at Nixon and seems certain to stay till legat season starts this fall. "Boccaccio '70" went way over estimate in first round, and continues boffo in second at Squirrel Hill. "I Like Money" okay in third at Shadyside.

**Estimates for This Week**  
**Fulton** (Assoc.) (1,530; \$1-\$1.50) — "Adventures of Young Man" (20th). Okay \$8,000. Last week, "Notorious Landlady" (Col) (3d wk), \$6,500.

**Gateway** (Assoc.) (1,900; \$1-\$1.50) — "Head" (T-L). Snappy \$8,500. Last week, "Touch of Mink" (U) (7th wk), \$8,200.

**Nixon** (Rubin) (1,760; \$1.50-\$2.75) — "West Side Story" (UA) (27th wk). Powerful \$6,000. Last week, \$6,100.

**Penn** (UATC) (3,300; \$1-\$1.50) — "Lolita" (MGM). Lofty \$16,000. Last week, "Bird Man of Alcatraz" (UA) (2d wk), \$12,000.

**Shadyside** (MOTC) (750; \$1.25) — "I Like Money" (20th) (3d wk). Oke \$1,800. Last week, \$2,500.

**Squirrel Hill** (SW) (834; \$1.25) — "Boccaccio '70" (Embassy) (2d wk). Wow \$9,500. Last week, powerful \$9,700, and over expectancy.

**Stanley** (SW) (3,700; \$1-\$1.50) — "Music Man" (WB) (4th wk). Brilliant \$19,000, running ahead of last week's \$18,000.

**Warner** (SW) (1,516; \$1.50-\$2.75) — "Brothers Grimm" (MGM). Socko \$22,500. Dark last week.

## MINNEAPOLIS

(Continued from page 8)

**Hobbs** Takes a Vacation" (20th) (4th wk), \$3,500.

**Lyrie** (Par) (1,000; \$1-\$1.25) — "Spiral Road" (U). Fast \$6,000. Last week, "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues), \$6,500.

**Mann** (Mann) (1,000; \$1.50-\$2.75) — "West Side Story" (UA) (26th wk). Boffo \$7,500. Last week, \$8,000.

**Orpheum** (Mann) (2,800; \$1.25-\$1.50-\$1.75) — "Music Man" (WB) (3rd wk). Wow \$19,000. Last week, \$19,000.

**Park** (Field) (1,000; \$1.50) — "Hatari" (Par). Hot \$14,000. Last week, "Lolita" (MGM) (5th wk), \$4,000.

**State** (Par) (2,200; \$1.25-\$1.50) — "The Interns" (Col). Boff \$16,000. Last week, "Touch of Mink" (U) (7th wk), \$8,000.

**Suburban World** (Mann) (1,000; \$1.25) — "Taste of Honey" (Cont). Hefty \$5,000. Last week, "Doctor in Love" (Gov) (2d wk), \$1,800.

**Uptown** (Field) (1,000; \$1.25-\$1.50) — "Counterfeit Traitor" (Par) (7th wk). Virile \$2,800. Last week, \$3,000.

**World** (Mann) (400; \$1.25-\$1.50) — "Notorious Landlady" (Col) (4th wk). Strong \$4,500. Last week, \$5,000.

## CHICAGO

(Continued from page 9)

"Lolita" (MGM) (7th wk). Rousing \$17,000. Last week, \$20,000.

**McVickers** — "Cinerama" (1,106; \$1.75-\$3.50) — "Brothers Grimm" (MGM). Socko \$30,000. Last week, house was dark.

**Monroe** (Jovan) (1,000; 65-90) — "Playgirls and Bellboy" (Indie) and "Geisha Playmates" (Indie). Hot \$9,800. Last week, "Five Day Lover" (Indie) and "Proud and the Beautiful" (Indie), \$4,400.

**Oriental** (Indie) (3,400; 90-\$1.80) — "Bird Man of Alcatraz" (UA) (4th wk). Excellent \$18,000. Last week, \$23,000.

**Roosevelt** (B&K) (1,400; 90-\$1.80) — "The Interns" (Col). Giant \$36,000. Last week, "Hatari" (Par) (6th wk), \$11,000 for 5 days.

**State-Lake** (B&K) (2,400; 90-\$1.80) — "Bon Voyage" (BV) (7th wk). Fine \$13,500. Last week, \$15,000.

**Surf** (H&E Balaban) (685; \$1.50-\$1.80) — "Never On Sunday" (Lope) and "Black Orpheus" (Lope) (reissues). Mild \$2,000 in five. Last week, "I Like Money" (20th) (3rd wk), \$3,800.

**Todd** (Todd) (1,089; \$2.20-\$3.50) — "West Side Story" (UA) (25th wk). Tovering \$23,000. Last week, \$23,500.

**Town** (Teitel) (640; \$1.25-\$1.80) — "Carry On Teacher" (Indie) (2d wk). Sharp \$6,000. Last week, \$7,000.

**United Artists** (B&K) (1,700; 90-\$1.80) — "Touch of Mink" (U) (9th wk). Hep \$12,000 in 5 days. Last week, \$19,500.

**Woods** (Essaness) (1,200; 90-\$1.80) — "Adventures of Young Man" (20th) (4th wk). Lively \$11,000. Last week, \$15,000.

**World** (Teitel) (608; 90-\$1.25) — "Viridiana" (Indie) (5th wk). Fine \$5,000. Last week, \$4,500.

## LOS ANGELES

(Continued from page 8)

**Plus One** (Indie). \$3,600. Baldwin, "El Cid" (AA) (3d wk), \$4,500.

**Orpheum**. Pix. Metropolitan-Prin) (2,213; 756; 49-\$1.50) — "Bird Man of Alcatraz" (UA) and "The Valiant" (UA). Good \$20,000 or near. Last week, "Merrill's Marauders" (WB) and "Thunder of Drums" (WB) (reissue) at Orpheum and with "Parrish" (WB) (reissue) at Pix, \$12,400.

**Music Hall** (Ros) (720; \$2-\$2.40) — "Stowaway in Sky" (Lope). Mild \$3,700. Last week, "Whistle Down Wind" (Pathe) (3d wk-6 days), \$3,300.

**Warrens**. Wiltern. Hawaii (Metropolitan-SW-G&S) (1,757; 2,344; 1,106; 90-\$1.50) — "Notorious Landlady" (Col) and "13 West Street" (Col) (2d wk). Okay \$14,600. Last week, \$22,800.

**Hollywood Paramount** (State) (1,468; \$1.75-\$2.80) — "Music Man" (WB) (3d wk). Wow \$33,000. Last week, \$33,000.

**Vogue** (FWC) (810; 90-\$1.50) — "World of Comedy" (Cont) (3d wk). Good \$5,000. Last week, \$5,300.

**Fine Arts** (FWC) (631; \$1.49-\$2.40) — "Boccaccio '70" (Embassy) (3d wk). Solid \$9,000. Last week, \$9,800.

**Los Angeles, Hollywood** Metropolitan-FWC) (2,047; 856; 90-\$1.50) — "El Cid" (AA) (4th wk). Great \$11,200. Last week, \$12,800.

**El Rey** (FWC) (861; 90-\$1.50) — "Miracle Worker" (UA) (3d wk). NSH \$3,200. Last week, \$3,300.

**Egyptian** (UATC) (1,392; \$2-\$2.40) — "Hatari" (Par) (7th wk). Socko \$8,000. Last week, \$9,200.

**Beverly** (State) (1,150; 90-\$2) — "Lolita" (MGM) (8th wk). Swell \$7,800. Last week, \$8,000.

**Warner Beverly** (SW) (1,316; 90-\$2.40) — "Advise and Consent" (Col) (10th wk). Good \$4,000. Last week, \$8,000.

**Lido** (FWC) (878; \$2) — "Taste of Honey" (Cont) (10th wk). Hotsy \$5,000. Last week, \$4,000.

**Chinese** (FWC) (1,408; \$1.25-\$3.50) — "West Side Story" (UA) (35th wk). Boffo \$25,000. Last week, \$24,500.

**Crest** (State) (750; 90-\$1.50) — "Never Let Go" (Cont) (3d wk). Dull \$1,500. Last week, \$1,700.

**Panlages**. State. (RKO-UATC) (1,512; 2,404; 90-\$1.75) — "Spiral Road" (U) and "One Plus One" (Indie) (2d wk). Okay \$7,000. Last week, \$9,500.



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# Say Lancaster Blight-Cure Promoters Minimize Theatre Replacement Cost

By JOSEPH T. KINGSTON

Lancaster, Pa., Aug. 14. This city of nearly 80,000 will lose three of its four downtown first-run film houses within the next two years, by demolition for redevelopment, under a \$10,000,000 "spruce-up" plan unveiled this week by city officials.

Tagged for the wreckers by late winter of 1963 or early 1964, if Federal and other counting on coin is forthcoming as anticipated, are the Capitol and Grand, both Stanley-Warner longtime operations here, and the nearby Boyd, former Colonial vaude stand. Combined, they have 3,000-plus seats, with an estimated replacement cost of about \$1 million each — based on modern one-level construction, adjustable seats and latest screen and projection equipment.

Under the city's plan — which envisages a large chunk of the proposed redevelopment cash coming from an unidentified "New York" source — the old film houses would be replaced by two modern theatres, each to cost \$400,000.

It was this figure that brought the loudest screams from veteran exhib managers. Ray O'Connell, S-W key man here for more than 30 years, piloting Capitol and Grand, said flatly: "They're out of their minds."

The three theatres, located within a single half block in downtown Lancaster, consistently do better than average business with quality product, and even fair to good with the fill-in items. Grand, for instance, currently is in fourth week of "West Side Story."

The theatre buildings, all of them now into their second half-century of existence, will be three of a total of at least 31 structures to be razed in the seven-acre business district. Others include a six-story YMCA building, a full half-block long, Hotel Brunswick, built in 1914, and the photographic supply shop operated by Mayor George B. Coe, who exploded the bombshell of "The Plan" personally.

Coe—a Republican now in his second year as Lancaster's mayor—is an old theatre man himself, and for years worked professionally as a projectionist.

Altogether, if the project jells, some 60 present businesses, including the three theatres, and some 55 families living in the area, will be ousted. Once the land is clear, the city says construction will begin on a vast complex of new facilities, all financed by private coin, with an expected generous assist from Uncle Whiskers.

**Due To Rise**  
These facilities are to include, in addition to the double order of film houses, at \$400,000 per (what happens to the third one, no one says here):

A \$2 million department store, with about 150,000 square feet of floor space; retail specialty shops aggregating another 50,000 square feet; a motor hotel (motel) of 200 units, with restaurant, swim pool and ice rink, tabbed at another \$2 million, and a \$1 million parking facility, possibly underground, to handle 600 cars.

Lancaster already has two big department stores downtown. One of these, Hager Brothers, is the oldest department store in the United States (founded 1821, still operating on the same site). Mayor Coe says the Hager firm has evinced "firm interest" in developing the proposed \$2 million new store.

**Area Shabby**  
No one in Lancaster denies that the area slated for rebuilding is blighted. Old buildings, for the most part, permitted to deteriorate to the point of disgraceful shabbiness, stand side by side with meticulously maintained structures.

There are vacant store windows and "for rent" signs everywhere, an embarrassing situation for a city whose mushrooming tourist business—up nearly 1000% in less than five years — is seriously nudging the traditional agricultural-manufacturing "balanced complex" of Lancaster for prime position on the scale of economic importance.

The city hopes to get this \$10 million project completed within two years, and then go on to

## A Suspicious Fan

Editor, VARIETY:

When I saw the film "That Touch of Mink" at the Tower Theatre here in Sacramento, the image on the screen appeared slightly squeezed. At first I thought the situation was like that in some theatres where variable lenses are used at less than 2X expansion to get all of the picture on a screen not quite wide enough. But then I remembered seeing other "scope" pictures there, including "The Guns of Navarone," that looked perfectly O.K.

Now I wonder if the Panavision camera lenses used in filming "Mink" weren't deliberately made with more than a normal 2X squeeze. Such lenses would tend to make everyone in the picture look a few pounds lighter, and some of the supporting players did look rather thin. However the stars appeared the same as ever.

Is it possible that Hollywood is using special anamorphic lenses as a substitute for Metrecal and Sego diet foods?  
Charles Anderson.

similar face-lifting operations in areas that are even more blighted. The way Mayor Coe and his planners have it figured, 60% of the coin will be raised privately, and 40% will be in the form of available funds from city, state, and federal treasuries.

But that \$400,000 "estimate" for constructing new film house facilities has left local theatre managers speechless, or nearly so. Since it is so unrealistic, they suspect that the even larger proposed facilities have been woefully underestimated by the far-ranging planners.

**Re Fulton Opera House.**  
Adding a beautiful note of irony to this single matter of the "replacement" of the motion picture showhouses was the story — splashed Page One in the local press the day previous — that the citizens' committee organized to purchase, preserve, and restore Lancaster's historic Fulton Theatre had decided they would need at least \$750,000 for a starter.

Fulton is 110 years old, a showhouse through all those years (art films for the past few years, with occasional use of the vast stage), and is beginning to show its age, although still basically sound.

Irony also is compounded by fact that Fulton is NOT in the redevelopment area—so far—and, if Mayor Coe's planners get their gigantic ball rolling, Fulton will be the only film house in downtown Lancaster. At least, between the indefinite time Capitol, Grand and Boyd disappear and the proposed new \$400,000 picture palaces are ready to open.

This fact alone may well throw a price-hike monkey wrench into the slowly-meshing gears of the Fulton Theatre Foundation movement. Asking price on the historic property is now \$75,000. It now could go into six figures.

In addition to the threatened Capitol, Grand and Boyd theatres, and the Fulton, Lancaster has five blocks out of the downtown district — the modern, first-run King Theatre, which does not suffer from its location, and naturally is noncommittal about the plans to rip up and rebuild its competitive screeneries, making two out of three in the process. King management also operates two large drive-ins, one on either side of the city, along major highways, plus a chain of neighborhood situations in half a dozen outlying boroughs. Only recently, it got rid of its only other city situation, the pioneer Strand Theatre — where Mayor Coe once worked the booth.

## More For Moskwitz?

Joseph H. Moskwitz, who was teamed with Joseph M. Schenck and Darryl F. Zanuck when 20th-Fox came into being, likely will step up to new prominence shortly. He's now v.p. and eastern studio rep for 20th.

## NAT'L GENERAL 9-MO. NET AT 68½¢ A SHARE

Hollywood, Aug. 14.

National General Corp. earnings soared in the fiscal 1962 third quarter, ended June 26, to \$638,363 or 22½¢ a share on 2,830,363 common shares outstanding. It is announced by prexy Eugene V. Klein.

Excluding non-recurring gain as well as net gains from theatre dispositions, net from operations for National General showed an even greater increase in just ended quarter over comparable 1961 income, totaling \$410,140, against \$37,753.

Increased earnings of recent three months helped boost net income for the first nine months of fiscal 1962 to \$1,939,710, or 68½¢ a share, which compares with \$736,470 or 26¢ per share for the corresponding period last year. Net income for the 1962 nine months included non-recurring gains of \$411,270 from first quarter sale of motion picture production and equipment, plus \$226,606 in the third quarter, which was net gain from sales of leaseholds and equipment at Pacific Ocean Park.

Klein attributed the company's sharply improved earnings so far this year "primarily to continued reductions in administrative expenses and increased profits from the vending operation throughout the company's theatre circuit."

## 'Lolita' to Venice

Continued from page 4

and in competition, the "official" U.S. entry is United Artists' "Birdman of Alcatraz," which gives UA two pix at the fest. Other is the Greek-made "Electra," invited for an out-of-competition screening. It previously won this year's "film adaptation" laurel at Cannes. U.S. playoff will be handled by Lopert, UA's art pic subdis.

## Grant Is Fest Rep

Selection of United Artists' "Birdman of Alcatraz" as the official American entry at Venice Film Fest was made by a committee established earlier this year to choose pix for international events in which U.S. participates officially. Committee comprises the presidents of Directors Guild, Screen Actors Guild, Screen Producers Guild and Writers Guild.

Arnold M. Grant, industry attorney, also will serve on the U.S. delegation to the fest. Producer John Houseman is the U.S. member of the fest jury.

## Plural Entries

Rome, Aug. 7. Actually, the U.S. shares paternity of "Lolita" at the festival with Britain, per the announcement, with Britain also competing via "Term of Trial," a Warner release starring Sir Laurence Olivier and Simone Signoret.

In fact, plurinationality of entries is a characteristic of this year's Venice list. "The Trial," directed by Orson Welles, is entered as a French-Italian-German production. Joseph Losey's "Eva," shot in Italy for the Hakim Brothers, flies both French and Italian flags.

Other competing entries include Valerio Zurlini's "Cronaca Familiare" (A Family Chronicle), Pier Paolo Pasolini's "Mamma Roma" and Franco Rossi's "Smog" for Italy; Georges Franju's "Therese Desqueyroux" and Jean Luc-Godard's "Vivre sa Vie" from France; Andrej Tarkowski's "Ivanovo Detstvo" (Youth of Ivan), and Sergei Gerassimov's "Liudi y Zvery" from Russia.

Japan and Argentina have one entry apiece: Leopoldo Torre Nilsson's "Honorable a la hora de la Siesta" (Homage to the siesta hour) for the latter, and "Koika Koi Nasuna Koi" (The Mad Fox) for Japan.

Over 80 feature films submitted for the fest were screened by committee in Venice, Rome, and European capitals, in order to prune the total down to the announced 14.

## Who Needs Time?

Denver, Aug. 14. Even in the film business, an industry with no small reputation for thinking up something today and expecting to get it accomplished yesterday, a World Premiere on two days notice may be special speed. So it was with Irwin Allen's production of Jules Verne's "Five Weeks in a Balloon" (20th).

Three days before the opening, according to Allen, no one had thought of a world preem here at this time, but as the superstition goes, all things come in threes, and showfolk are a bit superstitious. Lately Denver had two other premieres — "Music Man" in its 8th week at the Paramount and Crest theatres and "Wonderful World of the Brothers Grimm" which opened Aug. 8 at the Cooper.

## Neil Hellman Confirms Sale of Motel; Family Drive-In Uninvolved

Albany, Aug. 14.

Confirming reports current here for more than three weeks, Neil Hellman issued a statement that negotiations for the purchase of the Thruway Motor Inn, on Upper Washington Avenue, were underway with a group operating motels on a nationwide scale, but that the adjoining Hellman Theatre was not part of the deal.

There had been stories on Albany Film Row of a family change in the ownership or operation of the 1,050-seat house built as a memorial to Hellman's father, the late Harry Hellman, a pioneer Albany exhibitor.

The Hellman, newest theatre in the capital city, is in its third season of operation, as a first-run and roadshow (picture) situation. David Weinstein has managed the house for most of the period since opening.

A figure in excess of \$5 million — one rumor says \$5,200,000 — for the five-year-old, 235-room motel — has been mentioned as the likely sale price. Originally an 80-room affair, with a coffee shop, the motor inn now has three meeting rooms, banquet facilities accommodating 200 persons, a 250-capacity dining room, and the Guard Room cocktail lounge. Night club acts are booked as part of the Hellman operation.

The motor inn transaction, if completed, would include the new Starlight Roof, nearing completion and scheduled to be opened next month. A relatively small convention hall and a large office building had been announced some weeks ago, as future additions to the Hellman complex.

Hellman owns two Philadelphia drive-ins and two in New Jersey, as well as several race horses. He formerly owned the Mount Vernon Motel, in East Greenbush, adjacent to the Auto-Vision Theatre (one of five now operated by Alan V. Iselin, Hellman's son-in-law). Later, Hellman owned and operated the Town House Motel, like the Thruway, within the city limits.

It is understood that the proposed sale of the Thruway Motor Inn would inclose a long-term leasehold on the grounds.

Hellman's mother, Nettie, who was long associated with her husband in motion picture theatre operations, is alive and active.

## Admissions Hi?

Continued from page 7

exhibs are reluctant to give serious consideration to rollback proposals.

Another, and all-important, reason is that the showmen feel they can't afford to budge on the issue unless the film companies oblige by softening terms, at least on "average" pictures. No such disposition is apparent. Contrarily, in fact, the persistent view of most exhibitors in distribution is that industry economics today dictate a prying in the number of theatres across the land. This is tied to the fact that the bulk of domestic rentals now comes from a relatively small number of showcases.

If anything, current distribution practices underscore this conviction that too many marginal situations are functioning in a millstone capacity.

## Upstairs at Downtown; Site of Rialto, Atlanta, At Martin's 1,200-Seater

Atlanta, Aug. 14.

D (for demolition) Day has been set for Martin's Rialto Theatre, downtown 900-seater that has been around for a long time.

House will go dark for last time after Sunday, Sept. 9, showings of "Five Weeks in a Balloon," which is booked to follow Walt Disney's "Bon Voyage."

One week will be allowed Martin's city manager Norris L. McCollum to get gear and equipment out of historic old landmark before they start swinging the iron ball.

Rialto is located at corner of Forsyth and Luckie Streets, practically in heart of city. For years it was exclusive outlet for Columbia Pictures and racked up some long runs (and fine grosses) with such products as "It Happened One Night," "Little Miss Marker," "Lady for a Day," "The Bitter Tea of Gen. Yen," "Mr. Deeds Goes to Town," "Lost Horizon," and many others.

Rialto was built in 1916 and was largest motion picture in Southeast at the time, with tallest electric sign south of New York. First film shown was "Gloria's Romance," starring Billie Burke.

Property where Rialto now stands fronts 120 feet on Luckie and 150 on Forsyth, both main downtown arteries.

A three-story building, designed by the architectural firm of Finch, Alexander, Barnes, Rothschild, and Pischal, will occupy the site. The modern building will have commercial rental space on the street floor and at the basement level.

A conventional type motion picture theatre, to be known as Martin's Downtown, will occupy the upper floor, with 1,200 seating capacity. On the Luckie Street side there will be an enormous window, more than 30 feet in height, which will expose the theatre lobby and public levels.

This elaborate lobby will have monumental type stairs and an escalator will lead to the theatre level.

Structure is scheduled to be ready by late May or early June, 1963.

Martin circuit, owns and operates nearly 200 theatres in Georgia, Florida, Alabama, Tennessee and Kentucky.

## Gags Speed Adams West

Kansas City, Aug. 14.

Nearly 100 persons from the trade turned out for the farewell luncheon honoring Ralph Adams at the Colony Restaurant here last Tues. (7). Adams leaves Fox Midwest after 33 years to become coordinator of film buying for the Midwest and Mountain divisions of National Theatres.

Fred Soutar, heading the FM division, emceed the affair which featured a tape presentation of Adams career in reverse. It revealed among other giant steps, that he began as an usher at a theatre in Ottawa, Kans., in 1929 at a salary of \$3.25 per week and two passes to the opposition theatre.

Adams and family depart this week for the Coast. Duties which he is giving up here are being taken over by Harold Hume of the Kansas City district with some additional booking duties being taken over by Don Ireland of the outstate district.

## STORY & TALENT COMBO

Columbia Dept. Under Joyce Selznick

Columbia has established a combined story and talent department at the homeoffice with Joyce Selznick, eastern talent director since 1958, in charge.

In addition to its homeoffice function, the new unit will service the story and talent departments of the company's Hollywood studio and the British and Continental production organizations.

Robert Michael O'Donnell is the third generation of Bob O'Donnells in Dallas show biz. He entered this summer working for his father at Empire Pictures, and is just 13 years of age.

**FLASH! RUBE JACKTER  
CHALLENGES YOU TO CHECK  
ANY THEATRE PLAYING  
COLUMBIA'S THE INTERNS  
AND THEN SEE FOR  
YOURSELF WHAT KIND OF  
BLOCK-BUSTING BUSINESS  
THE INTERNS IS DOING!**



# Research Into Marilyn Monroe Films Follows Well-Publicized Demise

By LES BROWN.

Chicago, Aug. 14.

If there is a posthumous revival of Marilyn Monroe as a symbol, it will come from women, not from men. And the corollary, if there is to be a revival of her films, more women will patronize than men.

These are two conclusions distilled from a "perception study" made last week by Creative Research Associates of Chicago for its own use in future reference. The company, on occasion, has been commissioned to do research on the images of show biz performers.

A random sampling of 100 males and 100 females revealed that women tended to decelerate sympathy at news of her death than men. The greater tendency, according to the study, was for women to identify with MM's human qualities, her private self, while men in the main recognized chiefly her two-dimensional screen image. Female respondents saw her as a misused girl exploited by masculine forces, and her death moved them as a tragedy. Men, on the other hand, responded to Miss Monroe as a caricature of something tantalizing, designed to bring out the Man in men, and they took her passing as the death of another public figure.

Interestingly, according to an interpretation of the study by Dr. Irving S. White, co-director of CRA, while all respondents recognized Marilyn Monroe as a sex symbol and described her as such—many attributing her success entirely to sex appeal—not one saw her as immoral and none condemned her s.a. as base sexuality. She was seen generally by men and women alike, as having a quality of innocence, an unawareness of her physical endowments.

This combination of sexiness and naivete made her amusing to men and was the essence of Marilyn Monroe as a comedienne, but to women—after her death—it is being seen as the flaw that men took advantage of. White observes that most other female sex symbols are conquerors of men, as he believes that Miss Monroe will posthumously symbolize the "sacred female" to American women.

According to the CRA research, which was embarked immediately after her death, Miss Monroe's last two or three pictures were disappointing at the boxoffice because there was a growing disparity between her screen image and her personal image. From a commissioned study on James Dean a few years back and from one for a major diskery on some of its recording artists, White has observed that at peak boxoffice popularity there was a great congruency between the screen (or disk) image and the personal image.

In Miss Monroe's case, the two images began going different ways when she married Arthur Miller, White says. It made people say, "Who is she really?" We thought she was someone else." For boxoffice purposes, it put her in image limbo.

The majority of respondents in the CRA study seemed to remember Miss Monroe best for "Some Like It Hot," "Seven Year Itch," and "How To Succeed in Business Without Really Trying," and these were the films most interviewed said they would like to see again. White interprets their comments thus: "They liked those films because they presented Marilyn as the public wanted her to be—a fantasy housed in a flesh who because of her beauty attracted men and because of her innocence frustrated them." These were felt to be the perfect parts for her.

Women, in particular, seem to have rejected "Misfits." Only 18% of the female respondents saw the film, while 32% of the males did. Of those who did not see it, 19% of the women said they were not interested because it had no appeal, and an additional 4% said the role seemed inappropriate for Miss Monroe. They weren't convinced she was enough of a dramatic actress—or, as White submits, maybe they didn't want her

to be. None of the male respondents who failed to see the film gave that as a reason.

## More Column Contretemps

Mention last issue of Dorothy Kilgallen's cracks about Marilyn Monroe the day before her death, and of Parade's piece for Sunday Aug. 12 on Hollywood stars, hinting that MM was not properly speaking, an actress at all have their postscripts. All over the United States amusement editors last week were recalling, interpreting, commenting.

Pinch-hitting for Louella Parsons in syndicated Hearst column Dorothy Manners cracked on an adjoining page to the news of the death:

"Printed proof that Marilyn Monroe must be censoring her magazine stories is that dull dud on her in a current magazine. Somebody must be doing her thinking for her, too. Other stars who might be considering editing their own personality stories should read this piece and yell for the closest Walter Winchell, Adela Rogers St. John or Bill Davidson to keep them colorful and interesting."

American Weekly Sunday supplement, issued on the fatal Aug. 5, featured a report by Frederick Christian, on "The Wreckers." Elizabeth Taylor, Miss Monroe and Marlon Brando were cited as the top three. A paragraph on "Agents" stated: "Two talent agencies, MCA and William Morris, represent 90% of the big-draw stars. It is rumored that MCA pulled Dean Martin out of the recent Monroe pictures as a way of punishing the studio for firing another MCA client, Miss Monroe herself. Time and again the agencies have shown that, by controlling talent, they can control the industry."

## Olivier, Allen Quoted

Albany Times-Union in an editorial captioned "Marilyn Monroe" cited the comments by Sir Laurence Olivier and Steve Allen as "the most fitting eulogies to a life extraordinarily burdened and unusually rewarded." The paper selected them from "among all the sentimental—and sentimental—comments which followed Miss Monroe's death."

It quoted Olivier as saying: "Popular opinion and all that goes to promote it is a horrible unsteady conveyance for life, and she was exploited beyond anyone's means. She was the complete victim of ballyhoo and sensation."

Allen's comment: "Marilyn's death should lead us to ponder the materialistic values that characterize our way of life. She had fame and money after which we are taught to lust. But they led her to the grave."

The Times-Union commented: "Whatever life failed to offer Marilyn Monroe, no loss of popularity could have caused her to commit suicide. Scores of calls poured into The Times-Union yesterday from persons asking, 'Is it true that Marilyn Monroe is dead?' With one exception, the callers were men. The story confirmed, they murmured, 'Oh, no.'"

Printed in heavy black type was "Commented one, 'It's hard to understand that a girl so many people loved could have been so lonely.' Caption on the enclosure was: 'She's Gone... Oh, No.'"

## Different Editorial Accents

Albuquerque, Aug. 14. Death of Marilyn Monroe brought two distinct editorial opinions from Albuquerque's two daily newspapers. Afternoon daily Tribune (Scripps-Howard) tagged it "Death of a Symbol," while independent morning Journal called it "Lesson For Hollywood."

Albuquerque Tribune editorial, dated Aug. 6, said: "On the screen, Marilyn Monroe was a frivolous blonde. In private life she was a tortured person whose life ended yesterday, at the age of 36, through an overdose of sleeping pills."

The astrologers might say she was born under an evil star—one of those unhappy people who seem foreordained to trouble, Movie

## 20% to MM

London, Aug. 14. Unusual for perhaps any newspaper in the world was the Monday (6) edition of the London Daily Express.

Some 20% of the daily's entire contents were devoted to the Marilyn Monroe story—her death, biog, color stuff, etc.

stardom, plus successive marriages to two famous men, failed to dim the punishing memories of an unhappy and loveless childhood.

"Miss Monroe never found the inner strength, without which fame and fortune can be a mockery. It cannot be said she was a great actress, but her face and figure struck the masculine fancy and filled movie houses. Usually she was termed a 'sex symbol,' a teasing, flaunting gold-digger female with no cares and no scruples. In her own mind, apparently, she still was an abandoned, lonesome child and thought eventually become too much to bear."

Albuquerque Journal editorial of Aug. 7:

"Marilyn Monroe couldn't finish the movie 'Something's Got to Give.' She said she was too ill and the studio in disgust at the delay and the enormous loss in time and money fired her."

"But all along the frustrated star was speeding on toward completion of the script. Her emotions, her need for psychiatric treatment, her impulses, conscious or unconscious, were being meshed into a state of mind where something had to give."

"And finally it did 'give' in death. The story of Marilyn Monroe is that of glamour, fantasy, instability and unreality all too common in Hollywood."

"Miss Monroe's story is not strange to Hollywood. There have been other somewhat similar cases. But that of Miss Monroe's was over spectacular because her whole career was overly spectacular."

"If there is a moral in Miss Monroe's story it is that the whole Hollywood Empire should calm down with real and normal life playing some part in its affairs rather than being wholly consumed in imaginary, fanciful and superlatum and make-believe existence."

"When the nervous system cracks by such living and goes completely to pieces the result is usually tragedy."

"Something's Got to Give. How true."

## Young Mourners

Utica, N. Y., Aug. 14. Utica Daily Press printed a letter and poem, on Marilyn Monroe, from two girls who listed their ages as 11 and nine, along with an editorial, titled "Hollywood Tragedy," and an "Appraisal of Marilyn as an Actress" by (a) Bosley Crowther of the New York Times and (b) Lee and Paul Strassberg and (c) Fred Bancroft, of the Detroit Free Press.

The girls—Betty Spink, 11 and Laurie Turner, 9—sent this letter: "We are writing to your paper to tell how much we loved Marilyn Monroe. She was so beautiful she made our hearts tingle."

## Bill Loeb Heard From

Manchester, N. H., Aug. 14. New Hampshire's largest daily newspaper, invariably hostile to the motion picture industry, has published one of its biggest editorial indictments of Hollywood as result of the death of Marilyn Monroe. Manchester Union Leader published a front page editorial signed by its publisher, William Loeb, Aug. 8, which declared the star's death "will not be in vain if it can bring the American people, as well as the motion picture industry, to their senses."

The newspaper charged that the industry in this country "has gone sex-mad in the last decade and the public has willingly—avidly—followed along." Declaring Miss Monroe was "sacrificed on the altar of curiosity and avarice," the Union Leader editorial added: "Both the motion picture industry and the public should take warning from Marilyn Monroe's death they too are sick with the deadly illness which killed Marilyn."

"The industry, with its ceaseless striving to present to the public, the perverted, the immoral, the sensational, as if this were what really counted in life, whether it knows it or not, is bringing about its own death and destruction."

## New York Sound Track

An oldtimer quipped that when Queen Victoria died it was a four-day sensation, but it was much more than that for Marilyn Monroe's tragic end. Dailies continued in the period following the last issue to dig angles and recall anecdotes. Pique of stars excluded from the funeral was widely speculated upon. No general reissue of MM pictures followed but the Victory on W. 42 Street in Manhattan combined "Bus Stop" and "Let's Make Love" under the come-on marquee: "Two Marilyn Monroe Hits."

Brandt's Beacon on Broadway at 74th was one of the 13 houses in the metropolitan area tied in with United Artists' original "Premiere Showcase" experiment, made with "Road to Hong Kong." For those three weeks the Beacon upped its admission to \$1.75 from usual \$1.25. Thereafter, though dropping out of the "Showcase" setup the Beacon has pegged its night scale at \$1.50. Gallagher's Report calculates that U.S. business now spends \$2,000,000,000 annually on public relations counsel, staff and procedures, and thinks it will be \$6,000,000,000 by 1970... meanwhile film companies in general have tended to curtail their own ad-pub-merchandising functions, typically under a single umbrella.

Hollywood item came out reading in last week's VARIETY that George Stoll composed "This Can't Be Love" and "Why Can't I?" for what is now Metro's "Jumbo." Richard Rodgers and Lorenz Hart should have noted credit.

Ann Ronell, the music writer, visiting in Bad Ischl, Austria, where her libretto of "Martha" is being performed; She then proceeds to Moscow to join her husband, Lester Cowan, who is there preparing first U.S.-Russian coproduction film. Her host in Austria has been Armin Robinson of the Swiss firm, Music-Verlad.

Deal cooking for Phil Yordan to acquire James Jones' newest Scribner novel, "Thin Red Line," for filming.

Cary Grant spotlighted as an international sartorial star by the current Gentlemen's Quarterly Cover story, "The Casual Perfection of Cary Grant," reveals he buys both ready and tailor-made, from various stores, favors no particular style, and wear 'em with an without shoulder pads.

John Schlesinger, who directed the prizewinning "A Kind of Loving," due in tomorrow (Thurs.) from the Montreal fest, where his film was the British entry.

Martin Ransohoff diversifying his distrib ties, adding two pix to his slate for UA release. First one, "The Light of Day," Eric Ambler suspense novel which Knopf is to publish early next year, will be directed by Jules Dassin. Second pic not yet announced.

Loyal Griggs, who took an Oscar for his "Shane" photography, works again for George Stevens on "Greatest Story Ever Told." Merlin Lewis named a v.p. of Film Daily. August issue of the N.Y. Film Bulletin devoted entirely to Francois Truffaut and the French director's two current releases this side, "Jules et Jim" and "Shoot the Piano Player."

"Electra," the Greek tragedy of yore, has started to fascinate filmmakers. There's UA's version, shot in Greece with Irene Papas starred, and now Karl Boehm, the actor, plans to write-direct a modern version, He'll call it "Trial of Orestes," and set it in postwar Germany. "Judgment at Nuremberg" has another garland, this one from the American Bar Assn. Bill Doll will do special promotion for Embassy's "Long Day's Journey Into Night." And John O'Rourke has joined the Joe E. Levine company as aide to exploitation chief Charles Cohen. He was previously at 20th-Fox, Metro and Astor.

Embassy's press dept. got out a release for "Divorce—Italian Style" in—Italian, aided and abetted by fragments of English. Helps if today's film publicist is multilingual. Legit directors Fred Baker and Lionel Shephard have formed Ensemble for Film, and the company says it has four features in the hopper, all to be completed by the end of next year.

The Japanese cinema may be taking root here at last. Kurosawa's latest "Yojimbo," and Kaneto Shindo's "The Island" both have simultaneous arty dates this fall. John Carter, son of American artist Clarence Carter, has scripted a British film version of Poe's "Masque of the Red Death," which Roger Corman will produce.

James Carreras, the Hammer Films boss and a wheel in Variety Clubs International, says the London tent has collected almost \$3,000,000 for charity to date. It started with less than a dozen members, now has some 700, including many uppercrusts. Italo comic Sordi he's dropped his first name, Alberto, shipped back to Rome after helping publicize Columbia's "Best of Enemies," in which he appears with David L. Niven.

Donald L. Velde, who heads his own film accessories and trailers firm, will be at new address after Aug. 20.

Pussy Cat Film Productions Inc., has been chartered to conduct a business in the production of moving picture and theatrical entertainment, with office in New York. Capital stock consists of 200 shares, no par value.

Word from Malaga, Spain: After editing "The Trial" in Paris, Orson Welles returned to his family and villa here to work on a long-planned novel. Ken Tynan in for a fortnight as part of his province-hopping circuit of major bullfight corridas. Survey unit scouting Malaga coast locations for Charles Scheer's "First Man in the Moon." Malaga Fair song contest of Cante Grande won by El Nino de la Loma with Forastero and the Nino de las Moras in runner-up spots. Maria Albaladejo now has her own Flenecmo act featuring two of the Palao Brothers. Bob Trout, founding member of the New York Bullfighters Society, in for the Malaga corridas. Mariol, Spain's Shirley Temple, in spotlight appearances to hometown crowds. Spanish actor Juanjo Menendez plays a native, free-sending socialite in Carol Reed's "The Running Man."

Lou Hart, central New York state division manager for Schine Theatres, became a grandfather for the first time with the birth of a son to Mrs. Judy Hart, wife of Alan Hart, associate professor of philosophy at Millersville State Teachers College, Lancaster, Pa.

## Harold E. Rice Retires

Denver, Aug. 14. Harold E. Rice, metropolitan District Manager for Fox-Intermountain Theatres, will retire tomorrow (15) after 27 years with Fox Theatres, a native Denverite. Rice began in his high school days at the old Tabor Grand Opera. An exponent of the flamboyant school of showmanship, Rice was one of the first users of commercial air travel to exploit his pictures, riding the first flight into Pueblo, Colo., with cans of film for his theatre.

John Denman, former manager of the Fox Centre, here, and for the past several years city manager for Fox in Salt Lake City, will return to Denver as replacement for Rice.

## Kunitzky, Hamat As UA-in-Canada

United Artists has made some key exec shifts in its Canadian division.

Samuel Kunitzky is moving from Montreal to Toronto as branch manager, with Morris Hamat moving up to head the Montreal office. Later has been on the Montreal sales staff since joining UA in '53. Kunitzky's new berth was formerly held by George Heiber, who became Dominion manager for the company last January when Charles S. Chaplin left after a 17-year tenure. Since then, Heiber had been wearing the two hats.

# Little Messages to Film Producers

"And, what's more important, it was instrumental in concluding several important deals for the foreign market."

## EMBASSY PICTURES CORP.

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OFFICE OF THE PRESIDENT

August 9, 1962

Variety  
154 West 46th Street  
New York, New York

Gentlemen:

Here we are five weeks after the July 4th issue of "Variety" which contained the line-up for our highly expanded forthcoming attractions.

I continue to receive the most amazing results from all over the world. Hundreds of letters and telegrams from distributors, producers and exhibitors, commenting on the Embassy section and the number and diversity of our product. And, what's more important, it was instrumental in concluding several important deals for the foreign market.

We, here at Embassy, are very pleased with the results. They have been most impressive. I would like to express my personal thanks and congratulations to Variety.

Kindest personal regards.

Sincerely,

*Joe Levine*  
Joseph E. Levine

h

## Cowles Pair Back After 117 Days

**Maurice McCaffrey's Strike-Born Herald Holds Some, Loses Some Film Advertisers**

Minneapolis, Aug. 14. Agreements finally having been reached with all of the involved unions, the Cowles' owned morning Tribune and evening Star, after a 117-day absence, resumed publication last Tues. (7). This to the joy of exhibitors, nitery owners and probably most lines of business.

New Daily Herald, which was launched several weeks after the regular sheets' blackout and which now is nearly three months old, is continuing Maurice McCaffrey, its owner, insists it's here to stay, affording the Cowles family its first competition.

McCaffrey asserts that the Herald has attained a 150,000 circulation and will have its own building and presses within a few months. Also, that negotiations are being closed for a leading national news service and that it will be published seven days a week, instead of the present five.

Five Ted Mann first-run theatres are still advertising in the Herald and Mann says they'll keep on doing so. The same goes for the two Harold Field first-run houses and Field.

On the other hand, the three Minnesota Amusement Co. United Paramount circuit first-run houses have departed from the Herald and will use only Tribune and Star. Likewise Bennie Berger's first-run and two neighborhood theatres.

## UA Goes Cinerama

Continued from page 3

which shall be identified today (Wed.).

Doubtless, Krim and Benjamin and the ad-pub brain trust felt that to specify the place of tomorrow's press confab would have been a tipoff in advance. The place is Loew's Cinerama, formerly the Capitol Theatre on Broadway.

Reason for the secrecy could not be ascertained. Educated guess is that the brass at both UA and Crama are convinced they have a very important cinematic development to unveil and simply want "the timing to be right." Loew's Cinerama is now running with Crama's "Wonderful World of Brothers Grimm," with three-part screen, three projectors and all.

This will provide the right kind of setting for showing the new advance in optics as to be used in "Greatest Show" and "Mad World." The Krim-Benjamin press conference will include projection of some sample footage.

The UA-Crama pact is a licensing situation in which UA will pay royalties to Crama. It has no bearing on, is not akin to, Crama's production setup with Metro under which "Grimm" and "How the West Was Won" already have been made. The Crama-MGM tie calls for two additional productions on condition that Crama is agreeable to properties proposed by MGM.

Officials of UA, Crama and producer-director Stevens expectedly will attend tomorrow's meet-the-press-with-pictures.

## Up-Status Jules Curley

Pittsburgh, Aug. 14. Jules Curley, who broke in as a pressagent with Skouras Bros. in St. Louis in 1928, is the new advertising director and district manager in the Tri-State area for Stanley Warner.

Curley succeeded Henry Burger who has moved to Milwaukee as the mid-west zone manager of the company.

## New York Theatres

**RADIO CITY MUSIC HALL**  
Rockefeller Center • CI 4-6000  
**CARY GRANT • DORIS DAY**  
"THAT TOUCH OF MINK"  
In-Share: **BOB YOUNG • ANDREY MEADOWS**  
In Eastern Color  
ON STAGE: "SUMMERTIME"

## Imitation of Tragedy

Chicago, Aug. 14. A Chicago dancer reenacted the death of Marilyn Monroe four days after the blonde picture star ended her life.

Nancy Casey, who also went by the surnames of Cox, Brown and Browne, was found lying on her bed clutching a telephone, with an empty bottle of barbiturates on her bedside table. She was 28.

## Bill Holden

Continued from page 11

no reason why he should not work in them.

TV has also brought offshore things before the Yank public. And the changing world film marts have also made it plain to U. S. producers that they have to go in for coproductions to get enough pix, as Yank filmmaking drops.

To him, Hollywood is still filled with too many people who work frantically but still are hardly aware of the existence of a world outside of Hollywood. Holden says he cannot live like that and must know the people of this planet and understand them if he is to do his best work.

And Holden insists this is not a tax dodge for he keeps paying big taxes to the U. S. He has set up residence in Switzerland due to the schools for his children where they can meet people from all over the world.

Holden, considered one of the best paid actors in the world, still maintains that he has to continue working to live. He claims that he had once decided to retire from acting at 30 and take up a new profession. But he is still going on with it at 44 for he has to. Of course, he does like his work.

Holden's last group of films have been made in Japan, Hong Kong, Virgin Islands, Ceylon, Britain, Germany, Africa and now Paris.

## Hall Bartlett

Continued from page 3

Venice Film Festival, with intentions to be in Hollywood.

Producer earlier will do "A Global Affair" in association with Seven Arts and Joseph M. Schenck Enterprises. Bob Hope starrer rolls in February on \$1,700,000 budget.

Two other pix on tap include Brazilian novel "Captains of the Sands," by Jorge Amado, for which he is negotiating coproduction with Seven Arts. If this goes through, deal would include Alain Delon and Nancy Kwan, under contract to Seven Arts, as stars. He also has "Woman of Paris," novel by Guy de Cars, which he purchased from seven different owners at \$100,000 purchase price. Film goes abroad on \$2,000,000 budget, with Hollywood interiors. Eugene Vale is scripting.

While Bartlett has no release deals on pix, he recently completed "The Caretakers" is going out under United Artists banner. Picture is not expected for release until Spring, but he believes UA will have a pre-release run to performers eligible for Academy consideration.

Bartlett said he is essentially a director and backed into production because of creative control. He sees trend toward women's films, noting "Hollywood must make more pictures that move the human heart and these usually affect women."

Producer said he is not interested in directing for other studios. In his own operation, he believes in "creative teamwork" gives every member of the crew a copy of the script and asks for comments. On "Caretakers" he said there were five story changes resulting from crew suggestions.

## 2 Ransohoff Films

Set At United Artists

Hollywood, Aug. 14.

Two features for United Artists are on Martin Ransohoff's slate at Filmways.

First is Eric Ambler's whodunit, "The Light of Day," which Jules Dassin directs, second not yet set.

## 'Insider' Deals June 11-July 12

Washington, Aug. 14.

Spyros Skouras' transactions of Twentieth Century Fox holdings and Roger Hurlock's buys of Allied Artists stock highlighted insider deals for June 11-July 12 period. As reported by Securities and Exchange Commission, Skouras sold a total of 1,613 shares on two dates in May and bought 2,000 divided between two dates in June. His total in Fox shares then stood at 82,760. Hurlock bought 900 shares of Allied upping holdings to 33,100.

Other transactions listed (common unless otherwise noted) are:

**Allied Artists**—J. M. Sattinger buys 100 for 200 total.

**Cinerama Inc.**—Paul Porter gets first 100.

**Columbia Broadcasting System**—William S. Paley acquired 300 through trust boosting trust holding to 2,832. Combined with 779,788 direct holdings and 140,177 through holding company his total runs 922,795.

**Columbia Pictures**—Alfred Hart through Fico Corp. bought 1,000 for total 82,157. Also through Fico, Rube Jacker sold his 2,196. Others with indirect ownership through Fico are Jerome Hyams, 5,223; Mo Rothman, 4,658; A. Schneider, 63,573; A. M. Sonnabend, 1,237 and Donald Strafeim, 2,134.

**Emerson Radio & Phone**—Max Abrams bought 2,500 capital through trusts for total 14,368 trust shares. Added to 69,551 owned by foundation and 118,871 owned directly his total is 192,788.

**Magnavox**—Frank Freimann acquired 7,000 for 587,084 total. Henry Mercer bought first 400, Richard O'Connor sold 15,900 leaving him 169,701.

**Metro-Goldwyn-Mayer**—Robert Mochrie sold 800 leaving him 950.

**Radio Corp. of America**—Charles Denny disposed of 200 for 5,540 total. Andre Meyer acquired 500 upping total to 16,723.

**Reeves Broadcasting & Development Corp.**—Harry Petersen gets 500 boosting holdings to 1,930.

**Screen Gems Inc.**—Lloyd Burns acquired 150 for direct total holding of 1,018. Through Fico Corp., he owns 14,081 for total 15,099. Alfred Hart bought 100 for 1,050 direct holding total. Combined with 14,081 owned through Fico, his total is 15,131.

**Storer Broadcasting Co.**—Harry Lipson boosts holdings to 750 with 250 buy.

**Teleprompter Corp.**—Irving Kahn bought 2,000 for 55,080 total. Hubert Schlafly, Sr., acquired 2,200 upping total to 10,700.

**Traveler Radio Corp.**—Joe Friedman bought 1,450 for total 8,200.

**Twentieth-Century Fox Film Corp.**—Robert Clarkson sold 500 leaving him 540.

**Walt Disney Productions**—William Anderson bought 100 for 1,645 total.

**Warner Bros. Pictures**—Wolfe Cohen acquired 5,000 capital shares for total 15,000. Benjamin Kalmenson disposed of 5,200 capital shares leaving him 60,000. Herman Starr sold 4,100 capital shares giving him 21,000. Jack Warner bought 3,700 capital shares for total 1,133,280 directly owned. Combined with 8,400 owned through trust, his total is 1,141,680.

**Zenith Radio**—Four officers exercising option rights: J. E. Brown picked up 700 upping total to 4,000; Alexander Ellett acquired 1,260 for total 3,580; Jack Ferren got 220 boosting holdings to 620 and Alberti Franczak added 720 for total 1,360.

## Amusement Stock Quotations

Week Ended Tues. (14)

N. Y. Stock Exchange

1962	High	Low	Weekly Vol. in 100s	High	Low	Tues. Close	Net Change for w.
ABC Vending	54	15 1/2	145 1/2	147 1/2	147 1/2	147 1/2	+ 3 1/2
Am. Br. P. Th	170	29 1/2	28 1/2	29 1/2	29 1/2	29 1/2	+ 1 1/2
Ampex	321	14	13	13 1/2	13 1/2	13 1/2	+ 1 1/2
CBS	347	37 1/2	35 1/2	37 1/2	37 1/2	37 1/2	+ 1 1/2
Chris Craft	93	14	13	13 1/2	13 1/2	13 1/2	+ 1 1/2
Col Pix	97	19 1/2	16	19 1/2	19 1/2	19 1/2	+ 1 1/2
Decca	32	38 1/2	37 1/2	38 1/2	38 1/2	38 1/2	+ 1 1/2
Disney	59	29	28	28 1/2	28 1/2	28 1/2	+ 1 1/2
Eastman Kdk	241	99 1/2	95	99 1/2	99 1/2	99 1/2	+ 3 1/2
EMI	83	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2	+ 1 1/2
Glen Alden	151	10 1/2	10 1/2	10 1/2	10 1/2	10 1/2	+ 1 1/2
Loew's Thea.	105	22 1/2	22 1/2	22 1/2	22 1/2	22 1/2	+ 1 1/2
MCA Inc.	77	35 1/2	33 1/2	35 1/2	35 1/2	35 1/2	+ 1 1/2
Metromedia	28	13 1/2	12 1/2	13 1/2	13 1/2	13 1/2	+ 1 1/2
MGM	208	35 1/2	34	35	35	35	+ 1 1/2
Nat. G. Corp.	148	7 1/2	6 1/2	7	7	7	+ 1 1/2
Outlet	180	21	21	21	21	21	+ 1 1/2
Paramount	59	39 1/2	38 1/2	39 1/2	39 1/2	39 1/2	+ 1 1/2
Polaroid	1107	103	96 1/2	103	96 1/2	96 1/2	+ 6 1/2
RCA	450	45 1/2	43 1/2	45 1/2	45 1/2	45 1/2	+ 1 1/2
Republic	88	7 1/2	7 1/2	7 1/2	7 1/2	7 1/2	+ 1 1/2
Rep. pfd.	5	14 1/2	14 1/2	14 1/2	14 1/2	14 1/2	+ 1 1/2
Stanley War.	160	21 1/2	20 1/2	21 1/2	21 1/2	21 1/2	+ 1 1/2
Storer	43	30 1/2	30	30 1/2	30 1/2	30 1/2	+ 1 1/2
20th-Fox	66	22 1/2	21 1/2	22 1/2	22 1/2	22 1/2	+ 1 1/2
United Artists	30	27 1/2	26 1/2	27 1/2	27 1/2	27 1/2	+ 1 1/2
Warner Bros.	59	12 1/2	12 1/2	12 1/2	12 1/2	12 1/2	+ 1 1/2
Zenith	362	50 1/2	48 1/2	50 1/2	50 1/2	50 1/2	+ 1 1/2

American Stock Exchange

65 1/2	2 1/2	Allied Artists	42	3 1/2	3	3 1/2	
17 1/2	8 1/4	All'd Art. pfd.	6	9	8 1/2	9	+ 1 1/2
9	3 1/2	Bal'm't GAC	21	6	5 1/2	6	+ 1 1/2
21 1/2	10 1/4	Cap. Cit. Fdc.	33	15 1/4	14 1/4	15 1/4	+ 1 1/2
20 1/2	9 1/2	Cinerama Inc.	3068	16 1/2	14 1/2	16 1/2	+ 1 1/2
12	6 1/2	Desilu Prods.	14	8 1/2	7 1/2	8 1/2	+ 1 1/2
9 1/2	4 1/2	Filmways	16	5 1/2	5 1/2	5 1/2	+ 1 1/2
14 1/2	6	MPO Vid.	15	7 1/2	7	7 1/2	+ 1 1/2
14	7 1/2	Movielab	3	9 1/2	9	9 1/2	+ 1 1/2
23 1/2	1	Nat'l Telefilm	13	1 1/2	1	1 1/2	+ 1 1/2
5 1/2	2 1/2	Reeves Bdest.	20	2 1/2	2 1/2	2 1/2	+ 1 1/2
7 1/2	3 1/2	Reeves Snd.	59	4	3 1/2	3 1/2	+ 1 1/2
12 1/2	10 1/4	Rollins Bdest.	7	11 1/2	11	11 1/2	+ 1 1/2
22 1/2	13	Screen Gems	161	18 1/2	14 1/2	18 1/2	+ 3 1/2
26 1/2	8 1/2	Technicolor	340	12 1/2	11 1/2	12 1/2	+ 1 1/2
16 1/2	6 1/2	Telepr'm'r	16	8 1/2	7 1/2	8 1/2	+ 1 1/2
18 1/2	10 1/2	Trans-Lux	23	13 1/2	13	13 1/2	+ 1 1/2

\* Week Ended Mon. (13)

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1 1/2	2 1/4	
Commonwealth Theatres of Puerto Rico	6 1/4	7 1/4	+ 1 1/2
Four Star Television	13 1/4	14 1/4	
Gen Aniline & FA	230	258	- 5
General Drive-in	9 1/4	10 1/4	
Magna Pictures	1 1/2	2 1/4	
Medallion Pictures	4 1/4	4 1/2	+ 1 1/2
Premier Albums	7 1/2	8 1/4	+ 1 1/2
Rapid Film Technique	1 1/4	2	+ 1 1/2
Seven Arts Productions	9 1/2	10	+ 1 1/2
Sterling Television	1 1/2	2	
Transcontinental Television	9 1/4	10 1/4	+ 1 1/2
U. A. Theatres	6 1/4	7 1/4	+ 1 1/2
Universal Pictures	52 1/2	58	+ 1 1/2
Universal pfd.	91	97	+ 1
Wometco Enterprises	19 1/4	21 1/2	+ 1 1/2
Wrather Corp.	4 1/2	5 1/4	

(Source: National Assn. of Securities Dealers Inc.)

## City 'Reviewer' & Nite Court

Continued from page 7

theatre's owner, Mrs. Carter, accepted responsibility. Judge Jones compelled.

City attorney told Judge Jones that the three operators "intended to comply with the law" requiring them to post ratings issued by former censor, Mrs. Christine Smith Gilliam, listed now as city reviewer, and their failure to do so was a "technical" error.

Mrs. Gilliam and her husband, Alderman E. A. Gilliam, head of Atlanta City Council's Police Committee, sat through the five-minute session of court.

Savage asked that the case against J. D. Kinard, manager of Piedmont Drive-in Theatre, be dismissed because Judge James E. Webb had continued the case "without consulting with us." He told Judge Jones he hopes "the case doesn't come up before Judge Webb." Case was originally set before Judge Jones, he said.

Jones also dismissed the case against A. W. Shealey, manager of Loew's Theatre, when Savage said Shealey had intended to comply with the law and had submitted the rating received for Metro-Goldwyn-Mayer release, "Lolita," along with his advertisement copy to Atlanta Newspapers, Inc., publishers of a.m. Constitution and p.m. Journal. He said failure or rating to appear as part

of ad was an error on part of the newspapers.

Pending is a suit by 10 motion picture companies attacking city's film rating ordinance. Columbia Pictures Corp. was first to file and last week they were followed by a suit on behalf of 20th Century-Fox Film Corp., Paramount Film Distributing Corp., Metro-Goldwyn-Mayer, Inc., Warner Bros. Pictures Distributing Corp., Universal Film Exchanges, Inc., United Artists Corp., Allied Artists Southern Distributing Corp., American-International Pictures and Buena Vista Distribution Co. Inc.

Suit was filed in Fulton Superior Court and Judge George P. Whitman Sr., set hearing for Friday (17) in nonjury division to determine why city should not be enjoined from enforcing rating ordinance.

Ordinance that makes it a crime to show an obscene picture, passed at some time as rating statute was voted into law, is not being attacked.

**EXPLOITATION SCRIPTS**  
BEING ACCEPTED  
FOR FILM PRODUCTION  
SEND TO HAROLD FRANK  
108 E. 31st St., New York City  
MU 4-3673



# JIM HAGERTY VS. JIM CROW

## The Long-Runners in TV (Top 25)

There are exactly 25 major regular commercial series that premiered on network television on or before 1957—and have since had steady careers on the air that will continue into next fall.

CBS and, among packagers, Goodson-Todman, clearly have a corner on the vintage tv market, at least for commercial programs. However, just as a footnote, a show not listed, because it has not been consistently sponsored and because it is certainly more "news" than "commercial" is the oldest of them all—"NBC-TV's Meet the Press," which is a year older than Ed Sullivan's show on CBS-TV. Then there's "Original Amateur Hour," one of the oldest of them all, and still on, but over the years subject to occasional hiatuses.

Herewith is "The List," a difficult roster at best in light of tv's ever-changing, often capricious and powerful tides:

Ed Sullivan (14th year) (CBS)  
 Jack Benny (12th year) (CBS)  
 What's My Line? (12th year) (CBS)  
 Armstrong Circle Theatre (12th year) (NBC, then CBS)  
 Red Skelton (11th year) (CBS)  
 I've Got a Secret (10th year) (CBS)  
 Today (10th year) (NBC)  
 Ozzie & Harriet (10th year) (ABC)  
 U.S. Steel Hour (9th year) (CBS)  
 Danny Thomas (9th year) (ABC, then CBS)  
 Lassie (8th year) (CBS)  
 Alfred Hitchcock (7th year) (CBS, to NBC, now CBS again)  
 Gunsmoke (7th year) (CBS)  
 Perry Como (7th year) (NBC)  
 Lawrence Welk (7th year) (ABC)  
 Cheyenne (7th year) (ABC)  
 Price Is Right (6th year) (NBC)  
 Truth or Consequences (6th year) (NBC)  
 Have Gun, Will Travel (6th year) (CBS)  
 Perry Mason (6th year) (CBS)  
 Twentieth Century (6th year) (CBS)  
 To Tell the Truth (6th year) (CBS)  
 Wagon Train (5th year) (NBC, now ABC)  
 Garry Moore (5th year) (CBS)  
 Leave It to Beaver (5th year) (NBC, then ABC)

## Mitch Miller's 'Let Well Enough Alone'; Same Show, New Time Slot

There isn't going to be much of anything new about "Sing Along With Mitch" in the fall—except for the time slot.

It's deliberate. Mitch Miller, who sings old songs, is cautious about altering his weekly hour significantly. Once, it moves from Thursday at 10 to Friday at 8:30. "You may find out," he says, "that by trying to top yourself, you've hurt the show."

"Simplicity is the keynote" for the bearded boy from Rochester.

About the only thing of note, that can be described also as a change in format of the NBC-TV color stanza, is Miller's decision to bolster various segments in '62-'63 with faces as opposed to "names."

The program will frequently end in a close-up of a Jack E. Leonard, a Sam Levinson, a Joe Ross, a Fred Gwynne, anyone of whom will be standing in with Miller's regular 25-man chorus. They won't be billed or, unless some agent demands otherwise, they probably won't even be credited. "Who ever recognizes 'em," Miller explained the other day, "will have lots of fun. If not, no loss."

One of the stars to get this casual walk-on treatment is NBC News' Chet Huntley. Whether Huntley (already on tape) really sings or not, Miller didn't say, but he did note, "It'll be one of the few times you see Huntley smile."

As for the other change, the one concerning the earlier time period, Miller had this to say: "We have everything to gain and nothing to lose."

(Continued on page 38)

## 2 'White Papers' On Communism

Two of next season's four "White Paper" tv stanzas by NBC News will be on Russian communism. Other two shows, done by Irving Gittlin's staff, are on British socialized medicine and gambling.

Fred Freed, who did last season's survey on Red China for "Paper," will produce the two Russian shows. The two shows will make up a kind of "then & now" embodiment of that country.

Arthur Ziegler, producing his first "Paper," will oversee the gambling program, and Al Wasserman will produce the Medicare one-over.

## Sparks Helms 'Jamie'

Bob Sparks, who joined MGM-TV last week as an exec producer, has been put in charge of the studio's hourlong pilot, "The Travels of Jamie McPheeters," originally bought by Metro as a feature film property.

Sparks, who exited as exec producer of "Have Gun—Will Travel" for CBS-TV to berth with MGM, expects to roll the "Jamie" pilot in late October. John Gay is scripting.

## In Brit. All TV Producers Chase The Same Dolls

London, Aug. 14. Associated Television, London's weekend commercial tv contractor which also is the indie outlet for the Midlands during the week, is running into a multitude of problems in its role as Britain's first major "vidfilmery." Not least of these is the acute shortage of leading ladies in these parts.

According to Leslie Harris, production executive with Incorporated Television Co., ATV's production-distribution limb, who is supervising "The Saint" skein, among other tv films, out of the 375 "reliable" thespians in the U.K. only around 25 combined looks with thesping talent. Making things none the easier at the moment is the fact that there are four video series on the go and some 28 feature films.

This means that more than 30 producers are chasing the same femme thespians, thus making them not only costly but overly tired and unavailable.

According to Harris: "There is also a desperate shortage of good character actors. But we can suitably disguise them for subsequent segments. When it comes to the leading ladies, however, we run into a blank wall. On the 'Drake' series we had to get out by using models which, fortunately, didn't work out too badly. Situation in this field is becoming so acute that ATV is seriously considering setting up a dramatic training school."

## MAJOR STEP IN TV INTEGRATION

By GEORGE ROSEN

Since Jim Hagerty left the White House, where his eight-year stint with Dwight D. Eisenhower established him as the most influential Presidential press agent in U.S. history, and joined the then news-emasculated ABC, he has increasingly revealed himself as one of tv's most influential personages.

Not only has he been building ABC's news operation to meaningful levels of vigor on an expanded worldwide basis, as boss Leonard H. Goldenson has spearheaded the ABC drive to acquire strategically located positions of minority ownership in foreign tv stations, but he has also proved the major factor in shaping the behind-the-scenes effort to recast ABC's image in the FCC, the halls of Congress and the White House itself. FCC chairman Newton Minow went out of his way at the recent D.C. hearings to publicly extol Hagerty's virtues as ABC's No. 1 news boss.

However, another Hagerty crusade, quietly alluded to in recent press notices, may well represent what will prove to be his basic imprimatur on the fundamental structure of television. Thus Hagerty's carefully pre-planned steps to hire, at the outset, a Negro on-camera newsmen, represents the first tangible step to rid tv of what has long been felt to be an inherent Jim Crowism.

This deed, shortly to be accomplished in the naming of a specific Negro newsmen (Hagerty at the moment has the list of qualified candidates narrowed

## Lily White Riverboat

The "Negro problem" in tv was reaccentuated on last Sunday's "Open End" repeat on WNEW-TV, N.Y. Among the "open ends" kicking the gong around with host David Susskind was Darrin McGavin, who for two seasons was the star of the "Riverboat" series on NBC-TV.

McGavin, registering dismay and disgust at the whole episode, recalled how, over his protestations, the series dealing with the life & times of the Mississippi and the deep South, failed to show a single Negro for 40 continuous weeks.

down to eight), is viewed in sharp contrast to the recently-released words from the network program heads proclaiming that television in the future will treat the Negro equitably by portraying in a proper manner his role in the contemporary American scene.

To trade insiders, Hagerty's action is regarded as all the more courageous in view of the long-standing AB-PT (parent company) policy, as with all circuits, of segregating its many large theatres in the South—a policy that not even a recent prolonged sitdown strike by northern sympathizers on the fourth floor ABC lobby outside Goldenson's office was able to shake.

Thus it's seen that Hagerty, as Mr. Branch Rickey, who introduced major league baseball's Jackie Robinson, is about to become the tv exec who has made the first major move to emancipate tv from Jim Crowism—all protestations to the contrary. Having taken the first step, it's believed inevitable that other enlightened broadcasters must follow his lead. For certainly under the watchful eye of the NAACP and other liberally-oriented organizations, the move should set in motion powerful forces for tv integration at the other networks and at the local program level of the over 500 tv stations across the country.

Not that this move will come without opposition, particularly in the south. But cancelling out this anticipated deep-South USA opposition is the recognition that, in

(Continued on page 39)

## More and More TV Stations Are Preempting Network Shows For Prime Time Exposure of Features

### HUB ROBINSON SELLS INTEREST IN 2 SHOWS

Hollywood, Aug. 14. Hubbell Robinson Jr., who had his own production company which produced two series for Revue Studios before he existed to join CBS-TV as a senior program vice president early this year, has sold his "substantial" interests in the two shows to MCA.

Hubbell Robinson Productions was the exec's indie company operating at Revue, and he was exec producer of its "87th Precinct" and "Thriller" series, both on NBC-TV last season. Approximately 100 telefilms were involved in the transaction.

### Pre-Season TV Pilot Troubles Crop Up Again

NBC-TV has been having "mild" pilot problems, but nothing, says the network, that isn't typical of usual annual "shakedowns."

For one thing, there has had to be fairly extensive reshooting of "The Virginian," reason said to be that the pilot show was too thin to really cover 90 minutes, but this allegation was denied by network execs. One thing is for sure, however, NBC-TV's management has pretty much decided not to show "The Virginian" to anyone outside the organization. Reason is based on the axiom that overexposure of a tv stanza before the season begins inevitably leads to negative criticism within the industry. ("Why show it around then, if it's already sold?") "The Virginian" being the first regular 90-minute film series on tv, NBC very definitely wants to avoid any gratuitous "intra-trade" criticism.

There was plenty of trouble with "Empire," another NBC series, but that, both network and producer aver, is cleared up. Producer, Screen Gems, said last week that one of the difficulties was that too much stress was placed on making lead, played by Richard Egan, more a business man than a down-to-earth rancher, and that this led to more cityfied storylines than was initially planned.

### 'Best Years' To Roll Sept. 10—A Full Year Before ABC-TV Preem

Hollywood, Aug. 14. Revue Studios producer Rubin has postponed the starting shooting of "The Best Years" from Sept. 4 to Sept. 10, and will then trigger hourlong segments in the series. Show will be on ABC-TV, but not until the 1963-64 sked.

First episodes to go will be "The Cruellest Month," by Richard Fielder, with Don Weis as director. Others are "An Obelisk for Benny," by William Wood; "A Hall Full of Strangers," by Theodore Apstein; "A Bang and a Whimper," Shimon Wincelberg; an untitled original, Jurez Roberts.

Rubin plans to shoot the series in groups of five, then have a hiatus before resuming the next quintet.

### Schoenbrun's Sunday Showcase

David Schoenbrun's Sunday CBS-TV series "Washington Report" starts Sept. 23. Produced by Robert Allison, it will be slotted from 12:30 to 12:55 p.m., to be followed by five minutes of network news. Show of CBS-TV's chief Washington correspondent will replace "Washington Conversation."

There is a rapidly spreading trend among local tv stations to throw out network shows on a given night for a regularly scheduled feature film or in some cases syndicated shows. It's a situation that threatens to cause the webs a severe headache with clearances before long, if it isn't already a major problem.

The indulging stations are spotted throughout the country from New Hampshire to California and, while some of the feature film runs may be for the summer repeat season only, there are plenty who will be continuing into the new season—some, in fact, that are slated for a fall start.

Prime motivation is the obvious spot gravy the station can draw in a prime hour and a half at the full rate card, a 100% take against the little more than 30 on the network shows. The Madison Ave. faction that favors single sponsorships, or at least alternates, views the move also as the locals' resistance to the webs as spot carriers with the many hour shows scheduled with multiple advertisers.

How anxious the spot spenders are to grab the prime availabilities in these local offerings is reflected in the success of KEYT-TV Santa Barbara, a single station that carries both NBC and ABC shows. Station preempted the entire Friday night network schedule to slot a double feature from 7 to 11 p.m. Aired were web offerings like "International Show Time" and "77 Sunset Strip." Within a month, the four-hour local spread was completely sold out and rates were increased.

Other prime preempters spotted in a quick VARIETY check include WTIC-TV, Hartford, and WTVT, Tampa. Both are scheduling features Monday nights from 7 to 8:30 p.m., and the Tampa outlet bumps the web again at 10 p.m. with a syndicated show.

Westinghouse Baltimore station WJZ-TV an ABC affiliate, will preempt the 10 p.m. "Saturday Night Fight" beginning this fall to give the night's feature pix an early sendoff. Station will cut away at 11 for news, then pick up the picture again. A WBC spokesman says the order to drop the fights came from New York hqs. and was a result of the recent rash of ring

(Continued on page 39)

## Judy and Grace: Who Gets Them?

This is the week of decision on the selection of a network for the placement of the new Judy Garland one hour special and the planned telecast of the Grace Kelly Monaco Show.

Chemstrand, through Doyle, Dane & Bernbach, has made a deal for both the new Garland special and the Grace Kelly Monaco one hour special. The latter was made via MCA and Revue producer Bill Fry and associate producer Cynthia Lindsay, now are in Monaco, planning the filming.

Doyle, Dane & Bernbach spokesman said a network would be selected this week and that the same network once selected will carry both specials. He indicated that securing a top time period would be a major factor in the selection. It has not been decided whether the specials will be colorcast, he added. On both shows, Chemstrand is seeking a cosponsor to pick up half the tab. In addition to the above two shows, Chemstrand will cosponsor the repeat of last season's Judy Garland special on CBS-TV Sept. 19, and will be half sponsor of Bob Hope's opening NBC-TV special on Oct. 24.

# Record TV Take of \$1,318,300,000 For '61 But Profit Down \$7,100,000

Washington, Aug. 14.

The tv industry amassed the greatest revenues in history in 1961, but profits took a slide, the FCC disclosed today (Tues.) in the annual TV Broadcast Financial Report.

Revenue of the three networks, their 15 o&o's and 525 other tv stations soared to \$1,318,300,000 in 1961. That is \$49,700,000 (or 3.9% more than 1960).

But profits, which had been climbing every year, fell. Broadcast profits (before Federal income tax) totaled \$237,000,000 in 1961, which is \$7,100,000 less than 1960. By contrast, profits had jumped 9.8% between 1959 and 1960, and had vaulted a huge 29.3% between 1958 and 1959.

A big increase in expenses was responsible for the 1961 profit downturn. Expenses of stations and webs went up \$56,800,000 between '60 and '61, from \$1,024,500,000 to \$1,081,300,000.

The three webs and their 15 tv stations reported revenues of \$675,300,000, expenses of \$588,300,000 and profits of \$87,000,000 in 1961.

Of the stations in operation for the full calendar year of 1961, almost 80% of the VHF—but only about 40% of the UHF—stations reported profitable operations.

More than one-third—37%—of VHF stations operating in the black had profits exceeding \$400,000. No UHF outlet earned that much.

The medium revenue of profitable stations in one-station markets was \$411,225; in two-station markets, \$726,069; and in three-or-more-station markets, \$1,639,986.

Of total broadcast revenues, 73% (\$962,000,000) came from time sales and 27% (\$356,300,000) from sale of talent and program material to advertisers.

The proportion of revenues derived from program material and talent sales has been climbing in recent years. It was 23% in '59 and 25% in '60.

Major markets with profits topping \$3,000,000, with the number of stations given in parenthesis are: New York (7), \$32,600,518; Chicago (4), \$15,771,490; Los Angeles (7), \$8,050,793; Philadelphia (4), \$9,468,443; Boston (3), \$9,655,263; San Francisco-Oakland (4), \$6,399,513; Pittsburgh (3), \$6,342,734; Cleveland (3), \$7,892,566; Detroit (3), \$7,848,873; Washington (4), \$3,485,607; Kansas City (3), \$3,308,881; Buffalo-Niagara Falls (3), \$3,869,168, and Cincinnati (3), \$3,759,682.

## Carol Burnett's 'Calamity Jane'

Carol Burnett will star in "Calamity Jane," a 90-minute musical comedy special, now definitely slated on CBS-TV for next season. Rights to the property had been secured from Warner Bros., which did a pic with the same title. Negotiations currently are going on with possible sponsors.

Burnett "Jane" special will be produced by CBS-TV in conjunction with Bob Banner Associates, which will supervise production. Bob Banner Associates did last season's click "Julie Andrews and Carol Burnett at Carnegie Hall." Miss Burnett, who no longer is a regular on the "Garry Moore Show," did the Calamity Jane role in stock in the recent past. She's been touring this summer with her "Carol Burnett Show," doing sock biz in key cities. There's some talk she may do a vidversion of her road show next season also.

### KIRK'S NEW POST

John S. Kirk has been named to the newly-created post of sales manager at WABC-TV, N.Y. He reports to Jim Szabow, general sales manager of the station.

Kirk, who had been assistant sales manager, joined the station in 1956 as an account exec.

## CBS SPONSORS FOR TV GRID SPECIALS

Two CBS-TV sports specials, one heralding the start of college football and the other the opening of the professional football season, are slated for prime time telecasting in September. Vitalis, with two minute participations, and Maxwell House Coffee, with a one minute participation, puts the two football specials in the half-sold category at this point.

Initialer will be the NCAA football special on Sept. 13, in the 8:30 to 9:30 p.m. period. That will be followed on the successive Thursday in the same time period by the pre-season National Football League special. NCAA and NFL games will be telecast exclusively throughout the season by CBS-TV.

NCAA special will include highlights of top plays and games of the previous season, pre-game hoopla for the current season.

## Sullivan's Flock Of O'seas Artists; Sets '62-'63 Sked

Hollywood, Aug. 14. Ed Sullivan will tape shows next season in five overseas locales: Paris, London, Majorca, Rome and Copenhagen he said today (Tues.) following a five-week visit to those countries. He is negotiating with 30 acts to be brought over from various countries starting with the Sept. 29 show when Leo Bassie and his sister, foot jugglers from the Moulin Rouge in Paris will be featured.

Sullivan added he is talking to Sol Hurok about bringing over one of the numbers from Bolshoi Ballet for the opening show of the new season.

Sullivan today winds two-day stint in "Bye Bye Birdie" at Columbia. He said he previously turned down the chore but on the advice of Jack Benny capitulated. "I'm not an actor," Sullivan admitted. "This is not my field. However, as Jack Benny convinced me this is good publicity for our CBS show and I plan to use some of film clips on my program. So it will work out okay."

Next season he plans 44 live shows and eight repeats. Colgate is dropping out as one of four sponsors at the end of this season with Revlon picking up the tab for half of the show instead of one quarter. Kent will continue and Pillsbury added as one of new sponsors for new season.

Sullivan revealed Revlon has for some time wanted to sponsor the entire show but CBS deemed it wise to have two or three tab lifters. Cost of the weekly show is currently in the neighborhood of \$140,000. Mc and columnist planes east tonight accompanied by wife Sylvia.

## Philpot Naming Caps Sweeping Realignment Of CBS-TV Sales Div.

Appointment of Robert Philpot as sales coordinator at CBS-TV caps a series of promotions in the sales division headed by senior v.p. Bill Hyman. The promotions really began last March when Hyman was elevated to the newly created senior v.p. post, a title which was inaugurated with the return of Hubbell Robinson as program top-per.

Here are some of the promotions in the realigned sales staff: Joe Curl, who had been director of daytime sales, was given his v.p. stripes; Carl Tillmanns, an account exec with a hot sales record, was made v.p., eastern sales; Robert F. Jamieson was promoted to the post of manager of station sales; Roy Porteous, Chicago account exec, was made a v.p. of central sales; Vice president stripes for the Chicago central sales office and daytime sales represent innovations in the CBS-TV sales division.

Only one exec defection came in the wake of the reshuffle and series of promotions. Sam Maxwell, formerly general sales manager, named sales coordinator, resigned to join NBC-TV. Philpot named to Maxwell's vacant post had been director of sales services. On an operational level, Richard N. Burns becomes director of contracts and assistant business manager. He replaces Richard Low, who is going to Young & Rubicam to head the agency's new business affairs department. Julian Linde succeeds as contract manager.

## ABC Radio Strips Burke & Brothers

About 100 ABC Radio affiliates meeting in New York this week were told about an expanded program service that will begin with two five-minute daily strip shows featuring advicetrix Dr. Joyce Brothers and former Yale prof Dr. Albert Burke.

ABC prexy Robert R. Pauley said the service was being instigated at the request of affiliates and "will be expanded or changed according to the needs indicated by stations themselves."

The Brothers and Burke shows will be for stripping five days a week. With the shows, Pauley said, affiliates will receive promotion and sales aids, ad kits and program openings personalized for each subscriber. He said the shows were being made available at a "reasonable" cost to affiliates.

The prexy also told affiliates that "there is a buyers' revolution going on in network radio." He said the web closed the first six months of this year 48% ahead of the same period last year in sales.

## Hitching Emmy to a Telstar

Telstar has evidently affected the awards structure of the Academy of Television Arts & Sciences, because it has made room next year for an award based on tv reporting from overseas originations. ATAS is also reinstituting an award for the best quiz and panel shows, something dropped a few years ago as a category.

ATAS figures that Telstar is moving forward technically so quickly that its feasible much foreign origination material will be feeding back to the three webs by perhaps even spring, when the awards are tallied. It's the fourth news-pubaffairs category in the Emmy lists.

A spokesman for the Academy said that the award for the best panel, etc., show was prompted by the increase in such shows this past season. He recalled as the reason the panel-quiz category was eliminated was that "there weren't any new things happening in that area at the time." Parenthetically, there was a falloff in quiz shows after the tv quiz scandal.

One other change in next season's Emmys, described as "major," is that the "last" five categories—all technical in nature—will be nominated solely by the crafts involved. Heretofore the entire Academy was entitled to nominate candidates for best film editing, best art direction or scenic design, outstanding engineering feat, electronic camerawork or cinematography. Of course, even though the nominations will be made by the crafts, the entire Academy is involved in the final voting.

Lee Schulman, vep of KING-TV, Seattle, is head of the ATAS awards committee, which met in N.Y. recently.

## CBS-TV On a Star Junket Kick

If giving tv stars maximum exposure to the press with all the "getting to know you" trimmings means anything, the chances are CBS-TV will have to subscribe to couple of extra press clipping services. For the network moved on two major fronts last week to get the '62-'63 season off and running in the area of exploitation and trailering the upcoming season with a publicity dept. special events hotfoot.

Charles Steinberg's press-public info dept. in the east and his West Coast key aide Ernie Stern (with Jim Kane on deck for the journey) finally got the Great Gleason Express rolling east for its widely-balled 10-city, 10-day L.A.-to-N.Y. tour (winding up this Sat. night with journey's end bash at Toots Shor). It's already being translated into reams of newspaper-mag copy.

But perhaps even more important in the overall scheme of toutling a full season's programmatic fare are the star junkets which were inaugurated over the past weekend, with the CBS-TV personalities "packaged" for whirlwind tours, taking them to the affiliates and press in the various key cities around the country.

Initial weekend (11-12) saw a roster of top talent visit St. Louis and Cincinnati. These included Walter Brennan ("The Real McCoys"), Zina Bethune ("The Nurses"), Audrey Christie ("Fair Exchange"), Candy Moore ("The Lucy Show"), Irene Ryan ("Beverly Hillsbillies"), Burt Reynolds ("Gunsmoke") and Beverly Garland ("Stump the Stars").

All told there will be six weeks of such junketing with visits to 12 cities for a concentrated publicity-promotion sock-em-on-the-home-grounds. Web affils, as well as press from nearby cities, are attending the weekend events for interviews, taping of on-the-air promos and other special events.

For the initial KMOX-TV in St. Leo joined with KCPO in Cincy as joint hosts. Subsequent tours: Dallas-Houston; Boston-Washington; Indianapolis-Milwaukee; Detroit-Pittsburgh; Atlanta-Miami.

## Ted Husing, 61, Dead; Carved Unique Niche in Sportscasting Annals

By ABEL GREEN

### Tokyo's Foreign Log

Tokyo, Aug. 14. Recent count showed 85 foreign (almost all from U.S.) telefilm series being shown weekly over the six Tokyo stations. The figure is an increase of 17 from the corresponding period of last year.

A breakdown of the stations and their regular imports: Fuji-TV, 26; Nippon Educational TV (NET), 20; Tokyo Broadcasting System (TBS), 20; Nippon Television Corp. (NTV), 12; Japan Broadcasting Corp. (NHK), six; and the NHK Educational station, one ("The Defenders," only current show telecast in English with subtitles).

## Martin Leeds To Talent Associates; New Bid in Vidpix

Martin N. Leeds, former exec v.p. of Desilu Productions and more recently prexy of a toll tv system known as Home Entertainment, Inc., has joined Talent Associates-Paramount as an exec v.p. and a member of the board of directors.

As part of the deal, Leeds is to acquire what is described as an "extensive" stock interest in the company, which is owned 50% by Paramount Pictures. As exec v.p. he will work in close association with TA-Paramount prexy David Susskind who founded TA with Alfred Levy, now deceased.

Leeds, who will be headquartered in Hollywood, is expected to lead the thrust of the company in vidfilm production. TA-Paramount failed this selling season, in winning a network berth for any new series. Only network series under the TA-Paramount banner due to return is "Armstrong Circle Theatre." Other TA-Paramount projects due for airing next season include "Festival of Performing Arts" and the Ingrid Bergman special "Hedda Gabler." CBS-TV, Leeds became the second toll tv company prexy to resign recently. The other is Louis Novins who exited as prexy of Paramount's Telemeter. In his new post, Leeds, according to a company spokesman, will have nothing to do with Telemeter, now headed by Howard Minsky.

During Leeds tenure at Desilu, the company produced "I Love Lucy," "December Bride" and "The Untouchables." Prior to his seven-year tenure at Desilu, he was director of business affairs for CBS-TV in Hollywood over six years.

New prexy of Home Entertainment, formed 18 months ago, is Oliver Unger, who formerly had been exec v.p. Unger joined Home Entertainment following his how-out from National Telefilm Associates, where he had been prexy.

Edward Britt (Ted) Husing, 61, died in a Pasadena (Cal.) nursing home following a long illness. Sportscaster is survived by his mother and married daughter, both of Pasadena.

New York-born Ted Husing, whose peripatetic assignments took him to the top sports arenas from the Yale Bowl to Franklin Field to the Miami, New Orleans and California classics, with the Kentucky Derby and virtually any sports and political events of importance, was in his heyday as a CBS announcer. His was one of the best known voices in America. But in all his travels he rededicated his affection for his native city.

He covered tennis, horseracing, fights and football with equal expertise and from the early 1920s until 1954, when he underwent surgery for a brain tumor, he was as glibly at ease in covering a political convention as in sports.

Unfortunate choice of one adjective, "putrid," in the 1931 Harvard-Dartmouth game gave Husing more press attention than in all the years he had been announcing. The Harvard director of athletics banned Husing from "ever broadcasting a football contest in the Harvard Stadium" because of Husing's loose use of that term as applied to Barry Wood, the quarterback-captain of the Crimson eleven. The ban was rescinded two years later.

When in 1946 he became a \$250,000-a-year disk jockey for the then Loew's Inc., MGM station WHN (now Store), he defended himself (Continued on page 38)

## ABC News Shuffle Hirings & Firings

ABC News is actively shuffling around its manpower these days, having let go four correspondents and lately hired away its dozenth or so staffer from CBS News.

Bob Lodge, Dave Nichols and John Edwards, in Washington, and Julian Anthony, in New York, are soon to leave ABC News. Department, it's understood, is moving to replace these correspondents, as part of a shakeup planned weeks ago.

Coming over from CBS News, as a departmental staff producer, will be Bob Quinn, presently a director of one of CBS-TV's Sabbath night news slots. He follows Don Dixon, who is now associate producer of the Howard K. Smith stanza on ABC-TV, and Ev Aspinwall, who will become a writer for the ABC-TV 6 p.m. news strip.

ABC News boss Jim Hagerty evidently plans further changes in the next several weeks and months under what appears to be a long-term plan to bolster departmental forces.

# BRIT. TV: 'WATCH THAT IMAGE'

## Pitch & Catch

Although CBS Inc. makes it a practice not to break down those corporate figures on profits & sales statements (and last week's revelation of the first six months tally for '62 was about as "gee whiz" as you can get), there's no questioning the vital and mounting dollars-and-cents role being played in the sale of CBS programs overseas. And it's particularly those CBS-controlled properties ("Perry Mason," "Gunsmoke," "Have Gun, Will Travel," "Defenders," etc.) which permits CBS Films to retain those 40% distribution fees instead of sharing them with outside producers, that now reckons into the millions. It's CBS, much more so than ABC or NBC, that enjoys the major bonanza on distribution fees from overseas sales.

That CBS six months statements, showing net income of \$14,153,308 and sales of \$246,656,296, compared with \$9,409,332 net and \$240,767,745 sales for the previous six month period, occasioned considerable chest-thumping around CBS hqs. and provoked optimistic brokerage comment in Wall St. circles.

## Mex Radio-TV's Slice of Adv. Pie Totes Up to a Fancy \$42,400,000

Mexico City, Aug. 14.

Mexico's network of radio stations garners approximately \$42,400,000 of a total \$120,000,000 take in advertising shared by newspapers, magazines, motion pictures, outdoor advertising and radio and television.

Radio advertising income accounts for 35.5% of the overall total.

Television, newcomer upstart somewhat over a decade old, tallies but \$7,600,000, for 6.3% of the total advertising volume. But medium is extending, and informed opinion is that it will have an advertising gross double the current figure within the next two years, mushroom rapidly upward after that to seriously challenge radio.

Figures on Mexican advertising expenditures were provided by the informed National Bank of Mexico, one of the few sources in Mexico issuing reliable statistics regularly.

According to the bank's figures, radio and television account for 41.6% of total spent on advertising in Mexico.

In a special analysis through December 1961, the bank said that radio spots and commercials are transmitted by 350 radio stations, with 27 of these located in the metropolitan area. Only Quintana Roo is federal entity not covered with its own radio facilities.

Most potent station has a 250,000 kilowatt status, with nearest competitor having 150,000 kilowatts. Majority of power in radio stations ranges from 500 to 10,000 kilowatts.

Radio has been a national communications medium for the past three decades, has modernized up to date installations, including five FM stations. A number of stations are linked together in loose-knit networks, as well as several networks owned privately.

The radio audience at end of 1961 was figured as reaching 2,500,000 homes, with 889,400 of these located in this city. Potential audience (Continued on page 38)

## Pageantry, Beauty Draw CBS Clients

The public events specials, beauty contests, pageants, etc., at CBS-TV are winning sponsorship.

Colgate and Coty have signed to cosponsor the "Miss Teenage Beauty Pageant" Oct. 26 (Fri.) from 10:30 to midnight. The "Miss America" pageant from Atlantic City will be telecast Sept. 8 from 9:30 to midnight, with Pepsi, Toni and Philco picking up the tab.

Quaker Oats has signed as sponsor of the New Year's Day Rose-bowl Parade. Web plans a two-hour Thanksgiving Day Parade telecast, with pickups from New York, Detroit and Philadelphia, on Nov. 22. Afternoon Thanksgiving telecast is yet unsold. Plan also calls for inclusion of CBS-TV talent spotted in the parades, with hopes high for Jackie Gleason in New York and Arthur Godfrey in Philadelphia.

## COM'L BOYS ON PRESTIGE KICK

London, Aug. 14.

With the advent of one of the most nerve-rending times commercial tv operators have had to undergo—including their fiscally disastrous start in 1955—the independent stations here have developed a new watchword: "Remember The Image."

While the government is ironing out the wrinkles in a new plan for the commercial tv set—widely rumored to involve certain reallocation of transmission areas—commercial tv executives have been busy these past few months promoting themselves in a new upright stance.

Promotional emphasis around the stations is on commercial tv as the public service with ads, simply because this may help to allay some of the "wrath" that is to come from governmental sources, not because the network has lost faith in other forms of programming.

For instance, while press conferences, receptions etc. and the biggest publicity handouts are mainly concerned with educational, religious, current affairs, public affairs and other non-fictional activities, the companies are still airing the same amount of light entertainment, action adventure and western shows as before. Only difference now is, they aren't shouting about it.

Significantly, the Independent Television Authority, which was harshly criticized by Pilkington Committee as not fully understanding the "purposes of broadcasting," is leading the indie team in this prestige hunt.

Throwing dignity to the winds, the IFA has rolled up its sleeves for a long fight with BBC over who screens the most—and the most popular—serious programs. Authority and BBC have also entered a similar type of battle as to who puts out the higher percentage of western and crime shows, a scrap with thinly veiled hints of "someone's exaggerating."

Meantime, a leading IFA exec has publicly challenged BBC's firm-held opinion that the commercial network exists "simply to sell goods" which seems to have been a telling point with the Pilkington committee. Exec Archie Graham, the Authority's advertising control officer, believes that if the presence or absence of advertising is to be the test then Britain's big-circulation, sober daily newspapers exist to sell goods and the smaller-scale sheets, which don't carry ads are the only public service papers.

## Mexico Mulls 'Air Bridge' (Balloons) to Link TV With U.S. in the Fall

Mexico City, Aug. 14.

Television engineer Carlo Santini is conferring with Department of Communications officials and Televiscentro about installation of an air bridge to link Mexican and U.S. television.

Santini, advance guard of a group of Italian technicians who will arrive soon to initiate preliminary studies, said that the air bridge can become a reality without any great difficulty.

System used will be a series of balloons and Santini indicated that if federal approval is obtained, the U.S.-Mexican television link up can be a reality within two months or so.

Balloons would be set up at strategic points at predetermined altitudes, with equipment making possible sending of television signals in both directions.

Initially system would be used only for telecasting of important remote control events and special programs. The Department of Communications is interested in having full technical data as well as indication of costs for installation and maintenance.

## NBC'S Super-Abundance of Riches On News Specials; Can't Find Room To Accommodate 'Em on '62-'63 Sked

### NBC-TV Daytime Upsurge

NBC-TV says it recorded \$32,048,000 in daytime sales since May 1.

Gross figure includes new and renewed business linked in July, when NBC-TV hit \$7,910,000 in sales. This one-month take comes after the \$13,470,000 in May signings and June's \$10,666,000.

Network believes that one of the chief factors in the pre-dark up-beat has to do with the new rate arrangement for daytime programming. Then, too, the upcoming Merv Griffin daytime hour has grabbed off a good deal of the grossings.

Among the bigger NBC daytime buyers in July were Kraft (\$1,700,000), Sweets Co. (\$6,000,000), U.S. Borax (\$1,300,000), Grove Labs (\$385,000), Lever Bros. (\$745,000), Wander Co. (\$330,000), Golden Grain Macaroni (\$300,000), Quaker Oats (\$260,000), and Whitehall Labs (\$780,000).

## Abortion Seg For 'Nurses' Rejected; 'Already Covered'

Seems as if CBS-TV aborted further abortions. Hubbell Robinson Jr., program boss at the network, rejected a storyline for Herb Brodtkin's new hour series, "The Nurses," in which one of the women in white finds herself pregnant and the subject of abortion arises.

Robinson decided that the subject of abortion was amply covered by Brodtkin in "The Benefactor," one of the more famous hours done for the series known as "The Defenders." Brodtkin only submitted an outline by writer Alvin Sargent, and from what his cohorts suggest there may yet be a bit of hope left that CBS will renege and permit a full script treatment and a finished "Nurses" product on abortion.

## GLEASON PILOT AS CBS HOUR SPECIAL

A Jackie Gleason pilot project, a one-hour filmed show, produced under the aegis of Gleason's Ideas Grand, will be telecast on CBS-TV Sept. 18, 10 to 11 p.m.

Show has Keefe Braselle as host and features Sammy Kaye's Orchestra, vocalist Beatrice Kaye and other talent in a variety layout. Special will be sponsored by the regular advertisers on the Tuesday slot and the telecast date is between the windup of "Talent Scouts" and the new season for the "Garry Moore Show." Jack Philbin, Gleason's regular producer, helmed the special.

## Half & Half Pattern On Herb Brodtkin's 'Nurses'

CBS-TV is taking a selling gamble on "The Nurses," new Herb Brodtkin hour series slotted next season, Thursdays at 9 p.m.

Web has an alternate half-hour available only for this reason—it has declined to sell off the remaining time in minute participations. Hope is that the show will prove itself in the ratings early in the season and an alternate half-hour sponsor will be readily found, paying the full freight. Sponsors already inked are Brown & Williamson, Johnson & Johnson, and Whitehall.

NBC News is having some difficulty finding room for all its news specials. Fundamentally, this is because NBC-TV's fall sales have been excellent—far better than last season's.

Time periods for these news one-shots are hard to come by, because the schedule is packed with sold out time periods. Yet for all the trouble in locating holes in the lineup, NBC promises that '62-'63 will have more news specials on the air than were seen in '61-'62, when, by the web's own count, there were 40 such one-shots.

Ironically, the only way for the situation to improve for news is if it gets worse for commercial programs. If, by January, NBC-TV has some programmatic setbacks, then it's highly likely more special periods will open up for news specials.

Since everyone in top management was—and evidently still is—so bullish about news at NBC, the news department hopefully initiated plans for specials far earlier than ever before, with some of the one-shots going into production as early as last January. Most of these will get on the air, because time slots have been found, but one, for instance, won't: Lou Hazam's hourlong film on ancient Greece.

As somebody at NBC said, "Ancient Greece hasn't changed in 3,000 years. It won't change in one more year, either." So NBC-TV plans to put the show, virtually shot, on the air in '63-'64, unless unexpected—and, in commercial quarters, unwelcome—openings occur in the program lineup for '62-'63.

Hazam nonetheless is not being slighted. The producer has reportedly got several special projects that were ordered up by his commanders—and, most of them, he has apparently been assured, will get on the air.

Lack of preemptive dates for specials is not going to affect "Instant" news events. NBC News has a running arrangement on hot news coverage. Web tries to once-over all big situations (tragedies, manshots, international powwows, state visits, etc.) as soon after the fact as electronically or filmatically possible—a rule of all three webs. Moreover, NBC News has a running deal with Gulf Oil to sponsor the large majority of "Instant" specials.

Consequently, it's not the hard news—but "feature" news—that suffers.

Interestingly, NBC News, for all its problems, is the single largest supplier of programs to its own network, giving out more hours than any commercial source—MCA, Four Star, or whatever.

## L&M's 315G For TV News Specials

Liggett & Myers has ordered half of three news specials on NBC-TV for next fall. Tab for half of the three one-hour documentaries reportedly is \$315,900 to the cig house.

L&M's buy is not the first of new shows by a tobacco company, but nonetheless it is considered substantial. J. Walter Thompson placed the order for the three shows, one in October, one in November and one in December.

"The Nile" is an hour being prepped by NBC News producer Lou Hazam with James Mason narrating. Ted Yates, David Brinkley's producer, has been working on one called "The Last of the Maharaja's Jaipur," which is to be L&M's second stanza. Third, not described further, is to be based on the lives of certain navy men, with Martin Agronsky narrating. All three will be tinted.

## ABC-TV's Brace of Pilots

Hollywood, Aug. 14.

ABC-TV has given the okay on two pilots, "By Hook and Cruikshank" and "Stop, Look and Listen." Heyday Productions properties.

"Hook" is a situation comedy, and "Look" an aud participation program. Both are planned for the 1963-64 season.

Heyday, which has one series, "I'm Dickens . . . He's Fenster," bowing on ABC-TV in the fall, has initiated a program development department, headed by Mel Tolkin and Don Hinkley, who will create or obtain new comedy story ideas for tv or films.

## Charteris 'Saint' As TV Series By Berman & Baker

London, Aug. 14.

Acquisition of the video rights to Leslie Charteris' "The Saint" properties, reps a major achievement for producers Monty S. Berman and Bob Baker. Hitherto solely concerned with feature pix, they are now moving into television in a big way says Baker. The film makers have scooped all the Yank networks which, according to them, have been after "The Saint's" title for some years.

Says Baker: "The networks have even entered negotiations with Charteris but they have always broken down because they (the webs) always wanted to produce the series their way. We have reached agreement with Charteris that the stories will remain true to his novels as far as is possible."

But Baker admits that out of the 110 subjects available to him, cost, \$210,000, the great majority of early ones are impossible to use. "We have stuck, in the main, to his post-war writing," states the producer.

While Charteris does not have final say over the skein, he approves each script and okays much of the casting, including the lead role filled by Roger Moore.

Producers say that the more criminal antics of the book here have been toned down to comply with National Association of Broadcasters' regulations, although tone of the flamboyant avenger has been retained—they hope.

## CBS-TV Pilot Coin On MGM 'Bells,' 'Grand Motel'

Hollywood, Aug. 14.

CBS-TV is bankrolling two MGM-pilots, "The Bells Are Ringing" and "Grand Motel," for the 1963-64 season.

Pilot deal on "Bells," which was a motion picture at Metro after being a Broadway hit, is virtually closed. This will be a half-hour comedy.

Deal has been closed for "Motel," an hour-long drama.



## Comr. Lee's Woodstock Declaration Of Principles Vs. 'The Sinning Few'

Washington, Aug. 14.

Robert E. Lee made a flanking movement around the Minowites carrying dire warnings of broadcast censorship if the industry fails to follow the Television Code.

Bluntly saying the difference between the maintenance of the "public interest" and censorship is "a matter of semantics," the Federal Communications Commissioner predicted that policy statements could become regulation.

Lee warned: "If the history of the industry is prophetic, and the (National Assn. of Broadcasters) Code fails to do the job, more and more of the FCC (July 1960) policy statement may become a matter of rule and regulation, the non-compliance with which could mean a license revocation."

Commissioner was speaking on "Ethical and Social Responsibility of Advertising" and concluded that everyone needed to practice it.

Lee pointed to the "sinning few" (the opposite of Minow's "substantial minority") and how their wayward practices led to laws and government regulation.

While averring that he prefers "some tolerable degree of abuse to the alternative of another law and another policeman to enforce it," the Commissioner then unveiled the stoplights that FCC has.

Comparing FCC 1960 policy recommendations for improving broadcast content to NAB Code, Lee stated "the FCC has effective sanctions and the NAB has, at best, ineffective ones."

In what could be called the "Warning at Woodstock (Id.)" (the name of the speech at Woodstock College), Lee showed how he walks the line between censorship and regulation in the public interest.

"In struggling with this problem over the years," Lee went on, "the Commission has concluded that the proscriptions against censorship do not preclude the Commission from looking at the proposals of the applicant in the programming area in broad categories to determine whether such proposals would meet the public interest and, having concluded that they do, requiring that they live up to these proposals during the ensuing license period absent a showing that the original proposal is no longer valid."

Lee moved from the "wasteland" to other terrain saying "to prevent such an incursion by government, we must achieve and maintain the plateau where the public has confidence in the ability of any given industry to manage its own affairs with acceptable morality."

Those who need to climb from the wasteland to the plateau are the "frivolous and sinning few" and Lee had words for them.

The commissioner moved indoors to describe this role. He pointed out that FCC attends industry conferences and "preaches the bible to them."

The problem is reaching those who don't go to the church of the NAB and who don't subscribe to Code or go to conventions.

The Woodstock College sermon tried to point to the light that would shine were it not for the "sinning few."

Said Lee: "I believe the majority could have more and more freedom from government interference, including substantially longer license periods."

He added that the industry will make such progress when it can apply sanctions and crackdowns against the violators and non-believers.

### ILGWU Longhair Sponsor

Int'l Ladies' Garment Workers Union has become a co-sponsor on WREB-TV, Wilkes-Barre, Pa., for the one-hour special "Eugene Ormsby: The Sound of America." The one-hour show, produced by WCAU-TV, Philadelphia, is being distributed currently by CBS Films. ILGWU telecast in Wilkes-Barre will be on Labor Day from 10 to 11 p.m. Musical special was telecast on all CBS o&o stations and was CBS' contribution to this year's "International Hour," which was a global exchange of programming.

### Amen

Reading of the Bible winds up on WOR, New York, Aug. 24 when deejay John Gambling wraps up the project which began almost two years ago on Oct. 17, 1960.

Heard five nights a week from 10:45 to 11 p.m., the readings were started by Galen Drake and taken over by Gambling July 17, 1961, when Drake left the station. Gambling finished the Old Testament March 12 this year, beginning the New Testament the following night.

In all, there will have been 480 broadcasts, or 120 hours, or 102 miles of audio tape reeled off on the project.

## Consumers Co-Op Buy on 'Story ...'

Consumers Cooperative Assn., to date the biggest single domestic buyer of Ziv-UA's "The Story of ...," has firming up seven markets in the five of the six midwestern states for which the company has contracted.

To date, according to Ziv-UA, 96 markets have been lined up for the series. The seven stations scheduled so far for Consumers Co-op are WOI, Ames-Des Moines, Ia.; KOLN, Lincoln, Neb.; KELO, Sioux Falls, S.D.; WIBW, Topeka, Kan.; KFEQ, St. Joseph, Mo.; KVTY, Sioux City, Ia.; KOTA, Rapid City, S.D. Outlets in the sixth state, Oklahoma, will be set shortly.

Among the new sales within the past week are: State National Bank for KTSN-TV, El Paso; Austin Savings & Loan Assn., KTCB, Austin; Texas State Optical, WBAP, Dallas.

In Canada, Nabob Foods has added the series in a second market, CJAY, Winnipeg. Canadian coffee company also bought the David Wolper skit for placement on CHAN-TV, Vancouver.

## CHAS. SMITH HEAD OF GA. BROADCASTERS

Jekyll Island, Ga., Aug. 14. Charles C. Smith, WDEC, Americus, was elected president of the Georgia Association of Broadcasters at the closing business session of the annual summer convention. Smith succeeds J. Randolph Holder, WGAU, Athens.

Other officers include: Charles Doss, WROM, Rome, v.p. for radio; Raymond E. Carow, WALB-TV, Albany, v.p. for television; and Esther Pruett, WTOG, Savannah, treasurer. Jack Williams is executive secretary of GAB.

Named to Board of Directors were Charles Gwyn, WLFA, LaFayette; Don McDougald, WWSN, Statesboro; Jim Hardin, WCOH, Newnan; Bill Estes, WGST, Atlanta; Al Sanders, WMAZ, Macon; Ridley Bell, WRBL, Columbus; Ed Dunbar, WBQQ, Augusta; Ed Mullinax, WLAG, LaGrange; and ex-president Holder.

Re-elected to the board were John Foster, WCON, Cornelia, and Bill Huele, WSFT, Thomaston.

## Triangle Names Bennett To Head Up FM Operations

Philadelphia, Aug. 14. Triangle Stations has created the new post of director of FM operations naming David J. Bennett to head up the group's own FM stations and also the FM service syndicated to other stations around the country.

For the last six years, Bennett has been executive assistant to Roger Clipp, vicepres of the Triangle broadcast division. Said Clipp announcing the appointment, "The growth of frequency modulation is the most important development of the past decade in broadcasting. The appointment of one of our most capable executives to direct our FM operations indicates our faith in the growing importance of the medium."

## 'Cartoon Zoo' for WPIX

WPIX-TV, New York, probably the best customer in the country for Hanna-Barbara cartoon shows with three running weekly, will add another Sept. 3 with a 5 p.m. strip of "Cartoon Zoo."

Featuring animated animals in three separate program segs, the series on WPIX will have a live emcee, to be announced. Other H-B series packed are "Yogi Bear," "Quick Draw McGraw" and "Huckleberry Hound."

## Canada Sponsors Yen CBS Shows

Romance between Canadian Broadcasting Corp. and CBS-TV still is aflame.

"Ed Sullivan Show" which is telecast simultaneously in the U.S. and Canada secured two new sponsors, Gattuso Corp., food company, and Tuckett Tobacco. Other two sponsors renewing are Canadian Kodak and Singer Sewing Machine of Canada.

Picking up the Judy Garland repeat next season on CBC is Chemstrand and Max Factor of Canada. Repeat will be telecast there on Sept. 16, with Max Factor of Canada coming in as half sponsor instead of Sara Lee.

Carling Breweries, Ltd. and American Motors of Canada are jointly sponsoring the National Football League series on CBC. Carling Breweries also has picked up the NFL games for telecasting on the CBC French network, with CBS-TV taking on the responsibility of supplying the French announcer, spotter and color man at the games.

Above CBC deals were negotiated through the office of CBS-TV's Bob Jamieson, manager of station sales.

## BARRON'S MET SLOT; CREATIVE PROJECTS

Arthur Barron, a producer with Irving Gittlin's creative projects staff at NBC News, moves to Metropolitan Broadcasting this week as director of creative programs.

At NBC, Barron produced the now defunct "The Nation's Future," Saturday night subseries. He's also written extensively for radio and tv with his credits including the NBC "White Paper" on the U-2 flight over Russia and such series as "Behind the News" with Howard K. Smith.

## Friedberg Reports More FM-Only Programming

In line with FCC chairman Newton Minow's wishes, more radio stations are setting up separate programming for their FM divisions. Telesynd prexy Hardie Friedberg told the company's national sales force meeting last week in New York.

Because of the trend, said Friedberg, the stations are tending toward automation in programming as an economic factor. Telesynd recently took over sales for Programatic, previously handled by Muzak (both are divisions of Wraith Corp.). Sales session was called primarily to brief the regional reps on Programatic automation.

## WNEW-TV's Bank Coin For Symp Concerts

Manufacturers Hanover Trust is putting up the loot for the syndie showing of 13 Boston Symp hours via WNEW-TV, N.Y. Series of tapes begins Sunday (19) in an 8 p.m. slot.

Seven Arts distributes the musical stanza around the country.

## Powell Anthology O'seas

So far, Dick Powell has been worth nearly \$44,000 in Europe to NBC International web syndicates. His 29-hour dramas shown via NBC-TV here last season, were sold last week in their entirety to the Netherlands. That's the third package deal in two weeks by the distrib, others being in Belgium and Sweden.

It's believed that Holland paid slightly over \$500 for each of the 29 60-minute episodes in the Powell anthology.

## WWDC's 'Case for Chastity'

Washington, Aug. 14.

In a town where everything from appropriations to zoning is the subject of radio and television panel shows, WWDC radio Monday came up with a new topic Monday (13): chastity.

Specifically, three unwed mothers-to-be discussed their condition, its causes and effects, with a battery of socio-medical experts for 30 minutes.

The girls, residents of two capital homes for unwed mothers, plumb the subject of illegitimacy with an anthropologist, social worker, minister, psychoanalyst and obstetrician.

They talked frankly about their situation, from a personal viewpoint against a backdrop of statistics estimating that the same thing would happen to some 120,000 girls in 1962.

The questions for which answers were sought during the show ranged from "Who Are These Girls?" to "What Are Their Plans for the Future?" The answers were as diffuse.

Whether the "Case for Chastity" was ever made, as the program title proposed, remained an imponderable.

## TAC Ticks Off a Dividend For Trans-Lux TV; Chi Powwow Set

### Gutman to 4 Star

Hollywood, Aug. 14.

Leo A. Gutman, recently resigned as ad manager of Paramount in N.Y., has been named ad director for Four Star Distribution Corp. in N.Y. This is the new Four Star subid set up to handle sales of the company's vidpix backlog.

Gutman will handle administration and creation of the distrib company's advertising, sales promotion and publicity.

## TV Star Doubles As Station Owner

Cincinnati, Aug. 14.

Dean Miller is expanding his broadcasting holdings in this area while continuing as a film and tv freelancer in Hollywood.

While here for several days last week the former "December Bride" star purchased minority stock in the Tri-City Broadcasting Co., operator of daytime WNOP-TV in Newport, Ky., opposite Cin. He also holds an option to buy remaining stock from James G. Lang, who was sheriff of Campbell County, Ky., before starting the station in 1948. Total outlay is reportedly under \$500,000.

Lang said he expects that Miller will exercise the option shortly, allowing for FCC approval.

Miller, son of Dr. and Mrs. Clifford Stuhlmueller in nearby Hamilton, Ohio, started in radio as a time salesman for WCPO, Cin., and emceed two of the station's audience participation shows before joining MGM in Hollywood in 1951. Less than three years ago he bought WLMJ, 1,000-watt station in Jackson, O.

As owner of WNOP, Miller is expected to change its present jazz accent and deejay quipping, doing some of the programming himself here and also from Hollywood.

## LAWLER AND HARM'S JOB SWAP IN CHI

Chicago, Aug. 14.

With Fred Harm becoming general manager of WAIT here, in effect he and Boyd Lawler have swapped jobs. Harm used to be g.m. of Plough station WJJD and Lawler of WAIT. Within less than a year, their station identification has been reversed.

Lawler left WAIT several months back to take Harm's longtime post at WJJD, getting Plough chevrons in the bargain. Harm went round about to WMP, Evanston, before being tapped for the WAIT slot by the AM station's new owners, Maurice Rosenfield, who heads the group that bought WAIT for \$1,000,000 recently, was formerly attorney for WJJD in the days when Harm was its general manager.

WJJD has undergone a radical format change under Lawler's stewardship. It's believed the new owners, and Harm are contemplating some revisions of the straight "good music" policy at WAIT.

Trans-Lux's subsidiary TAC (Television Affiliates Corp.), which distributes a library of locally produced tv shows to 50 member stations, will hold a programming conference Monday and Tuesday next week in Chicago.

TAC vicepres Robert Weisberg says that program directors and operations managers representing some 25 of the 50 member stations will attend the session. At the conference (and via the mails to affiliates not attending), Weisberg says TAC will be distributing first dividends with producers of all 72 shows now in the library slated to receive checks in amounts up to more than \$1,000.

Agenda for the Chicago conference will have varied topics including "What Is Public Service Programming?" "Sponsorship of Public Affairs on the Local Level by National Clients," with Cunningham & Walsh tv programming vicepres Richard Depew in charge of the panel; "How Do Advertising Agencies Evaluate Local Programming?" with Arnold Johnson, vicepres and director of broadcast facilities for Needham, Louis & Brorby in charge; "New Production and Programming Ideas" and others.

Also heading a panel will be Tom Wright, vicepres and media director of Leo Burnett agency.

Steering committee which blueprinted the conference was composed of Weisberg and Roy Smith, operations manager of WLAC-TV, Nashville, and Stan Cohen, program director of WDSU-TV, New Orleans.

TAC has grown from 18 member stations in January of this year to the current 50, Weisberg says, and stations are getting local bankrollers for the shows, including everything from a Los Angeles bank to a sausage company. TAC has been negotiating with a national client, he says, that is considering one or more shows on all 50 stations.

TAC also has set up a station relations department, says Weisberg, because the company has developed along the lines of a network. Director of the new department is Gary Ferlisi, who was general manager of KSBW-TV, Salinas, Calif.

## WSB's McMillan To Retire After 33 Yrs.

Atlanta, Aug. 14.

Roy McMillan is hanging up his microphone after 33 years of service with WSB Radio, the last several years as newsroom coordinator.

Due to a heart condition veteran radioman (at WSB he came up through engineer, announcer, farm director and program manager) is getting out early and plans to retire with his wife to Florida.

Station saluted McMillan with a retirement party at White Columns, home of WSB Radio, with 150 employees and guests on hand.

WSB also saluted McMillan by proclaiming his retirement date as "Roy the Boy" day.

### WOR RADIO'S GRID COIN

WOR Radio has sold its Army football coverage to Gulf Oil for Local Gulf Dealers and American Tobacco.

It's the fifth sellout year for the West Point slate on the New York station. Broadcasts begin Sept. 22.

# PIX-TO-TV: NEW \$ POTENTIALS

## Station Vs. Network Features

Arguments against selling pix to networks for telecasting runs along these lines: Networks pick the cream of the post-'48 pix available. Although webs pay comparatively hefty prices and the distribution expenses are minimal, the web telecast pix weaken a package for they already have had an exposure in the medium. One of the problems in assembling pix packages for syndication is to secure sufficient quality pix to balance the package, which invariably has some weaker pix. If the quality pix already have been networked, what's to be used to dress up a projected package, in this period of a limited supply of cinematemes?

Other arguments against network pix selling comes from some station execs. Their contention is that the networks—NBC-TV and ABC-TV—because they can afford to pay hefty prices are taking away a source of product which normally would flow to stations. It's argued stations pioneered pix telecasting and built feature slots to the position it now occupies—after the networks turned thumbs down on the proposition for years. Instead of opening new areas of programming, networks are only duplicating what stations could do by themselves when the web's go into pix telecasting, it's maintained.

## Majority of Adults in Milwaukee Area Either Watch or Listen to Ballcasts

Milwaukee, Aug. 14.

A majority of Milwaukee area adults watch or listen to the Milwaukee Braves baseball broadcasts on television and radio, results of a survey conducted by Bisling Business Research of Milwaukee indicates.

The survey (second since April) to prove substantially the same facts. Indicated that 374,081 people 18 years of age and older—56.2% of persons 18 and older—watched or listened to Braves broadcast on July 8 from Chicago. Significantly, Bisling's survey showed 43.8% of adult radio-TV audience both watched the game on tv and listened to radio broadcasts, with 33.8% watched game telecast (only) and 22% listened to radio alone.

Results showed that more Milwaukee area adults listened to Braves radio broadcast on July 9, when game was televised, than on July 7, when game was on radio only. Figures showed 31.6% listened to radio only, with 37.2% listened on the radio-TV broadcast day.

Thus, apparently, while television pulls a good audience for baseball telecasts, the radio broadcasts of games kept high level of interest, possibly increased by the telecasts. Bisling's first survey in April showed a slight drop in radio listeners when game was also televised. But this first survey was in connection with this season's first telecast—also first Braves local telecast in Milwaukee's history.

The second survey by Bisling showed on July 7, 37.6% of adult Greater Milwaukee men listened to the game on radio, with 23% of adult women hearing the game. Then, on July 8, the radio audience included 48% of Greater Milwaukee. (Continued on page 34)

## 117-Market Sale On 'Deputy' Segs

Reruns of "The Deputy" were bought for 117 television markets by McCulloch Motors, according to NBC Films. A national sponsorship such as this for a syndicated series is rare these days, so that the McCulloch buy ranks as the largest of its kind in many months.

Deal with NBC Films for the off-network cowboy stanza, fronted by Henry Fonda, is for 26 weeks. It was closed with the distrib through McCulloch's agency, Fuller, Smith & Ross.

## 'Kukla & Ollie' Syndicate Rights to CBS Films

CBS Films has secured the syndication rights to "Kukla & Ollie," the five-minute series which had a run on NBC-TV. Deal calls for Burr Tillstrom to produce another 65 segments, making 195 segments in total. One hundred and thirty segments would be off-network.

CBS Films will be selling "Kukla & Ollie" for a Sept. 15 starting date.

## Streibert's Mpls. Exit

Theodore Streibert, vicepres and general manager of the Time Inc.'s WTCN-TV-AM, Minneapolis, has inked to set up an international business consulting service in New York.

WTCN will operate under direction of Arthur Swift Jr., manager for tv, and Gordon Ritz, radio manager. Willard Schroeder, vicepres of Time-Life Broadcast and general manager of WOOD stations in Grand Rapids, Mich., will supervise the Twin Cities operation.

## McCarthy Predicts 2d Com'l TV Web For Britain in '64

A forecast that a second commercial network will "probably be approved for operation in 1964," as well as a second channel for BBC as recommended by the Pilkington Committee was made by John G. McCarthy, prez of Television Programs Export Assn.

McCarthy made the forecast upon his return from a trip to Britain and the Continent. He said that "British common sense is prevailing" over the report of the Pilkington Committee and he noted that the withering attack on American product which some had expected failed to materialize when the report was discussed by Parliament.

In West Germany, he saw Dr. Lee Bausch, head of A.R.D., or the first program (network), to present complaints of American companies operating in Europe. These, he said, included such situations as the stacking up of important programs, with many months' delay before screening, and the summary rejection of programs by subordinates. Top quality material being given fringe time without regular scheduling also was included as a major American criticism. McCarthy reports Bausch expressed surprise at many of the criticisms and indicated he would investigate the complaints.

McCarthy also conferred in Mainz with professor Holtzamer, director general of the approved second program. This network, he said, is now scheduled to go into operation in April, 1963. Originally, it was to have commenced transmitting programs last July. Professor Holtzamer is understood to have accepted an invitation from the TFEA, prexy to come to the U.S. for an o.o. of American tv.

Benefits of longer hours of broadcasting and of regular scheduling of programs were emphasized in confabs with tv officials in Sweden and Denmark.

## SEE 'A' FEATURES FETCHING 300G

By MURRAY HOROWITZ

With the post-'48 pix supply dwindling, and with two networks now committed to weekly telecasting of Hollywood pix, there's a new numbers game being played in the pix-to-tv trade.

Chances of top grade pix to earn from \$250,000 to \$300,000 per pic now prevail, and there's some talk that this munificent sum, from the viewpoint of tv grossing power, can be considerably hiked. To put the above figures in perspective of time, prior to the introduction of post-'48's on the market, and before the networks began using pix, top figure for grade A Hollywood pix in U.S. distribution was about \$100,000.

From \$100,000 to the present sums is a big increase, indeed, and the arithmetic going into the current \$250,000 to \$300,000 estimated potential is worth examining. It's estimated that Class A Hollywood pix in today's market can gross from \$125,000 to \$200,000. One top distribution exec said you're lucky to do \$150,000. Others said that \$150,000 was being conservative and \$200,000 highly optimistic. Latter figure of \$200,000 would include revenues from Canada and Australia, it was stated by one exec. In any event, \$150,000 for a grade A Hollywood pix, sold market by market in syndication, and achieving excellent distribution, wasn't considered outlandish.

It's understood that 20th-Fox's deal with NBC-TV for its supply of pix for the network's weekly cinematic outing calls for 30 pix at \$50,000 each. That averages out to \$166,666 per pic. Big question is what's the grossing potential in syndication after a pic has been given a network run. Only outfit now engaged in finding out at present is United Artists Associated, which has 13 off-network rerun pix in its current package of 33 post-'48's now making the station rounds. Twentieth-Fox's tv division, under the direction of George Shupert, shortly will move on that company's off-network pix catalog.

According to UAA's initial experience the inclusion of the 13 off-network reruns hasn't made a dent in the grossing performance of the pix package, to date. UAA maintains it added higher quality pix to the package to compensate for the off-network status of the 13 pix. UAA, in fact, says the current package of 33 is grossing more than previous pix packages.

UAA's reported experience is met with skepticism in other quarters. Overriding the skepticism, though, is this quality of today's market—the need of pix by stations is such that off-network pix can readily find a buyer. There just aren't that many post-'48 pix around.

One estimate, unproven, is that grade A off-network pix in the current market could gross about \$120,000. That estimate is countered with "you're lucky to do a \$100,000." The off-network phase of pix distribution is yet to be explored in the marketplace. Assuming the \$100,000 for off-networking, and the average \$166,666 secured for 20th-Fox pix on the network, that amounts to \$266,000 per pic.

What is being talked about in these figures of course, are the "A" pix, the ones that command network time, that sprinkle a package with rating promise and glamour. The "B's" and "C's" don't secure the fancy prices cited above. And perhaps in syndication, it's fictitious to single out the "A's" in the package to cite a gross, for they are averaged out with the lower quality pix in the package both in selling and buying. Reason it is done in the trade, as well as in this article, is to secure a rule of thumb measurement of what's happening to prices and what could happen.

One major distrib questioned the \$166,666 now being paid by NBC-TV. He argued with some (Continued on page 39)

## Hanna-Barbera's \$39,000,000 Gross In Year on Cartoon Merchandising; Set \$8,500,000 Budget for Shows

By DAVE KAUFMAN

Hollywood, Aug. 14.

### Landay's WINS Slot

Jerry Landay, formerly with the group's Washington, D.C., bureau, has been named news director of WINS, Westinghouse Broadcasting's new New York radio station.

Landay has been chiefly responsible for WBC's nightly 15-minute Washington news feed, "Radio News Day," piped to the chain's six radio stations and other AM outlets via syndication.

Bert Cowan, member of Westinghouse Broadcasting's program board and a producer of radio and tv pubservice and educational shows for the group, has been named to the new post of director of community relations at WINS.

Before joining WBC, Cowan was vicepres and general manager of WBAL-FM, the Pacifica community-supported outlet in New York.

## UAA, NTA, Allied Cinematic & Hour Syndie Selloffs

In the features-to-tv and hour-long vidfilm fields, United Artists Associated, Allied Artists Television and National Telefilm Associates report new sales.

UAA, reporting on its new package, "United Artists Showcase for the Sixties," said that it has been sold in 28 markets. This is the package which contains 13 UAA cinematics which had played on ABC-TV. According to UAA prexy Erwin Ezze, the pix group is selling at the rate of two markets per day in its first two weeks of being in the market. There are 33 post-'48's in the group.

The 28 markets include: WABC-TV, New York; WGN, Chicago; WFLA, New Orleans; WGR, Buffalo; WKZO, Kalamazoo-Grand Rapids; KTVK, Phoenix, Ariz.; WAPL, Birmingham; WCIV, Charleston, S.C.; WCCB, Montgomery, Ala.; WLWK, Green Bay, Wisc.; and KBK, Bakersfield, Calif.

Allied Artists Television reported 10 more sales on its science fiction pix package. Markets include: KMTV, Omaha; WBAP, Fort Worth; WCIV, Charleston; WFLA, Tampa; WALA, Mobile, Ala.; WDSU, New Orleans; WCHS, Charleston, W. Va.; WCAU, Philadelphia; WVEC, Norfolk, Va.; and WAPA, San Juan, P.R.

Five new sales of NTA's 90-prog mpkage of 20th-Fix and Warner Bros. hourlong dramas were reported by NTA's sales v.p. Pete Rodgers. Off-network dramas now are seen in 58 markets from Hawaii to New York. New stations include KTRG, Honolulu; WBAP, Ft. Worth; WBN, Buffalo; WJAC, Johnstown, Pa.; and WDAY, Fargo, N.D.

## TINT SPURS NTA CARTOON SALES

The availability in full color of more than 200 of the 500 cartoons in the "Famous Films Cartoon Carnival," now wholly owned and distributed by National Telefilm Associates, has accounted for many new sales of the package, according to Pete Rodgers, v.p. in charge of sales for NTA.

Five stations, WXYZ, Detroit; WSIL, Harrisburg; KRTV, Great Falls, Mont.; WHIZ, Kentsville, O.; and WTAP, Parkersburg, W. Va., recently signed to telecast the cartoons, thus bring to 58 the number of stations contracting for the NTA package.

Rodgers reported that many stations are using NTA's "Little Lulu," "Noveltoons," "Gabby," "Puppetoons" and others to add to the total hours of colorcasts.

Merchandising, a handsome money-in-the-bank offshoot of vid-pix, continues to flourish for those series which have caught on with the public, and makes millionaires out of producers.

Latest illustration of the fancy dividends from the merchandising end is Hanna-Barbera Productions, which reports merchandising from its various cartoon characters grossed \$39,000,000 for the past fiscal year.

The H-B cut for licensing is 5%, and this is split with Screen Gems, which distributes the H-B series. The take will be \$1,950,000 from the healthy offshoot. Bill Hanna and Joe Barbera, partners in the animation telefilmery, say that Eddie Justin, head of merchandising for SG, estimates the gross on their merchandising will hit \$50,000,000 in 1963.

What manner of merchandise go to make up this huge amount of sales? Well, it ranges over quite a spectrum, including a Flintstones pool toy, a Huckleberry bath salts, Flintstone pajamas, Huckleberry sheets, pillowcases and drapes, pencil cups, Yogi Bear and Flintstones comic strips syndicated by McNaught in 238 newspapers, with the Flintstones also seen abroad. Over 60,000,000 comic and coloring books have been sold, over a million records. In Sweden, an enterprising candy manufacturer put out a Flintstone candy-rock candy, of course—and reported he sold 1,000,000 boxes the first day it was on the market.

This year's royalty cut from merchandising is a record for H-B, topping the previous fiscal year considerably. In the fiscal year ended June 1, 1961, their products merchandising grossed \$22,000,000, which brought home a royalty pie of \$1,100,000. If the SG estimate on the next fiscal year proves correct, the royalty dessert will add up to \$2,500,000.

The partners have issued over 700 licenses for various vendors of their animated byproduct. Strongest of the characters merchandising-wise are the Flintstones and Yogi Bear, they report.

As a rule, merchandising doesn't get underway until a series is on the air and a proven success—for obvious reasons—but on H-B's upcoming "The Jetsons," which bows this fall, a merchandising deal has already been made with toy manufacturer. (Continued on page 34)

## NBC O&O News' Parent Preening

By the time NBC News is finished with the rearranging, probably before the fall season begins, the local news departments of all but three of NBC's owned and operated stations will be under the national department's aegis.

Last week, NBC News took over control of the local news staff at WRC and WRC-TV, in Washington. Similar arrangements are being made now for the takeover of the local news staff for NBC's Frisco outlets.

Only the Philadelphia radio and tv o&o's (where new o&o chieftain Ray Welpott is making his temporary headquarters and the Pittsburgh radio station continue maintaining local news staffs, per present plans.

It would appear that the decision to administrate local news for the o&o stations from within NBC News pre-dated Welpott's o&o appointment two weeks ago.

The way the network put it last week, NBC News was "making its full international staff and facilities available to the stations" in Washington. The D.C. combined operation will report to Washington news director Bill Monroe.

# WNBC Re-Runs

## Seven Arts' "Films of the 50's"

# AND SCORES

81% of First Run Ratings

94% of First Run  
Shares-of-Audience

The re-run strength of Seven Arts' "Films of the 50's" becomes readily apparent when the Ratings and Shares of first runs and re-runs are examined. It is interesting to note that the average time gap before re-run was only five and one-half months. The special Arbitron study, charted below, covered 8 different Warner Bros. features.

ARBITRON STUDY OF RE-RUN RATINGS & SHARES OF 8 SEVEN ARTS' POST-50'S TELECAST ON WNBC-TV'S SATURDAY NIGHT "MOVIE FOUR" (APRIL-JUNE, 1962)						
FEATURE	FIRST RUN			RE-RUN		
	TELECAST DATE	AVERAGE RATING	¼-HOUR SHARE	TELECAST DATE	AVERAGE RATING	¼-HOUR SHARE
I'll See You In My Dreams	10/21/61	11.9	24%	4/21/62	16.7	38%
Thunder Over the Plains	12/30/61	8.8	21%	4/28/62	4.0	9%
Mara-Maru	11/25/61	15.9	40%	5/5/62	11.0	29%
Pretty Baby	12/23/61	11.4	23%	5/12/62	8.9	21%
Captain Horatio Hornblower	10/14/61	14.3	30%	5/26/62	9.7	28%
Force of Arms	11/18/61	16.8	35%	6/9/62	17.5	44%
Phantom of the Rue Morgue	10/28/61	11.3	28%	6/16/62	6.9	20%
Operation Pacific	12/9/61	15.9	34%	6/23/62	11.3	26%
<b>TOTAL AVERAGE</b>		<b>13.3</b>	<b>29%</b>		<b>10.7</b>	<b>27%</b>

Strong re-run ratings are just part of "Films of the 50's" success story. Sponsors S.R.O. and increased sets-in-use are some other good reasons why Seven Arts' "Films of the 50's" are "Money Makers of the 60's."

Seven Arts' "Films of the 50's"...  
Money makers of the 60's



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
 NEW YORK: 270 Park Avenue YUkon 6-1717  
 CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105  
 DALLAS: 5641 Charlestown Drive ADams 9-2855  
 LOS ANGELES: 15683 Royal Ridge Road, Sherman Oaks GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



## TV-Radio Production Centres

### IN NEW YORK CITY

Scripter Larry Menkin has just finished a new novel, "Crack in the Wall," dramatizing the adventures of a Harlem detective pair—one a Negro, the other white. Action includes aspects of the Negro Nazi movement. . . . Monty Hall and Art Stark have set Morey Amsterdam, Mary Tyler Moore and Jayne Meadows as guest panelists on "Your First Impression," NBC-TV color daytime. . . . Norman Corwin in from Hollywood for work on FDR series scheduled as ABC-TV entry.

Sister of Syd Eiges, NBC v.p., died last week of leukemia. . . . Sigmund F. Bajak back in harness at NBC (as manager of unit managers) after military leave.

Dan Lounsbury will produce eight "Bell Telephone Hour" specials on NBC-TV next season; he'll work under exec producer Barry Wood. . . . Don M. Maniewicz is adapting the original Troy Kennedy Martin script, "The Interrogator," for NBC-TV's "DuPont Show of the Week" on Sept. 23; it's the first Lewis Freedman production for the Sunday night hour. . . . Michael Graham vice Paul Alter as director of the daytime "Price Is Right," so that Alter will be free to direct "To Tell the Truth," also daytimes. . . . Richard Hayes subbing for Merv Griffin on "Play Your Hunch," as latter begins his vacation this week. . . . Former WNBC-TV program chief Al Perlmuter joining Harold D. Cohen's artist reppeyry. . . . Fred Hall to front his own kidvid strip on WNEV-TV. . . . Frank Parker is today's Wed. guest on WNBC-TV's "Family" show, and Salvatore Baccaloni goes in tomorrow. . . . USIA is filming a documentary re Telstar in four languages and Frank Blair will narrate the English-language version (and also be on camera in all versions). . . . Fred Kaplan of ABC Radio's programming department is on leave to the Army where he just completed the basic administration course at Ft. Dix, N.J. He'll be back at the web in a couple of months. . . . Robert DeLaune and Ira Marion, director and writer-researcher respectively for ABC's "Meet the Professor," have been cited by the Assn. for Higher Education of the National Education Assn. for "outstanding service in furthering the interests of higher education and the college teaching profession through significant contributions to the success of the series." . . . For the 22d year, the General Conference of the Seventh-Day Adventist Church has renewed Mutual Broadcasting's "The Voice of Prophecy," Sundays 10:30 to 11 a.m. . . . WPLN veepee Fred Throver off to Europe for a month's vacation, returning Sept. 10. . . . John McAvity upped to coordinator of sales planning at ABC-TV. He's been manager of nighttime sales service.

Mike Dann, CBS-TV v.p. of programs-N.Y., to northern Maine this week on his annual fishing trek. . . . Hubbell Robinson, CBS-TV's senior v.p. of programs, back from Coast and Oscar Katz, CBS-TV's daytime program chief, ditto. . . . Bruce Minnix to direct CBS-TV series of pubaffairs specials "Money Talks." . . . "Know Your Candidate," new series of pubaffairs programs, launched by WLII-Sunday (19). . . . August Heckscher, director of Twentieth Century Fund and Special White House Consultant on the Arts, will be moderator-host of "Books For Our Time," weekly series designed to examine the writings and ideas of authors on WNDT-TV outlet. . . . Alvin G. Flanagan, v.p. and general manager of Mullins Broadcasting, and Bob Brown, general sales manager, will spend this week in New York from Denver on biz.

Maurie Gresham named to head the newly-instituted western division of King Features Syndicate's tv department. . . . James S. Gessner has joined WCBS-TV as account exec. . . . "The Fortunes of War: Four Great Battles of World War II," a book based on four programs of "The Twentieth Century," will be published Sept. 6 by Little, Brown. Written by Andrew A. Rooney, book was negotiated by Murray Benson, director of licensing for CBS Films. . . . Martin Magner, WCBS Radio producer-director, is resigning his post effective Sept. 1 to become managing director of The Playhouse, Youngstown, O. . . . Edgar Lansbury has been named art director and David M. Epstein music supervisor of WNDT. . . . Franz Allers, musical director of Broadway's "Camelot," guests with singers Susan Johnson and Earl Wrightson on "The American Musical Theatre" Sunday (19). . . . CBS News Moscow correspondent Marvin Kalb and Av Westin, CBS News producer and director in Europe, have returned to their respective home bases after completing assignments for "The Twentieth Century" in Helsinki, Westin to London; Kalb to Soviet capital. . . . Hughes Rudd, CBS News Atlanta-based correspondent, touring the country on an "Eyewitness" assignment leaving Dan Rather, southwest bureau chief, in Albany, Ga., covering the segregation story there. . . . Peter Kalischer, CBS News Far East correspondent, is in the U.S. on leave. Stuart Novins is in Hong Kong substituting. . . . Mike Kraft has joined MGM Telestudios as an account exec. . . . Art Carney to guest on preem CBS-TV "Jackie Gleason Show."

### IN HOLLYWOOD

Travel producer Bill Burrud had Rep. James Roosevelt's help in snipping the Pentagon's red tape so his camera crews could shoot on Iwo Jima, Tinian and Saipan. . . . Now what else could Paul McNamara, ex-Teletexter exec, and Dick Moore, launched in toll-tv, be talking about in their round of lunches at the Brown Derby? . . . Mary Markham back from Europe where she picked up some "interesting" projects. She incepted several deals abroad for her own packaged tv shows. . . . Gerald Sheff, editor of London's TV Times, making the rounds of the studios and stocking-up on enough material to fill the pages of his book for months. . . . NBC's press chief Casey Shawhan toured his division for three weeks to brief the tv eds on next season's shows. . . . NBC will have 27-man news staff in Hollywood and added personnel in Frisco now that California will be the most populous state in the union. . . . Brokers sounding out radio stations KFI, KFAC and KPOL for prospective buyers but came away empty handed. The Erie C. Anthony estate (CFF) won't sell. E. L. Cord had KFAC on the market but took it off when a deal with a Cleveland syndicate fell through: KPOL scared off buyers with price tag of \$5,000,000. . . . Don Estey left General Artists Corp. to head up a live unit at Desilu. . . . NBC's two Bobs—Kinstner and Sarnoff—passed most of a day here conferring with Tom McCray, KRCA manager. . . . All of ABC Radio biz wheels roll into town this weekend for a press bash and other business.

### IN CHICAGO

Jay Schatz has checked in as general manager of WGES (soon to undergo a change of call letters) now that the AM-er is officially in the Gordon McLendon fold. Understood the station, which now serves the Negro market, will address itself strictly to the femme audience. . . . Bob Newhart is getting the "Home A-Min" biography treatment from WBKB while he's in town. He was once on the station's staff but couldn't find a niche. . . . Jan Norris, who's featured in the upcoming NBC-TV series, "It's a Man's World," is making the interview rounds this week while visiting family here. . . . Jane McGrath, local actress with dramatic credits, becomes the new hostess of WGN-TV's "Treetop House." . . . Mary Jane Clark checked out to have a baby. . . . WBBM Radio program manager Len Schlosser is vacationing in Mexico. . . . Jim and Bud Stewart of WENB leave for Africa this Friday (17). . . . WNBQ's local and state election night coverage next November is already SRO. . . . WGN-TV has created a film, "Ballad of Chicago," which it will present Aug. 23 on the occasion of the Windy City's (Continued on page 38)

## ARTHUR PRICE SHIFTS TO COAST FOR GAC

Arthur Price, video staffer in New York office of General Artists Corp., has been transferred to the Coast where he'll work with tv dept. head Don W. Sharpe. Price left for the Coast last week for conferences and will return temporarily to New York later this week to wind up his affairs here.

Price has been in the talent and packaging divisions of the video dept. for about 10 years, and has worked in various departments of GAC.

Price will take over some of the work of Don Estes, who resigned from GAC last week to go with Desilu where he will head his own live tv setup.

Daniel Welkes, late of the MCA-TV dept., has joined GAC where he will work in guest shots and packaging. He had been an MCA veepee for about 10 years.

## Code Authority's New Guidelines On Hard Liquors

Washington, Aug. 14. Television Code Authority, still on the wagon, has new guidelines on how to keep tv sober.

New dictum just issued by the NAB will supersede all previous interpretations and rulings on liquor advertising. Code Authority Director Robert D. Svezey said.

Previous to the new edict, only general statements prohibiting distilled liquor advertising and allowing limited beer and wine commercials were in force.

These are the guidelines: Ban against hard liquor advertising includes whiskey, brandy, rum, gin and vodka. Cordials, liquors and wines containing more than 24% alcohol are outlawed. Also covered are mixed drinks with these products.

Distillery corporate name can be used in advertising of a non alcoholic product.

Use of corporate name of distillery in advertising an acceptable alcoholic beverage is allowed only when required by law. Then it must be limited to simple identification.

Advertising for stores which sell liquor in addition to other beverages is okay as long as there is no mention of distilled spirits. Use of word "liquor" as part of sponsor's name is out.

Advertising of a store which mainly sells liquor must include reference to acceptable products. If not, it will be considered an implied reference to liquor.

Use of word "liquor" has Code blessing when used to push product such as "malt liquor."

Mixer product displays are all-right without mention of liquor.

Advertising the availability of hard liquor in restaurants, airlines and hotels is out, as are advertisements of "Lounge," "Barroom," "Tavern" and "Tavern."

"Cocktail Lounge" is blacklisted under all circumstances.

Subject to individual Code review is advertising of no-beverage products associated with distilled spirits.

Svezey admitted that new guidelines couldn't cover every circumstance and told Code subscribers to defer to Washington when in doubt.

## Taylor-Nodland Prepping 'Beauty Break' Briefies

"Beauty Break," a new five-minute tv series starring Marilyn Van Derbur with "how-to" tips in feminine fashion and good grooming, is being prepared by Taylor-Nodland, Ltd., in association with Mademoiselle mag. Pilot soon will be ready for screening.

Taylor-Nodland last year pioneered the five-minute tv series with Burr Tillstrom's "Kukla and Ollie" show on NBC-TV. Miss Van Derbur, who was Miss America in 1957, now is on tv as the sponsor's spokeswoman on the "Bell Telephone Hour" specials and as mistress of ceremonies for tv coverage of the "Miss America" pageants on CBS-TV. Burr Harris is director of "Beauty Break," which is being taped at New York's ABC studios.

## Marx's Adult Approach to TV Adv. On Kid-Slanted Toy Programming —On Other Madison Ave. Fronts

By BILL GREELEY

The daily animated grind may suit the kids just fine, but Charles David Marx, ad director of Louis Marx & Co., has more than wearied of the "old, tired cartoons." The ad exec is nephew of toycoon Louis Marx.

This fall the company, which is the biggest toy tv spot bankroller and the biggest toy company in the world, is swinging to network in a big way. Spot campaigning, of course, will continue big, especially for the September-December Christmas drive when 90% of the toys are sold, but the ad manager now feels that company has the distribution and year-around sales potential to warrant continuing network exposure.

In what is believed to be the first solo sponsorship of its own live web series by a toy company, Marx is bankrolling the "Marx Magic Midway," beginning Sept. 22 on NBC-TV Saturdays 11:30 to 12 (noon).

"We want to give kids the best show possible with live entertainment," says the ad director who calls the spread "sort of a kids' Ed Sullivan Show" (it features circus, variety and magic acts fronted by kidvid host Claude Krichner and is being videotaped before live kid audiences). "Television needs new wholesome programming and we are confident 'Marx Magic Midway' will help fill this need." Producer is Miller-Shaw Productions ("Captain Kangaroo").

Marx toys will be promoted on a 12-month basis via "Midway" and participations on ABC's "Magic Land of Allakazam," CBS' "Captain Kangaroo" and NBC's "Ruff and Reddy."

Besides the effort beyond cartoon repeats, there are definite indications that toy commercials, which reached a peak of selling hysteria and exaggeration last year, will be greatly sophisticated this year. Via Ted Bates agency, Marx has produced a dozen film blurbs to pitch its five tv toys and, while they are noisy (which kids dig) and enthusiastic, several have humorous themes and virtually all show the items in actual use (mostly with kid actors).

As with several other toy makers on tv, the prices will be removed in an attempt to minimize the price wars that raged last year as stores used the hot items as loss-leaders and traffic builders. Marx says, however, that the price could go back on, depending on the reaction in an industry that is often fast-changing and unpredictable. An example is the tremendous growth of toy advertising on tv that has seen Marx, after four decades without advertising, become an important tv bankroller. And, says the ad exec, it was strictly the competition that forced the company into the medium.

For adults who would like a preview of what they are going to be digging for this year, here are the five Marx video toys: Shop-King, a battery-powered toy workshop that includes circular saw, jig saw, rotary saw, drill, router, lathe and turning tool (don't worry, the blades won't cut fingers); Mystery Space Ship which operates on the gyroscope principle; Super Dooper Gooter Gun which blasts 15 plastic balls; Dino, a battery-operated purple dinosaur, 20 inches tall, with Fred Flintstone in the saddle; and Big Bruiser, a battery-powered wrecking car that comes with flashing warning light, electric siren, a set of tools (including a jack that works) spare wheel and fender for repair jobs and a pickup truck.

Adville: Mary-Linn Mason, blurb hostess for Sunoco, Pillsbury, Yuban, Ballantine and Sealtest, is costar in the upcoming offbeat film, "The Small Hours," which prems this week at the 55th Street Playhouse. . . . Mike Kraft has joined MGM Telestudios as an account exec. . . . "Public Relations: Ethics and Mass Media" was subject of a talk by Milburn McCarty Assoc.'s veepee Frank G. M. Corbin at Woodstock College (Woodstock, Md.) ad seminar this week.

### London Agencies

London, Aug. 14.

Rothman's of Pall Mall, one of Britain's most ad conscious cigarette concerns has appointed McKay and Van Zijl Ltd. as agents. Agency is to be responsible for export advertising in 70 countries.

Government has started dickers with Independent Television Authority regarding the spacing of commercial breaks. . . . Sir Arnold Plant, who heads the Advertising Standards Authority, appointed Arthur Clarkson as secretary to the Authority from Aug. 1.

Anglia-TV is prepping a key change in ad rate discounts for this fall. This is the run-of-the-week commercial which, on a 30-second basis, would cost only \$100. . . . New London agency formed by Riggs Advertising Ltd., one of Britain's biggest out-of-town operators. . . . Gordon Coulson appointed head of marketing and research at Napper, Stinton & Woolly after seven years with the agency.

## Roach & Ziv Lots Put Up for Sale

Hollywood, Aug. 14.

Two Hollywood studios are for sale, the once-prosperous Hal Roach studio, and Ziv's Santa Monica Blvd. lot, once the Eagle-Lion studio.

Actually, it was thought the Roach studio had been sold, but such a deal has collapsed, and consequently, a public court sale of the studio is expected to be held on or about Sept. 15. Trustees handling receivership of the once-thriving vidpix plant will petition Federal Court in Scranton, Pa., Aug. 15 for such a sale. It's expected the sale will be held 30 days later, and the court will also set a minimum price for the studio, and bids entertained at the sale.

A rep of the receivers revealed that "a great number of people are interested in acquiring the studio."

Two motion picture studio groups and a third indie group—also consisting of film execs—are interested in buying the studio in Culver City. Others have approached the receivers with the idea of buying the studio for real estate development.

A great number of telepix produced by Hal Roach Jr. during the years he operated the studio will be sold separately. This situation is so involved, it will take years to solve, the spokesman said. Meanwhile, coin from reruns of those vidpix goes into escrow.

A syndicate put together by Louis D. Snader has withdrawn its \$2,001,000 offer for the Roach lot following objections by the State of California, which contends the state is owed money by the studio, now in receivership.

As for Ziv, it is being offered for sale to networks and indie vidpix production companies.

## REINSCH TOURING AFRICA FOR USIA

Atlanta, Aug. 14.

J. Leonard Reinsch, executive director of WSB-TV, FM&AM, and chairman of the United States Advisory Commission on Information, left Thursday (9) on a 30-day tour of major areas in Africa, where he will observe USIA and other informational and propaganda activities in Africa.

He will visit Monrovia, Leopoldville, Johannesburg, Cairo, Beirut, and other African centers.

In addition to his official reports Reinsch will tape and film special reports and interviews for his Atlanta stations, which are owned and operated by Atlanta Newspapers, Inc., publishers of a.m. Constitution and p.m. Journal. They will be sent by diplomatic pouch to Washington and forwarded to Atlanta, according to station reps.

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# Inquiry in Depth

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**T**he shroud covering the inert hull of the Lusitania is laced with sea-moss, rust, barnacles . . . and unanswered questions.

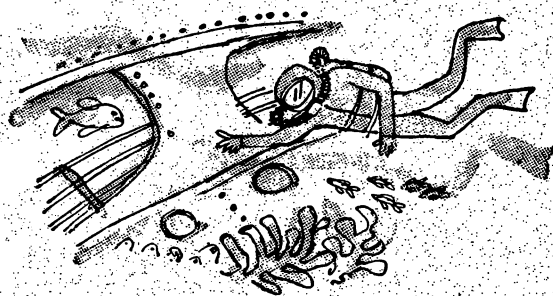
It is primarily those questions—now 47 years old—that will be examined on the August 27 news special, "The Riddle of the Lusitania."

When the British luxury ship (the largest and fastest liner afloat) sank off Ireland's south coast after being hit by a U-Boat torpedo, she took 1,198 lives with her.

The disaster played a major role in America's decision to enter World War I.

But certain puzzlements about the sinking persist:

How could a single torpedo have caused a vessel



of the Lusitania's magnificent construction to sink in just 18 minutes?

What accounts for her going down by the bow when, as witness after witness later testified, she was struck aft?

Why did the liner eschew zig-zagging tactics on

this trip, despite her knowledge that two steamers had been sunk in that same coastal area the day before?

The full-hour television special—produced by NBC News in cooperation with the BBC (and narrated by John Chancellor)—turns a spotlight on such questions and searches diligently for answers.

It's a search that's taken the better part of two years. A team of four NBC-commissioned divers took close-up films of the vessel, which lies on its side 315 feet below the Atlantic's surface.

Preparation of the documentary also embraced interviews in England and the United States with a number of the tragedy's survivors; an analysis of the inquest records (including the perplexing testimony of the ship's lookout); and an examination of controversial portions of the U-Boat's log.

But fascinating an inquiry as it is, this news special represents more than the investigation of a sinking. It takes us—through some great, pre-1915 footage of life here and abroad—into a world in which war was still a highly romantic concept.

The glamor-of-combat notion was not to last much longer. Its disintegration began with the

introduction of World War I's machine guns,



flame-throwers, airplanes, tanks and giant cannon.

"Once the weaponry took over," reflects the program's producer-director, NBC's Jack Sughrue, "there came to be precious little romance in battle. Perhaps the turning point came the first time a troop of cavalry ran into an installation of barbed wire.

Whether or not the change can be so neatly pinpointed, there's little doubt we've seen the last of the devil-may-care, mademoiselle-from-Armentieres spirit that marked the era of the Lusitania disaster. Today, the concept of full-scale conflict is not only unromantic but unthinkable. There wouldn't even be time for a parade.





# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

## CLEVELAND

STATIONS: KYW, WEWS, WJW. \*SURVEY PERIODS: MAY 18 - JUNE 14, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Metro Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	WEWS	487,300	38	1.	Shannon (Fri. 10:30)	WEWS	Screen Gems	290,900	23	Eyewitness: BB	WJW	110,100
2.	Hazel	KYW	356,400	34	2.	Third Man (Fri. 10:00)	WEWS	NTA	217,600	19	Zone: BB	WJW	249,900
3.	77 Sunset Strip	WEWS	343,300	29	3.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	186,700	12	City Camera: Spts; News	WJW	128,000
4.	Naked City	WEWS	311,100	29	4.	Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	152,100	12	City Camera: Spts; News	WJW	92,400
5.	Donna Reed	WEWS	309,200	31	5.	Keyhole (Tues. 9:30)	WJW	Ziv-UA	145,700	11	Yours For A Song	WEWS	221,100
6.	Hawaiian Eye	WEWS	294,900	29	6.	King of Diamonds: BB (Thurs. 9:30)	WJW	Ziv-UA	141,100	14	Hazel	KYW	366,200
7.	My 3 Sons	WEWS	285,200	26	7.	Divorce Court (Sat. 8:30)	WJW	Storer TV	136,000	17	Premier Perf.	KYW	142,200
8.	Leave It To Beaver	WEWS	283,900	22	8.	M Squad (Mon. 8:00)	KYW	MCA	133,800	11	Pete & Gladys	WJW	170,500
9.	Real McCoys	WEWS	273,700	27	9.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	103,300	5	Rescue 8	WEWS	82,500
10.	Lawman	WEWS	274,500	21	10.	Peter Gunn (Tues. 8:30)	KYW	Official	100,100	8	New Breed	WEWS	187,200

## CINCINNATI

STATIONS: WLWT, WCPO, WKRC. \*SURVEY PERIODS: MAY 18 - JUNE 14, 1962.

1. Hazel; BB	WLWT	193,400	38	1. Fascinating World (Wed. 7:00)	WLWT	Teledynamics	111,600	23	News-Fogarty	WCPO	23,200
2. Ben Casey	WKRC	193,300	41	2. Everglades; MLBB (Fri. 7:00)	WLWT	Ziv-UA	93,000	17	Sports: Weather	WKRC	33,400
3. Real McCoys	WKRC	173,300	33	3. Wild Cargo (Mon. 7:00)	WLWT	Lakeside TV	91,400	17	Death Valley Days	WKRC	35,100
4. My 3 Sons	WKRC	168,900	32	4. Third Man (Tues. 9:30)	WCPO	NTA	61,000	11	Phil Silvers	WLWT	107,900
5. Bonanza	WLWT	167,300	30	5. Keyhole (Thurs. 7:00)	WLWT	Ziv-UA	58,500	10	Powell; MLBB	WLWT	107,900
6. Joey Bishop; BB	WLWT	163,800	31	6. Beachcomber (Mon. 7:30)	WLWT	ITC	50,200	11	News-Fogarty: Spts; Wea	WCPO	21,700
7. Dr. Kildare; BB	WLWT	153,800	28	7. Shannon (Thurs. 7:30)	WKRC	Screen Gems	45,000	10	To Tell Truth	WCPO	98,600
8. Untouchables	WKRC	146,900	26	8. Yogi Bear (Mon. 8:30)	WCPO	Screen-Gems	44,500	8	Outlaws; Bill DeWitt	WLWT	63,400
9. Comedy; Mystery; BB	WLWT	144,900	33	9. Riverboat (Sat. 6:30)	WCPO	MCA	43,500	8	News; Wea; Hunt-Brink	WLWT	86,700
10. Andy Griffith	WCPO	144,700	30	10. Phil Silvers (Mon. 7:00)	WKRC	CBS Films	36,100	7	Midwestern Hayride	WLWT	95,600
									Wild Cargo	WLWT	91,400

## COLUMBUS O.

STATIONS: WLWC, WTVN, WBNS. \*SURVEY PERIODS: MAY 18 - JUNE 14, 1962.

1. Ben Casey	WTVN	122,100	34	1. Death Valley Days (Tues. 9:30)	WBNS	U.S. Borax	73,400	22	Yours For A Song	WTVN	83,800
2. Bonanza	WLWC	116,500	26	2. M Squad (Mon. & Tues. 8:00)	WBNS	MCA	62,200	25	Vetvet; Doctor	WLWC	48,100
3. Hazel	WLWC	111,700	25	3. Third Man (Mon. 8:00)	WTVN	NTA	44,100	11	Bachelor Father	WTVN	49,300
4. Gunsmoke	WBNS	104,800	27	4. Everglades (Fri. 7:00)	WTVN	Ziv-UA	38,500	9	M Squad	WBNS	80,700
5. Lawrence Welk	WTVN	102,900	19	5. Amos & Andy; Bowl (Sat. 4:30)	WBNS	CBS Films	36,700	4	Looking Long; CBS News	WBNS	61,700
6. Ed Sullivan	WBNS	102,600	22	6. Ripcord (Tues. 7:00)	WTVN	Ziv-UA	35,700	9	Bowlers Tour	WTVN	15,300
7. Red Skelton	WBNS	99,300	22	7. Pioneers (Wed. 7:00)	WLWC	Roebeck	33,300	9	Looking Long; CBS News	WBNS	57,400
8. Real McCoys	WTVN	98,700	19	8. Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	32,500	7	Looking Long; CBS News	WBNS	64,100
9. My 3 Sons	WTVN	96,800	19	9. Whirlbirds (Thurs. 7:00)	WTVN	CBS Films	32,000	7	Home Edit; Hunt-Brink	WLWC	34,400
10. To Tell The Truth	WBNS	95,200	18	10. Kingdom of Sea; Bowl (Sat. 4:00)	WBNS	Medallion	31,000	5	Looking Long; CBS News	WBNS	53,400
									Wrestling	WTVN	27,900

## DAYTON

STATIONS: WLWD, WHIO. \*SURVEY PERIODS: MAY 18 - JUNE 14, 1962.

1. Hazel; BB	WLWD	163,700	37	1. Ripcord (Thurs. 7:00)	WLWD	Ziv-UA	53,200	13	King of Diamonds	WHIO	13,000
2. Ben Casey	WLWD	151,200	40	2. Keyhole; Target; BB (Fri. 7:00; 10:30)	WLWD	Ziv-UA	47,000	13	WHIO Reports	WHIO	14,100
3. Gunsmoke	WHIO	141,300	35	3. Death Valley Days (Tues. 7:00)	WLWD	U.S. Borax	47,400	14	Eyewitness	WHIO	47,500
4. Real McCoys; BB	WLWD	124,200	35	4. Hong Kong (Thurs. 7:30)	WHIO	20th Fox TV	43,500	11	Everglades	WHIO	40,100
5. Perry Mason	WHIO	121,400	31	5. Border Patrol; BB (Wed. 6:00)	WLWD	CBS Films	43,000	11	Law & Jones	WLWD	51,800
6. Rifleman	WLWD	120,000	34	6. Wyatt Earp (Mon. 8:30)	WHIO	ABC Films	41,000	12	Reed; Baseball	WLWD	97,600
7. Andy Griffith	WHIO	119,500	31	7. Yogi Bear; BB (Wed. 5:00)	WLWD	Screen Gems	40,500	10	Reporter; Sports	WHIO	17,300
8. Ozie & Harriet; BB	WLWD	119,100	31	8. Shannon (Wed. 7:00)	WHIO	Screen Gems	40,300	10	Rifeman	WLWD	120,000
9. Sing Along; BB	WLWD	116,900	28	9. Everglades (Tues. 7:00)	WHIO	U.S. Borax	40,100	10	Popeye; JFK	WHIO	15,800
10. New Breed; Baseball	WLWD	112,500	31	10. M Squad; Third Man (Tues. 8:00)	WHIO	MCA; NTA	35,200	7	Project; Baseball	WLWD	53,800
								7	Death Valley Days	WLWD	47,400
								10	Bachelor; BB	WLWD	97,400

## DALLAS-FT. WORTH

STATIONS: KRDL, WBAP, WFAA, KTVT. \*SURVEY PERIODS: MAY 18 - JUNE 14, 1962.

1. Gunsmoke	KRDL	255,700	40	1. Felix The Cat (Sat. 8:30 a.m.)	WFAA	Trans Lux	61,200	10	Capt. Kangaroo	KRDL	33,000
2. Ben Casey	WFAA	228,300	37	2. Clutch Cargo (Sat. 8:00 a.m.)	WBAP	Cartoon Dist.	55,300	9	Capt. Kangaroo	KRDL	30,600
3. Andy Griffith	KRDL	215,900	36	3. Deputy Dawg (Sat. 9:30 a.m.)	WFAA	CBS Films	44,900	8	Mighty Mouse	KRDL	46,100
4. Candid Camera	KRDL	215,900	32	4. Wyatt Earp (Tues. 7:30)	KTVT	ABC Films	40,400	7	New Breed	WFAA	116,300
5. What's My Line	KRDL	206,300	31	5. Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	37,300	6	News	WFAA	58,100
6. Perry Mason	KRDL	199,200	28	6. Peter Gunn (Tues. 8:30)	KTVT	Official	36,800	6	Huntley-Brinkley	WBAP	61,200
7. My 3 Sons	WFAA	196,700	31	7. King of Diamonds (Wed. 9:00)	WBAP	Ziv-UA	34,600	5	Ichabod & Me	KRDL	135,700
8. Red Skelton	KRDL	184,800	28	8. Space Angel (Sat. 7:30 a.m.)	KRDL	Cartoon Dist.	33,400	6	Naked City	WFAA	143,400
9. Danny Thomas	KRDL	182,900	28	9. Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	32,700	6	Cartoon; Capers	WBAP	24,400
10. Real McCoys	WFAA	172,400	24	10. Annie Oakley (Sat. 11:30)	WFAA	CBS Films	30,200	6	News; Wea; Hunt-Brink	WBAP	63,600
								6	Planning Tomorrow	WBAP	7,200
									Game of Week	KRDL	23,500

## Hanna-Barbera

Continued from page 29

facturer Louis Marx for a Jetson character, the maid, called "Rosey the Robot." Other Jetson characters are now being licensed also.

In addition to their record take from merchandising, the Hanna-Barbera team is shelling out a record \$8,500,000 for new products for the coming season. The breakdown goes like this: \$2,000,000 for 26 "The Flintstones"; \$2,000,000 for 24 "The Jetsons"; \$1,900,000 for 156 syndicated five-min. cartoons on three series, "Lippy the Lion and Hardy Har-Har," "Touche Turtle and Dum-Dum" and "Wally Gator"; \$140,000 for 12 "Loopy de

Loop" cartoons for theatrical release via Columbia; \$900,000 on commercials for their shows; \$1,200,000 for a Yogi Bear feature for Columbia, to be released in June of 1963. Not included in this tabulation is a "Flintstones" feature planned for Columbia in June of 1964.

Hanna and Barbera said they expect additional orders on "Huckleberry," "Yogi" and "Quick Draw McGraw" this fall, but even without these the production coin outlay is of record proportions.

H&B's "Top Cat" series, which was on ABC-TV for only one sea-

son, will be seen on that web next season, on daytime, in reruns.

H&B, because of their expanding operations, are going to construct a new building, one with 38,000 square feet. Near the present site, the structure will cost \$1,100,000. It will be ready by Jan. 1.

Expansion is the caper on a Hollywood success story not too often seen these days. Neither partner is a novice—each is 52—and they headed MGM's animation department and created the "Tom and Jerry" series while there, but in 1957 they exited MGM to go on their own.

Cincinnati—New additions to WKCY here are c&w singer Jim Linn, Logsdon and gabbers Ken Linn, Murray Roberts and Lee Stewart.

## M'Waukee Ballcasts

Continued from page 29

keep men and 26.4% of women, while the Braves tv audience included 50% or men and 37.2% of women. For the July 8 game, nearly 25% of audience both watched and listened.

Braves Prexy John McHale, at a press dinner, expressed encouragement by the Braves fans reception of the televising of 15 selected road games (first time in history).

McHale indicated that both radio and television will be included in promotional efforts to regain Braves as the major home attraction in the National League.

Braves home game attendance

this season (about 800,000 total attendance) will drop below a million, first time in nine years, a Braves spokesman indicated. Rumors that the Braves were up for sale have been denied by Prexy McHale—particularly one that Braves might return to Boston.

Wichita—Veteran midwest radio personality Bob Sanders has been hiked to acting program director of KFH Radio. Sanders has deejayed here since January after earlier stints at KSD, St. Louis, and KCMO, Kansas City.

# ΠΟΤΕ ΣΤΗΝ ΚΥΡΙΑΚΗΝ

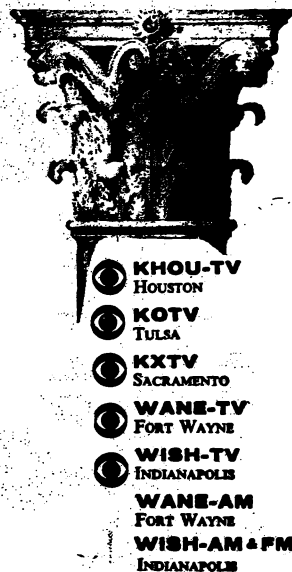
"NEVER ON SUNDAY"

The Greeks had a word for it . . . several words, in fact. Yes, self-discipline is the core of a civilized society. Stated simply, it means doing what you should do, not just what you want to do.

Like people, organizations need self-discipline. Individual standards differ. Cooperatively-set standards are "convenient and necessary" to insure acceptable performance and to preserve the integrity of the whole. In broadcasting this is achieved by The Radio and Television Codes.

Finding fault with the Codes is a popular pastime. Like cooperative or democratic government, cooperative self-regulation is sometimes halting, circuitous and leveling. But this is the price of living together in a complex interrelated industry. "Life in society," observed Will Durant, "requires the concession of some part of the individual's sovereignty to the common order."

Yes, the Greeks had a word for it: "ΠΟΤΕ ΣΤΗΝ ΚΥΡΙΑΚΗΝ." Freely translated it means "Never on Sunday," which after all is one kind of self-regulation. Corinthian goes further. It observes The Radio and Television Codes on Sundays, Mondays and all ways.



Responsibility In Broadcasting

Represented by H-R

## THE CORINTHIAN STATIONS

## Foreign TV Reviews

### THE ROYAL BALLET

(Petrushka)

With Alexander Grant, Nadia Nerina, Keith Rosson, Franklin White, Marie Park, Antoinette Sibley, Derek Rencher, Monica Mason, Georgina Parkinson, Christine Beckley, David Drew, Keith Millard, Ray Powell, Stanley Holden, the Covent Garden orch under John Lanchberry

Producer: Margaret Dale

35 Mins., Sun., 10:15 p.m.

BBC-TV, from London

The Royal Ballet, which is contracted to BBC-TV, provided a dazzling performance of the Stravinsky "Petrushka" for this segment, and, although it inevitably lost much in the way of atmosphere and splendor in the absence of color for Alexandre Benois's superb sets and costumes, it registered the tale strongly and allowed the wide audience to savor two fine dancers aptly cast.

Alexander Grant's impersonation of the lovelorn puppet, who is the ballet's central figure is now as sharp and moving as they come. He was great in the key scene during which he expressed his passion for the brittle and flighty ballerina. Similarly, the technical expertise of Nadia Nerina was outstanding in the showy solos, and the coarse blackamoer who eventually kills her for infidelity was capably caught by Keith Rosson.

Producer Margaret Dale admirably urged the fairground bustle and vivacity. She worked the cameras in amongst the dancers with cunning, so that the byplay was emphasized but not at the expense of the pattern of the whole.

Minor terps who also registered were Marie Park, Antoinette Sibley, and Stanley Holden and the sumptuous score glittered under John Lanchberry. The fairy-tale improbability of the story makes it an evocative subject for the ballet, and the only criticism could be that it was slotted in a time when the kiddies couldn't enjoy it.

### APPOINTMENT WITH . . .

Sylvia Beach, Malcolm Muggeridge

Producer: Patricia Lagone

Director: Wilfred Fielding

30 Mins., Mon., 10:40 p.m.

Granada TV, from Manchester

Malcolm Muggeridge is one of those personalities who drive some to suicide and others to irritated admiration. He leaves few indifferent, and he would probably be best employed in some format that allowed his provocative, but well-argued, opinions full scope. As interviewer on "Appointment With . . ." he should play second fiddle to his guest, but rarely restrains himself that far. But he was at his best in the one caught, which marked the return of the series. This was probably because Sylvia Beach, the American who ran a famous Paris bookshop and published James Joyce, was herself a fascinating and memory-cramped personality, and her spate of reminiscence swamped Muggeridge, who was content to prod the conversation along without hogging it.

Miss Beach was friend and advisor of many literary greats, and produced disarming glimpses of them. Joyce, she averred, was a true pioneer, who used life solely as material for his writing. She amusingly recalled his insistence on the details of production for "Ulysses," and her own dedication to publishing a book that would please him. She recalled Scott Fitzgerald, whom she knew in his

well-lined and bibulous days, and Ernest Hemingway, then a reporter for a Canadian newsheet. And she had anecdotes about Andre Gide, D. H. Lawrence and other big-timers.

It made a salty program, helped by the utterly disarming personality of Miss Beach, whose smile charmed and whose recollections were modest and delightful.

Although the session was mainly for the eggheads, it was human enough to entertain even those who couldn't tell Finnegan's Wake from Hamlet's funeral. Muggeridge, as indicated, conducted it ably, and the direction, by Wilfred Fielding, didn't impede the conversational interplay. *Ott.*

### WATCH THE MEKONG

Producer-writer: Peter Hunt

Voiceover: Peter Dwyer

60 Mins., Wed., 9:45 p.m.

Associated-Rediffusion, London

Midweek documentary slot on the commercial tv web was filled, in this instance, with Associated-Rediffusion's attempt to spotlight the problems in and around Laos. It was a noble effort, brimming with facts and figures, adorned with first-rate photography but, unfortunately, the complicated political entanglements and developments proved too unwieldy to make an interest-holding subject or to allow a clear and concise picture of what's happening there.

Producer-writer Peter Hunt would have done well to have used animation and simple graphs with his footage. This way he may have drawn a more simple illustration of the fight for power on each side of the huge Mekong river which flows through the jigsaw of nations in southeast Asia.

What Hunt plumped for, studio interviews with experts on the countries under the microscope, served only to make the mind boggle further if the ground covered by first half of the documentary had not been fully understood.

But this was an honest endeavor to get to grips with a colossal and intricate subject and praise is due to all concerned for sorting what they did, out of a project as tangled as a plate of spaghetti.

Watt.

### THE STORY OF TRAD

With George Melly, Stirling Moss, Kenny Ball and his Jazzmen, Humphrey Lyttelton and band, Ken Colyer and his Jazzmen, Bob Wallis and his Storeyville Jazzmen, Monty Sunshine's Jazz Band, Beryl Bryden, George Webb, Lionel Blair

Writers: Geoffrey Hughes, Pat Brand

Director: Geoffrey Hughes

60 Mins., Wed., 9:45 p.m.

Associated-Rediffusion, from London

This ambitious program tried to wrap some wide-ranging samples of British trad in a historical and interpretative commentary delivered by George Melly, blues singer and witty scribe. Although it fell far short of success, it had enough musical interest to satisfy aficionados, and, with Kenny Ball making the American hit parade, it might fitfully interest a transatlantic audience.

Ace race-driver Stirling Moss, currently recovering from injury, appeared personally to act the part of the square. When he remembered he was there, Melly directed his spiel straight at him. But this was a foolish gimmick, and Moss had little to do but snap

his fingers and ask plaintively "Is that trad?"

Most interesting part of the program came early on, when Melly described the beginnings of the trad fad in a rural tavern, where pianist George Webb operated in 1942. He drew deserved attention to the pioneering of Ken Colyer, who enlisted as a seaman to go to New Orleans and learn about the style at first-hand. Colyer's current group was present, and his "Low Down Blues" was the musical highspot of the show. It was due to Colyer that other British jazzmen like Humphrey Lyttelton, Chris Barber, and Sunshine had a chance to play, before they hived off to start their own outfits.

Kenny Ball trotted out his chart-topping "Midnight in Moscow," the Bob Wallis group gave a breezy "Wonderful," and the distinction between trad and mainstream was drawn by Lyttelton's band, which purveys the latter style and did so with aplomb.

Melly also belted out a rough-and-ready "Careless Love" and "Millenium Joys," and he and Beryl Bryden illustrated little more than the poverty of British warblers in this idiom.

A misguided attempt to show that the music could be danced to allowed Lionel Blair to trip around the mammoth set to little effect. And the curious affair closed with each band blowing a few bars of "Farewell Blues."

Geoffrey Hughes directed it on a huge area, with the bands dispersed throughout it. But he didn't have sufficient control, so that the cutting wasn't sharp enough, the voice-and-instrument balance was frequently bad, and the narrative link petered out in disconnected comment.

Melly, however, made an amiable host, and the script was correct and informative. It would have had more punch if it had drawn attention to the commercial watering-down of the style in Ball and Wallis—but, if it had, presumably these bands wouldn't have appeared on it. *Ott.*

### EVA ED IO

(Eve and I)

With Gianrico Tedeschi, Franca Valeri, Bice Valori, Gloria Paul, Lina Volonghi, Bluebell Girls

Director: Antonello Falqui

Producer: Guido Sacerdoti

75 Mins., Sun., 9 p.m.

RAI-TV, from Rome

Early glimpse of this new RAI-TV summer variety show rates only a so-so rating, despite the names and values employed—or perhaps because of that factor. The spark that brought previous Sacerdoti-Falqui productions to fame is here missing, and fault must be laid to indifferent and uneven writing, made more evident by relative playdown of orchestra and production numbers which were mainstays of previous shows by team.

Nor is Gianrico Tedeschi ultimately up to his (sole) male lead. He has yet to find a proper niche for his many talents.

As in previous local variety efforts, show basically intersperses spoofs on current topics with song and/or dance numbers. Last named, especially a 1920s item featuring a stunning Bluebell line, came off best by far. Neither Franca Valeri nor Bice Valori gave of their best here. Guest stints by Maria Monti, Rosella Hightower and Peters Sisters okay. *Hawk.*

Ocala, Ga. — Lauren Nobles, WSIZ, world's only blind radio news director, was named "Blind Lion of the Year of Georgia" at state convention of service organization in Savannah.

## Tele Follow-Up Comment

### Eyewitness

"Eyewitness," which makes an effort each outing to focus its attention on the big story of the week, devoted its half-hour Friday (10) to the Marilyn Monroe tragedy. The MM episode was unfortunate in these respects—it came up with no fresh insights, it had a paste-pot, slap-dash quality, it was ineffectually short in paralleling the magnitude of the story.

Exec producer Leslie Midgley and producer John Sharnik might have been more successful if they had focused their attention on one thread of the MM story. For the generalizations, some loose and some valid, which preceded the tv exposure had been replete, scattered, done and redone in all media. Splicing together a number of interviews, an old "Person to Person" bit and a take out of her motion picture "The Misfits" just didn't do the job. Her's was a human story and the touch of the poet was needed.

At first the title of the outing was billed "Who Killed Marilyn Monroe?" By week's end that accusatory title was shelved for the more vague one of "Marilyn Monroe. Why?" Midgley, in Hollywood, explained that the original was a working title, based on what he called "the system," concerned with her upbringing, questionable childhood and early environment of emotional instability. The change to "Why?" was made, he said, to get at the root of her reasons for taking her own life, although there is still some question whether her death was definitely suicidal.

"The system" was touched upon by Lee Strasberg, head of the Actors Studio, in his interview when he spoke about the pressures of Hollywood. Writer Clifford Odets, speaking in terms of astrology, expressed his feeling that a dark star followed the destiny of MM. Directors Jean Negulesco and George Cukor seemed almost like caricatures of Hollywood directors in their gibberish.

When the public interest in the MM story is matched against the "Eyewitness" treatment, only one adjective for the program seems appropriate and that's "poor."

Horo.

### U.S. Steel Hour

Why "U.S. Steel Hour" sticks to live tv, when its obvious desire is to turn out the kind of trite stuff that film does so much more slickly, is beyond understanding. The Wednesday night hour over CBS-TV, produced by the Theatre Guild—and it should be ashamed of itself for the kind of shallowness it proffered the tv audience—turned out a piece last week (Aug. 8) called "Mail Call." Item used up a lot of pretty fine comedic acting talent in a gag-heavy, poor man's version of "Horizontal Lieutenant." It was, at best, like one of those less-than-humorous features churned out on celluloid.

The story, by Daniel Rudstein, was one of those World War II yawns where a decent, kind of stupid mess officer wants to be in combat but can't get there because his Marine commander thinks his vichysoise and crepe suzettes are just too, too. Larry Blyden was the messed up mess officer, Gary Crosby (acting just like his old man—casual to his teeth) was his buddy and Fred Clark, the idiot commanding officer. Zohra Lampert and Mindy Carson, who managed to find their way to this lonely South Pacific outpost in order to supply love interest, were involved in this cliché-ridden nonsense as well. *Art.*

### Accent

CBS-TV's "Accent" Thursday night (9), "The Gambling Americans" could literally be called an inside story, since one of the early sequences displayed a slot machine stripped to its works along with an explanation. Otherwise, this tour of Harold's Club in Reno had nothing Cook wouldn't schedule or the Reno Chamber of Commerce wouldn't heartily endorse.

In his rounds of the club, host John Clardi chatted with a femme dealer on how she got that way (by going to school for six weeks), boniface Harold Smith (who wants to leave the world something, so he's going to write a book about Africa, his second literary effort)

and a few of the regular customers. There also was a brief bit on the club's floor show.

Consensus of the club personnel was that the customers, both tourist and town folk (the regulars "you could set the clock by") demonstrate their faith by repeat visits and the smart ones know how to "quit winners"—but they didn't say how much. *Bill.*

## TV Review

### \$80,000,000 DECISION

With Ed Blair, Hamilton Douglas, Rex Nixon, Turner McDonald, Karl Bevis, John Letson, Ivan Allen Jr., Walter Crawford, James Aldredge, Earl Landers, Paul Shields, others

Producer-Director: Frank Rushton

Writer: Ed Blair

30 Mins., Tues. 7 p.m.

WAGA-TV, Atlanta (film)

This public service program, real gabby and well illustrated with film, was an effort by this Storer station to acquaint electorate of City of Atlanta and Fulton County with details of an \$80,000,000 bond issue, cited by public officials and business leaders as a "must" if "this great metropolitan area is to continue to grow and prosper."

Bond issue included 18 items, ranging from improvements to streets, sewers, health centers, libraries, schools, parks, airports and a \$10,000,000 auditorium, a sports stadium and a redevelopment program that would convert Piedmont Park into a vast community center, featuring facilities for the performing arts. It was stressed that \$2,500,000 of the bond issue would go to this project to be added to a donation of \$4,000,000 from a Georgian, who wished to remain anonymous.

Plumping for all these things members of the Joint City-County Bond Commission, Aldermanic Board, county officials, traffic experts, school chiefs, Mayor Ivan Allen Jr. (with a special plea for the Piedmont Park complex), convention bureau and chamber of commerce bigwigs, and so on in a long parade.

Ed Blair, station's news editor, made out a good case for the bond issue in toto in this WAGA-TV News and Public Affairs Department production. He did not fail to mention, however, that "there has been some rather vocal opposition, including a charge by the Ku Klux Klan that the Piedmont Park proposal would result in an integrated park." (The park already is integrated—except the swimming pool, which would be eliminated under the redevelopment plan.)

Blair concluded the program with this statement:

"The recommended items are the result of months of study by your fellow-citizens who served on the Joint City-County Bond Commission."

"Now the decision as to whether the recommendations will be implemented rests in your hands."

"And we hope this program has added to your understanding of the issues involved."

Two days later Atlanta and Fulton voters went to the polls and clobbered the whole shebang, including the \$26,000,000 item for schools, which lost by 725 votes and was the only thing that came anywhere close to passing.

And Mayor Allen's pet project, the Piedmont Park redevelopment program, was another 2 to 1.

Luce.

# SHANNON

#1 in TIME PERIOD!

5 Station

SEATTLE

WING-TV

24 Rating

49% Aud. Share

3 Station

ATLANTA

WSB-TV

26 Rating

44% Aud. Share

Starring  
GEORGE  
NADER



Source: ARB, 1962

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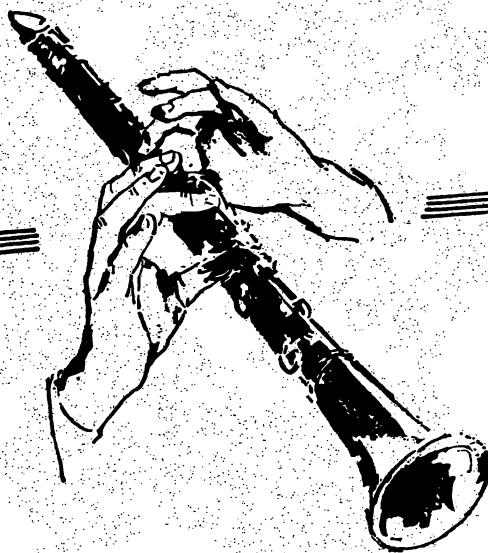


AGENCY for the PERFORMING ARTS, inc.  
120 West 57th St., N. Y. 19, N. Y.

MEMO: To BENNY GOODMAN.

It's great to have you back.  
Whether it's USSR or USA it's SRO for B.G.\*

*Dave Baumgarten*



- \* 178,000 people in RUSSIA
- \* 4,000 people, YALE BOWL, July 28
- \* 5,000 people, BROADMOOR, Colorado Springs, July 29-30  
(SELL-OUT, A New Record)
- \* 15,000 people, RAVINIA, ILL., August 1 and 3  
(SELL-OUT, A New Record)
- \* 3,800 people, STONYBROOK, L. I., August 4  
(SELL-OUT, A New Record)
- \* Currently jamming them in at FREEDOMLAND, August 11-16

Representation:  
AGENCY FOR THE PERFORMING ARTS, INC.

Public Relations:  
HERBERT K. LANDON, INC.

## Continued from page 31

## IN LONDON . . .

**IN BOSTON . . .**

## IN PHILADELPHIA

**IN CLEVELAND.**

## IN DALLAS . . .

## IN MILWAUKEE

## IN MINNEAPOLIS

## Max Radio-TV

Continued from page 27

## Ted Musing

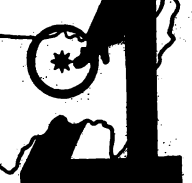
Continued from page 2

## Mitch Miller

Continued from page 25

## For Economics Specials

## PIERRE BERTON TO GET CANADA SHOW



**4<sup>th</sup> in the  
NATION!**  
in retail sales  
per household\*

That's Minneapolis-St. Paul,  
with retail sales of \$4,649 per  
household. In this key mar-  
ket, KSTP-TV is the *first*  
television station serving  
810,800 homes.

**KSTP**  
television **5**

100,000 WATTS    NBC  
MINNEAPOLIS • ST. PAUL

## Inside Stuff—Radio-TV

Fifty-two youngsters, between 10 and 12, from New York City, spent yesterday (Tues.) at Radio Station WWOC, Waterbury, Conn., as guests of Herbert Bloomberg, the president, and Mrs. Ruth R. Goodard, station v.p. The youngsters, many of whom have never been outside the city nor have visited a radio station, go to The Play School Association all-day summer school at Public School 125, of which Mrs. Goodard is one of the Board members. Arriving mid-morning, the children were given a briefing in station operation, were interviewed over the air and given a complete tour of the station. At Lake Quasapaug they had a picnic luncheon as guests of Sperry & Barnes, Wonder Bread and Coca-Cola, followed by swimming and boating as guests of the Lake Quasapaug management. They made the trip by bus.

Film editor Stewart Wilensky, of ABC-TV's special projects unit for Bell & Howell's "Close-up," has independently produced an eight and a half minute, 16m film of New York made by shooting some 120 drawings and paintings done by the city's school kids.

Wilensky, who produced, directed and wrote the film, says he's had distribution offers, but made no deal yet. He produced an earlier short, "Village Sunday," (Greenwich Village), which has been released in 16 and 35m versions.

Encouraged by the Postmaster General's speech in the British House of Commons in which he said he would not risk the destruction of commercial tv, the indie contractors' shares showed bullish tendencies. For instance, Granada "A" rose 21c to \$2.95 and Associated Television "A" hiked 10c to \$2.87 while TV Wales & West were 7c higher at \$1.96.

NBC Radio's affiliates exec committee will meet Aug. 19-21 at the Broadmoor in Colorado Springs. From N.Y. headquarters of the network will come the web's exec veepe Bill McDaniel, his No. 2 man George Graham, and station relations boss Tom Knobe.

## TV Scenic Artists Dispute Resolved

Special meeting Monday (13) night in New York by United Scenic Artists, Local 829 (AFL-CIO) voted to accept new contract proposals submitted by the Film Producers Assn., N.Y. Union action thus ended a row between the two groups, over alleged "featherbedding," that started when the old contract expired last March 28. The new pact, like the old one, is for three years. Its only retroactive sections are those dealing with \$3 a day per man contributions by employers to the union's pension and welfare funds.

The artists will work at the former wage levels. This apparently was not a key point of dispute in the dickers, although it's understood the union originally had sought pay boosts.

According to Harold Klein, exec director of the producers' assn., the union had insisted on a "stand-by" artist during all filming (tv blurbs, industrial, etc.), whether the man was needed or not. Klein termed this "featherbedding." Under the new pact, in the case of a one-day shooting, sked, a producer can advise the union whether or not he requires an artist. If the union is not notified, the pact provides for penalties against the producer. Also, for pic shooting two or more days, a union artist is mandatory on the set for the first day.

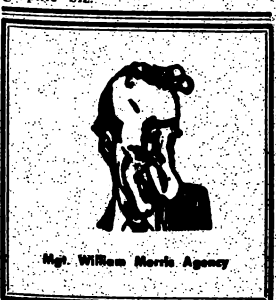
Union had commenced picketing of some producers last week, but then bowed to a N.Y. Supreme Court order that picketing cease and talks resume.

The union, including associated guilds, has a membership of about 850. The assn. represents some 60 producers.

## British Com'l Regional In Diversification Yen

London, Aug. 14.

TV Wales & West, one of the most fiscally diversified of all Britain regional commercial tv contractors, has acquired yet another interest outside television. This is the controlling interest in Doland & Aitchison, a firm of consulting ophthalmic opticians which has 70 shops and a booming photographic biz.



Mrs. William Morris Agency

## Santa Fe's Blessing On SC's 'Empire' Builders Who Drill, Strike Water

Albuquerque, Aug. 14. It's not often that a film location company gets much credit while shooting in the hinterlands, but the Screen Gems crew on NBC's new "Empire" series drew scenes in and around Santa Fe have got the everlasting gratitude of people here.

In taking some oil-drilling for a couple episodes, "Empire" crew accidentally struck water and got plenty of thanks in return.

One water tap was in Tesuque Indian Pueblo; in a particularly arid spot, Indian Governor Martin Vigil was most appreciative.

Another was on the Lone Pine Ranch about six miles south of Santa Fe, owned by Miss Ann Pickard of Albuquerque. She commented: "I wish to thank Frank Pierson (the producer) and all the others responsible for drilling that water well. Also they built the three miles of good road on the property and reconditioned and plastered an old ranch house which was in not very good shape."

Not only the water wells, but even the cooperation of the state's lieutenant governor, came about a result of the shooting.

Lt. Gov. Tom Bolack, himself an oil man, invited the company to use his San Juan Basin ranch and rigs for filming sequences for the series. Then he pitched in and helped film workers in an advisory capacity, all for free.

## 'True Adventure' Sales

Safeway Stores in Spokane, Wash., will bankroll "True Adventure," Bill Burrud's color syndie series, on KREM-TV there. Deal was for the first 39 "adventure" stanzas, and also making deals for the first 39 were KTVU, Frisco, and KLAS-TV, Las Vegas.

KGW-TV, Portland, Ore., has bought "True Adventure" for the second year, for which filming is now underway, according to a Burrud spokesman. Previous deals for the second 39 were with KCOP, L.A., WPXI, N.Y., and KIRO, Seattle.

## Debbie Drake Sales

Banner Films reports sales of the second series of 130 Debbie Drake exercise stanzas in 10 markets. First package of 130 15-minute shows totaled 102 markets.

Taking the new package are WTIC, Hartford; WSOE, Charlotte; WTMJ, Milwaukee; WHDH, Boston; WALB, Albany (Ga.); WJHG, Panama City; KMSP, Minneapolis; WHBF, Rock Island; KLBK, Lubbock; WSJS, Winston-Salem.

## CBS FILMS TAPS GILSON

Fred Gilson was named assistant international sales manager for CBS Films, effective today (Wed.). International sales director Ralph Baruch, in making the appointment, spoke of the expansion of CBS Films global offices from five to 17 in three years.

Gilson moves up to his new post from his position as office manager of CBS Films in St. Louis.

## Preemptions

Continued from page 25

killings. But the extra half hour at the full rate through the year will not hurt station revenues.

Storer station in Detroit, WJBK-TV, reportedly has bumped the network fare for an hour and a half feature on Thursday night, which is an indication that the trend is not limited necessarily to the smaller one and two station markets. It may, however, be more prevalent among the latter. Word was also that the Storer station in Cleveland, WJW-TV, a CBS affiliate, has a preemption feature.

Another group definitely slating sizeable preemptions is Corinthian, and the chain's Coast station is said to be already doing it. And other signs of take-backs from major markets are two set for fall, WISN-TV, Milwaukee, is grabbing 7:30 to 9:30 p.m. Fridays from ABC-TV. In what could be the top irony, WSB-TV, Atlanta, will take back an hour from NBC, possibly Monday night, to slot a network rerun package. There is reportedly a lot of talk among station men about preemptions using the web-created stockpile.

Still another preemption was noted in the log of WMUR-TV, Manchester, N. H., a secondary affiliate of all three networks. This one, "Famous Films," is scheduled from 9:30 to 11 p.m. Tuesdays.

There are undoubtedly several more web blackouts spotted around the country. While it's looted for the stations and a big break for spot advertisers, it's a poser for the networks who will be doing some fancy juggling and pleading in trying to get their shows reslated in the dark markets.

## Pix Plus Veronica Lake

Baltimore, Aug. 14.

Veronica Lake, in retirement for seven years, returns to show biz this fall as hostess of WJZ-TV's "Festival of Stars," the feature film show that's being slotted at 10 p.m. Saturday nights on the Westinghouse station here.

Show preempts the "Saturday Night Fight" on ABC-TV. Miss Lake last appeared in the 1950 film, "Slattery's Hurricane."

## TV Features

Continued from page 29

merit if the networks pay \$140,000 for an hour vidfilm show such as "Hitchcock," \$166,000 for a Hollywood pic which spans two hours of network time is much too small. One is fresh product, one is old and already exhibited theatrically. There are many arguments pro and con and they will all be used when the next round of network negotiations for pic come around.

There's a whole argument against selling pic to networks, as opposed to stations (see separate story). There's no arguing this though: The \$100,000 gross for a top "A" pic went out as a ceiling with the pre-'48's. Now everyone's shooting higher and the likelihood of succeeding, in some degree, is good.

## Dr. Schafer's New Civilian TV Status Recalls Fate of Army Unit

A powerful teleplay on nuclear warfare produced by a tv unit of the U. S. Army in 1959 and suppressed after brief exposure now stands a strong chance of revival in a civilian production for motion picture release.

The 90-minute drama, "Strike," by John O'Toole and with a pro cast headed by Phil Foster, was produced by the tv unit at Walter Reed Army Medical Center, Washington, and aired over the unit's closed-circuit facilities in the area. Otherwise, a kinnie of the broadcast had limited screenings, but was hailed by a noted newspaper tv critic (who urged network airing) as a "gripping, intense and hard-hitting account of the ordeal of survival for a 'pocket' of Americans who are not instantly wiped out when 100 enemy nuclear missiles are dropped on the country... at the same time the play stands as a memorable theatrical challenge to the folly of mankind in toying with nuclear suicide."

After the critical attention, which reportedly drew some 10,000 requests from all over the country for screenings, "Strike" was withdrawn for review by the office of the Surgeon General (Lieut. Gen. Leonard D. Heaton).

Dr. Paul W. Schafer, who headed the Walter Reed video unit, which was folded more than a year ago, says the one existing print of "Strike" when he last saw it was stored in a canvas bag in a Walter Reed supply vault with the instructions: "Not to be opened without express permission of the Deputy Surgeon General."

Since the hospital experimental tv unit was dissolved, however, Dr. Schafer has garnered backing for his own civilian production firm, Logos Ltd., and he says a civilian and updated theatrical version of "Strike" has "high priority" with the company.

Dr. Schafer says that the suppression of the drama on nuclear survival was the initial "flap" (Army jargon for violent administrative disturbance) in a series of upsels that led to the demise of the tv unit and the "cannibalization" of hundreds of the multi-million dollar experiment's productions (unit produced more than 2,400 hours of live, closed-circuit tv).

It was during the "Strike" flap, says Dr. Schafer, that he received orders to fire immediately some 30 of the civilian production personnel connected with the hospital tv project. He says he has since been able to bring several back into the civilian production company.

As an example of the "cannibalization" of Walter Reed productions, the Doctor cited a show made at the Duncan Phillips art gallery in Washington, wherein the gallery was closed for three days to allow production of a tv show on the masterpieces, Under a Rock of AR's and SR's (Army

and Service Regulations), he says the show has been stripped of credits and there has even been an attempt to remove the original musical score which is on the sound track with voice-over scripting. The same stripping, he says, has been applied to hundreds of the unit's best shows.

With the solid backing of many of the nation's leading scientists in various fields, all of whom were involved in productions at Walter Reed, Dr. Schafer says he was able to raise thorough financial support for Logos. Company has studios with more than \$600,000 worth of equipment in Washington and will roll next month with the pilot for a science series.

Dave Garraway will handle commentary on the proposed package of 39 half hours which will feature leading scientists in expositions on their field. Goodson-Todman Productions is in charge of distribution and talks have been underway with the networks.

Video consultants to Logos are Everard Meade, formerly tv chief at Young & Rubicam ad agency, and David Levy, former programming veepee at NBC-TV. Scientific advisor on the science series is Dr. Phillip Abelson, director of the Geophysical Laboratories at Carnegie Institution.

The series, says Dr. Schafer, will deal with the currently popular space sciences, but also many others, including the life sciences, which he considers — despite all the attention to space — the "most vibrant and vital" right now.

## Sen. Hart: Beef Up H.M.'s Clear Channel Power

Washington, Aug. 14.

Sen. Philip Hart (D-Mich) has urged Congress to push for beefier clear channel power to serve the nation's remote nooks and crannies with listenable AM radio.

In a Senate speech, Hart hailed House passage of a resolution calling for lifting of the 50,000 watt ceiling on clear channel stations if feasible and delaying additional clear channel grants for a year. He said the Senate should pass a similar one.

## Jim Hagerly

Continued from page 25

an era when global tv becomes more and more of a reality, the acceptance of the Negro on-camera, notably in countries where Negroes are in the majority, takes on meaningful image-plus good business overtones.

The fact remains that a newcomer to tv, less than two years in the field, has taken the first tangible step to apply the principle of Lincoln to a medium in which Jim Crowism (with some notable exception, as with an Ed Sullivan, for example), had until now taken safe refuge.



## 'Grimm' Track, Cole's 'More Espanol,' Mildred Bailey's 'Great' Top New LPs

**"THE WONDERFUL WORLD OF THE BROTHERS GRIMM"** (MGM). This is not a usual sound-track LP in that it is specially produced set which features special narration and traces the story and tales presented in MGM-Cin-erama's "Wonderful World of the Brothers Grimm." Charles Ruggles delivers the narration and there are also the voices of various cast members, including Laurence Harvey, Karl Boehm, Jim Backus, Terry-Thomas, Buddy Hackett, Yvette Mimieux and Russ Tamblyn in their picture roles. Also from the track, various sound effects, Bob Merrill's words and music and other plus elements are combined here for a first-rate kiddie. The stories are vividly presented, along with the main plot of the Brothers themselves. The hardcover program book with color pictures and text about the stories is included. David P. Harmon, who scripted the screen story, also wrote and directed this LP and he has done a fine job in both recreating the picture on wax and providing a richly entertaining kiddie.

**NAT KING COLE: "MORE COLE ESPANOL"** (Capitol). A few years ago a package tagged "Cole Espanol" turned out to be a successful entry and wound up as one of Nat King Cole's best selling albums. It was inevitable, then, that there would be a followup with "More" added to the original title. There is more, and plenty of it, to win over those who went for the first package and grab others along the way, too. The package is cut from the same south-of-border fabric with similar smooth vocal handling of the Spanish lingo. Among familiar to the gringo crowd are "Vaya Con Dios" and "Solamente Una Vez" (You Belong to My Heart) but the others are just as appealing. Arrangements by Ralph Carmichael spell out the Spanish mood in a delightful manner.

**MILDRED BAILEY: "HER GREAT PERFORMANCES"** (Columbia). This is the third in a new series of jazz anthologies, being compiled by John Hammond and it's a corker. (Preceding were sets on Fletcher Henderson and Billie Holiday). In the years covered by this harkback to the Mildred Bailey era (1929-46), the thrush did much to spread the jazz gospel and make it palatable to many holdouts.

The singer had style and class and it comes through in this three-LP offering. In some instances, and surprisingly enough there aren't too many, the audio leaves much to be desired but on the whole it's a masterful job of bringin' old stuff up too modern audio standards.

In addition to Miss Bailey, the package has a roster of star sidemen who are already legendary in the field. These top toppers sat in with such hands as Red Norvo's, Benny Goodman's, Teddy Wilson's and Eddie Sauter's who really laid down the beat to give her proper musical support.

The boxed package also includes a folio with some excellent vintage photos as well as prose appreciations by Hammond, Bing Crosby, Irving Townsend and Bucklin Moon. Assisting Hammond in the preparation of the package was Frank Driggs.

**ODETTA: "SOMETIMES I FEEL LIKE CRYIN'"** (RCA Victor). For her first outing under the RCA Victor banner, Odetta deserts the folk arena for the blues field. Her phrasing and her vocal drive show that she's in the tradition of blues singers and will make as strong an impact in this mood as she did in the folk market. Produced by George Avakian and Neely Plumb, the package packs an unforgettable wallop as they steer Odetta through some vivid renderings. Some topnotch jazzsters, who've got a touch of the blues themselves, supply solid support. Among them are Dick Wellstood (piano), Buster Bailey (clarinet), Vic Dickenson (trombone), Buck Clayton (trumpet) and Panama Francis (drums). It's hard to go astray when these boys give you the downbeat.

**FELIX SLATKIN: "FANTASTIC THEMES"** (Liberty). Packaged for Liberty's Premier line, a series designed for the audio crowd, Felix Slatkin dishes out the kind of

sound that will keep the buffs contented. He puts his strings lead through some imaginative paces as he runs through a repertoire that gives him lots of opportunity to create exciting musical images. "Hi-Fi Hero," "Twist the Can-Can," "Run-Strings Run," and "Carmen's Hoedown" have the buoyancy that will keep the stereo sets humming.

**THE HIGHWAYMEN: "ENCORE"** (United Artists). The Highwaymen's spurge into the folk field continues in this, their third package. The boys have an appealing flair for the folk mood and know how to pop it up so they can win mass appreciation without losing the folkies. Latest package is a potpourri of folk offering which they take in their stride. The folk range is wide covering Spanish, Hebrew, German, Mexican and American entries.

**CLEBANOFF: "TWELVE GREAT HITS OF ALL TIME"** (Mercury). All the tunes in this package have made many trips to the recording studios but Clebanoff's orch approaches them with an instrumental dash that makes 'em worth hearing again. His bongos treatment of "In The Still of the Night," his violin lead on "I'm In The Mood For Love" or his interlacing of brass and strings on "Lazy River" are solid samples of how to make an oldie sound fresh and alive. The package on the whole will be a delight for programmers who lean toward tasty music.

**CHARLES K. L. DAVIS: "SONGS FROM THE MAGIC ISLANDS"** (Decca). Being a native of Hawaii gives Charles K. L. Davis a special insight to the island melodies. His full voice and lyric understanding add special meaning to the tunes that will make it especially pleasing to the Hawaiian music hordes. His "Song Of The Islands," "Lovely Hula Hands," "My Little Grass Shack In Kelakea, Hawaii," and "On The Beach At Waikiki" are among the familiars that deserve pullout play.

**VINCENT LOPEZ ORCH: "MORE DANCE ALONG WITH LOPEZ"** (MGM). Vincent Lopez's "Dance Along" series can probably go along like Mitch Miller's "Sing Along." It has that same quality of endurance. A longtime staple at New York's Hotel Toff, Lopez knows just what's needed to get the folks dancing. He keeps his beat simple and attractive and



**LAWRENCE WELK**

Presents a New Dot Album  
"YOUNG WORLD"  
A New Sound—Recorded by the New  
35 mm Film Recording Process!

mixes up the styles in such a way as to avoid terping boredom. Therefore, in this package there are fox trots, mamboes, Twists, rumbas, society tempo and Dixieland to keep the turntable terpers happy.

**ART BLAKEY & THE JAZZ MESSENGERS: "THREE BLIND MICE"** (United Artists). This is an often-exciting jazz outing by drummer Art Blakey & his Jazz Messengers (5). Some of the excitement results from the session being waxed before an audience instead of in a studio. The group essays a set of tunes done by top arrangers like Curtis Fuller, Freddie Hubbard and Cedar Walton and their playing has fine range and dexterity. Paced by Blakey's facile drumming, there are swinging performances turned in by Jimmy Merritt on bass, Walton on piano, Fuller on trombone, Wayne Shorter on tenor and Hubbard on trumpet. The result is a fine set which nicely showcases the group and its members.

**CARL SANDBURG: "HOW TO TELL CORN FAIRIES WHEN YOU SEE 'EM"** (Caedmon). Here is a fine kiddie platter, featuring Carl Sandburg reading several of his Rootabaga Stories. The author proves a hypnotic storyteller here as he presents the tales with quiet yet entrancing effectiveness. There is no music or sound effects used and this adds to the hypnotism of Sandburg's readings. Adults will also find this platter of interest from the literary standpoint of this noted author's work and his rendition of it. It's a fine outing for both home and school presentation.

## Longplay Shorts

RCA Victor's Soria Series has scheduled four albums for fall release. Three are scheduled for September: Wagner's "Die Walkure," the Heifetz-Platigorsky concert and Berlioz's "Romeo & Juliet" directed by Charles Munch. The fourth album, scheduled for October, celebrates French composer Darius Milhaud's 70th anni; it consists of his "La Creation du Monde" and "Suite Provencale." Release date for Columbia's soundtrack album of Metro's "Jumbo" has been moved up from the last to the first week in October. Phillips is offering a 10% discount on five of its top albums in a special August promotion. The sets are: "Country Guitar" by The Cotton Pickers; "Along Came Ruth" by Ruth Brown; "Swing Low, Sweet Clarinet" by Woody Herman; "The Most Beautiful German Children's Songs" and the soundtrack of "Stowaway in the Sky."

The August release from Deutsche Grammophon consists of six new yellow label items and seven "Archive Production" albums. This is the first "Archive" release since MGM assumed distributorship of DG product in April. Ambassador Record Corp. (formerly Synthetic Plastics) has produced 75 releases for its fall program. Bill Dana's newest album for Kapp, "Jose Jimenez Talks to Teen-Agers of All Ages," has been set for national release on Sept. 1. Erroll Garner, Octave-discker, will begin a series of nightly concerts at the Seattle World's Fair on Aug. 20 for one week.

Robert Allen's tune, "Meantime," has been pulled out of Columbia's "Julie & Carol At Carnegie Hall" album for a special deejay promotional push. The Record Industry Assn. of America has authorized a gold disk award (for \$1,000,000 in sales) to Bob Newhart's "The Button-Down Mind" on the Warner Bros. label. Producer Charles Hollerith Jr. planning an album of his British production of "Gentlemen Prefer Blondes" for the U.S. market. Laurie Records is already at work on a Christmas promotion for Dion. The program will involve five Dion LPs now on release as well as additional album product now being prepared. Dot Records hits the market this week with three albums pegged after its artists' single discards. They are: Pat Boone's "Golden Hits" with "Speedy Gonzales" given top cover play; Billy Vaughn's "A Swingin' Safari" and Lawrence Welk's "Baby Elephant Walk."

Bob Dylan, Columbia Records' folk singer, profiled in September issue of Seventeen mag by Edwin Miller. MGM Records has set 15 LPs in its fall release, spotlighted by the soundtrack waxing from "Wonderful World of the Brothers Grimm," a David Rose disking pegged to the score and a Connie Francis "Dance Party" set. Verve has 11 releases, paced by an Ella Fitzgerald-Bill Doggett LP and a jazz set featuring Dixie Gillespie, Sonny Rollins and Sonny Stitt. Dave Kapp, Kapp Records prexy, left Friday (10) for a two-week vacation in Puerto Rico. Ken Greengrass's GLG productions setting a new UA session for The Highwaymen.

## Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

### BOBBY VINTON.....RAIN RAIN GO AWAY

(Epic).....Over and Over  
Bobby Vinton's "Rain Rain Go Away" (Regent) follows the simple melodic pattern and innocent lyric line that made his "Roses Are Red" such a clicko side and it's a natural for a big payoff all over. "Over And Over" (Pageant) gets a thumping beat to support a big ballad effort but the end result is weak.

### LEROY VAN DYKE.....I SAT BACK AND LET IT HAPPEN

(Mercury).....How Long Must You Keep A Secret  
Leroy Van Dyke's "I Sat Back And Let It Happen" (Shapiro-Bernstein) is a high-flying rocker with a spinning impact that's sure to take over the jock and juke spinning circuits. "How Long Must You Keep A Secret" (Aldon) is reminiscent of his "Walk On By" click and will get played because of it.

### JOHNNY BURNETTE.....DAMN THE DEFIANT

(Liberty).....Lonesome Waters  
Johnny Burnette's "Damn The Defiant" (Seven-Eleven) is a stirring song saga of the sea and its title tie with the upcoming pic release will help launch it strongly in the programming spin. "Lonesome Waters" (Chadick) spills out a blues shout that's effective spinning material.

### BROOK BENTON.....WITH THE TOUCH OF YOUR HAND

(Mercury).....Lie To Me  
Brook Benton's "With The Touch Of Your Hand" (Barton & Day) takes a solid grasp of the country idiom that will carry it to the top of the pop market. "Lie To Me" (Ben Day) snaps around a good rocking beat that will catch spinners' interest, too.

### THE CHORDETTES.....IN THE DEEP BLUE SEA

(Cadence).....All My Sorrows  
The Chordettes' "In The Deep Blue Sea" (Cedarwood) rolls out a melancholy tale with a strong folk-pop blending that will bring the group back to the spinning forefront, again. "All My Sorrows" (Highbridge) has an intricate folk quality but the standout harmony style should give it some spinning chances.

### THE FLEETWOODS.....THEY TELL ME IT'S SUMMER

(Dolton).....Lovers By Night, Strangers By Day  
The Fleetwoods' "They Tell Me It's Summer" (Metric) has a slow rockaballad mood and a wistful harmony style that will grab hold of the romantic teenagers. "Lovers By Night, Strangers By Day" (January) has a pleasant ballad flair that's good enough to pick up occasional play.

### DELLA REESE.....BLOW OUT THE SUN

(RCA Victor).....I Love You So Much It Hurts  
Della Reese's "Blow Out The Sun" (Trinity) features a zippy beat and a rousing vocal that are developed into a payoff slice. "I Love You So Much It Hurts" (Melody Lane) has good dramatic values to give this ballad try an okay run on the spinning circuit.

### LORI & LEE.....LITTLE THINGS

(Columbia).....My Heart Sings  
Lori & Lee's "Little Things" (Beverly) has a big spinning potential for the teen market because of the way the team carries the ballad message. "All Of A Sudden My Heart Sings" (Leeds) sets the oldie in a slow rocking tempo that doesn't do anything for it.

### BOB LUMAN.....THE FOOL

(Warner Bros.).....Hey Joe  
Bob Luman's "The Fool" (Debra) pounds home a ballad message with a country flair that has enough pop overtones to get it on the payoff route. "Hey Joe" (Acuff-Rose) runs at the kind of lively pace the juke addicts go for.

### EL CLOD.....TIJUANA BORDER

(Challenge).....Pedro's Piano Roll Twist  
El Clod's "Tijuana Border" (Painted Desert) is a south-of-the-border take-off of the "Wolverton Mountain" click bringing laughs and plenty of spins along with it. "Pedro's Piano Roll Twist" (Hiddle-Little Darbit) sets a honk-tonk piano up against the Twist beat and it's a Mexican standoff.

### VIC DAMONE.....WHAT KIND OF FOOL AM I

(Capitol).....Charmaine  
Vic Damone's "What Kind Of Fool Am I" (Ludlow) is still another rendition of the big ballad from the "Stop The World—I Want To Get Off" legitime score and the warm vocalizing here will get it heard. "Charmaine" (Miller) sets the soft-spoken oldie in a hard-driving tempo to give it new interest.

### ROBERT COULET.....WHAT KIND OF FOOL AM I

(Columbia).....Where Do I Go From Here  
Robert Coulet's "What Kind Of Fool Am I" (Ludlow) is given an especially vital push in this reading which helps this much recorded ballad from the "Stop The World—I Want To Get Off" score a strong spinning chance. "Where Do I Go From Here" (Sunbeam) is a romantic ballad from the "Fiorello" score (included in his "Two Of Us" LP) that's built for programming attention.

### DAVE DUDLEY.....UNDER COVER OF THE NIGHT

(Jubilee).....Please Let Me Prove  
Dave Dudley's "Under Cover Of The Night" (Panipert) spells out a romantic tale with a vocal style and a country ballad beat that gets across the message for a big pop reaction. "Please Let Me Prove (My Love For You)" (Newkyst) is a slow ballad packed with alfalfa sentiment and style that limits its appeal to the country areas.

### TIMMY WELCH.....HEY, MR. CLOWN

(Reprise).....Gypsy Woman  
Timmy Welch's "Hey, Mr. Clown" (Gilt) gives this newcomer a chance to show off a lot of vocal gimmickry on a ballad that's aimed for teen appreciation. "Gypsy Woman" (Dorati) plays around with a swaying ballad for only fair results.

\*ASCAP. †BMI.

# YANKS TOP LONGHAIR LEAGUE

## 20th's Corporate Problems Sparking Fresh Speculation on Its Disk Subsid

The recent corporate difficulties at 20th-Fox seem to have set off new speculation about the picture company's plans for a disk operation. Actually, it now appears that 20th's presidential and board changes haven't materially changed the status of its platter plans, but an answer may come soon.

There has been much speculation voiced in past weeks about what shape the disk operation will take, who will head it and even the possibility that there may be a sell-off of Fox's platter catalog with the picture company calling it quits. Things may be a lot clearer when 20th prexy Darryl F. Zanuck returns from Europe. He's expected between Aug. 22 and Aug. 29.

A report prepared by Ted Cain, director of musical activities for 20th, states his recommendations as to what form a disk company should take and who should helm it. This report and other committee findings are presently being assayed by Zanuck and definitive plans are expected as part of the prexy's overall new program.

### Skouras Backs Cain

Contacted last week for his appraisal of the disk picture, 20th board chairman Spyros P. Skouras reinforced Cain's earlier attitude (when Skouras was still Fox prexy) that the diskery would function basically as an integral part of the 20th film and tv machinery, waxing artists from the company's tv and pix projects and signing people who could also perform on the screen.

Skouras emphasized the film score disk potential, saying that a big effort will be made for the "Cleopatra" soundtrack waxing which will appear on the 20th-Fox imprint.

As far as actual operation of the diskery is concerned, Skouras said he feels the label is "making good progress." He emphasized the work of Basil Bova, who Skouras said is and will be the head of the company for the present time. "We are very happy with the work Mr. Bova has done in building the company," Skouras stated. He added that 20th is not looking for a successor to Bova at the present time.

20th's old disk setup was all but scuttled late last winter when the resignation of Henry Onorati and his partner, Lou Del Guercio, from the diskery's helm was announced. The diskery's N.Y. office has remained open since then, however, functioning mostly as a sales depot. About the only new products released during this period has been an LP of the music from 20th's "State Fair" film, cut by the 20th Century Strings and a "Midnight" (Continued on page 44)

## UA Records Preps Film Score Projects; Formats To Include a Jazz Tie

United Artists Records has lined up some new film score projects. They include both albums and singles and will also involve use of various formats including a jazz tie-in with the diskery's new hipster line.

In the upcoming pic music lineup are the original soundtracks from the parent film company's "Taras Bulba" and "Two For the Seesaw." "Bulba," which is set for Christmas release, has music by Franz Waxman while "Seesaw" has a score by Andre Previn. Several UA diskers, including Ferrante & Teicher, Al Caiola and Nick Perito, will also do material from the scores for singles.

In the jazz vein, Alan Douglas, a&r director of the UA Jazz Series, is completing some LPs including a "Taste of Honey" outing featuring Lloyd G. Mayers with the Oliver Nelson Orch. and a pix themes platter by an all-stars type of aggregation. Both are set for release within a few weeks. A single by Mayers on the "Taste" theme is already out.

## Liberty 'Training' A&R Men in Promotion Dept.

Liberty Records' promotion department is becoming a training department for its artists & repertoire division. Latest promotion man to make the a&r grade is Eddie Silvers, who is taking over the division in the fall.

Silvers, who'll produce both albums and singles for Liberty, will report to Snuff Garrett, diskery's a&r chief headquarters on the Coast. Garrett started his Liberty career as a promotion man. Silvers joined Liberty's promotion staff in 1960 and a year later was heading promotion for the firm in the east and then the midwest.

## Garner, Col End 2-Year Dispute

The two-year-old hassle between Erroll Garner and Columbia Records came to an end last week with what both parties call "an amicable settlement." The terms of the settlement, under which all court litigation by Garner and Col will be dropped, have not been revealed and attorneys for both sides have wrapped themselves in a cloak of silence. Astute traders have noted, however, that Garner's personal manager, Martha Glaser, is smiling though silent.

The Garner-Columbia dispute reached a boiling point in June 1960, when the jazz pianist filed suit in N.Y. Supreme Court to restrain the disk company from releasing a Garner LP entitled "The One, The Only Erroll Garner." The move was made, it was claimed, because the release of the album was unauthorized since Garner had not approved of the sides used in the album as stipulated in his contract.

Also, it was said, Garner was supposed to have all tapes returned to him at the end of his contract. Miss Glaser claimed that the pianist's pact with Col was void because the disk company has breached its contract by its failure to release single disks by Garner. Garner signed a five-year pact with Col in 1956.

Columbia, on the other hand, denied all claims and sued Garner for \$600,000 for breach of contract for his failure to appear for recording sessions. Garner won the first round for N.Y. Supreme Court Justice Morris Spector granted Garner a temporary injunction against Col's release of the album.

Since then, Garner reactivated his Octave Records operation and the LPs have been distributed by the ABC-Paramount label.

Garner was represented in the settlement by Jack Imberman of Proskauer, Rose, Goetz & Mendelsohn. Columbia's attorney was Ambrose Doskow of Rosenman, Colin, Kaye, Pelschek & Freund.

## VICTOR RED SEAL WING ADDS TWO NEW ARTISTS

RCA Victor's Red Seal division is on an artists' buildup campaign. In the past week Red Seal tied up 18-year-old pianist Lorin Hollander and Italian tenor Sergio Franchi.

Hollander, who has been under a Hollywood student contract for the past four years, will debut as a Red Seal artist with the Boston Symph. under Erich Leinsdorf, playing Norman Delo Jole's "Fantasy and Variations for Piano and Orchestra" and Ravel's "Concerto In G."

Franchi, who will make his American concert debut at New York's Carnegie Hall on Oct. 14 under the aegis of Sol Hurok, has been primed for a Victor promotional push coincident with his first release in October.

## NEW U.S. WORKS LEAD STANDARDS

Contemporary music and American composers are strengthening their lead in the classical performance field.

During the 1961-62 concert season, works of 791 different composers were performed, 179 were standard compositions (i.e., working before 1900), 348 were contemporary Americans (including Latin and Canadian), and 264 were contemporary Europeans (including Russians). Of the composers, 22.6% were in the standard category, while 77.4% were contemporaries. Of the contemporary composers, 56.9% were Americans and 43.1% were Europeans.

These facts were developed from a survey of 271 orchestras, involving 2,903 concerts made by Broadcast Music Inc. (BMI) in cooperation with the American Symphony Orchestra League. The study also revealed that there were 11,823 performances played, of which 7,639 (or 64.6%) were performances of contemporary works. American compositions received 1,676 performances (or 41.7%) of all contemporary works played, while European works received 2,239 (or 58.3%). There were also 169 performances (or 1.5%) of the 21 folk songs, carols and national anthems programmed.

### Wide Tune Range

There were 1,398 works performed, of which 390 were standards and 987 were contemporary. Standard works amounted to 27.9%, while folk songs, etc. were 1.6%, and contemporary works 70.6%. Of the contemporary works, 59.8% were American and 40.2% were European. Excerpts programmed from the 1,398 works caused an incidence of 3,884 titles. These excerpts ranged from single movements of symphonies, concertos and suites to songs, selections from musical shows and selections of operas or larger choral works.

The orchestras played 63 world premieres during the season, and there were 31 American premieres reported.

The survey also showed that of the 2,903 concerts, subscription concerts formed the backbone of programming with 2,103 concerts, followed by young people's concerts (422), touring concerts (233) and special concerts (145).

### Top Contemporary Works

The 10 most performed contemporary works, according to the BMI survey, were: Debussy's "La Mer," Ravel's "Daphne & Chloe No. 2," Rachmaninoff's "Piano Concerto No. 2," Stravinsky's "Firebird Suite," Hindemith's "Mathis der Maler," Mussorgsky-Ravel's "Pictures At An Exhibition," Hindemith's "Metamorphosis on Weber," Prokofiev's "Peter and the Wolf," Respighi's "Pines of Rome" and Prokofiev's "Piano Concerto No. 3."

The standard top 10 are: Wagner's "Meistersinger Overture," Beethoven's "Symphony No. 7," Brahms' "Symphony No. 1," Beethoven's "Egmont Overture," Beethoven's "Symphony No. 5," Debussy's "Afternoon of a Faun," Brahms' "Symphony No. 2," Brahms' "Symphony No. 4," "The Star-Spangled Banner" and Beethoven's "Piano Concerto No. 4."

Composers racking up the most performances in the contemporary field were, in order: Prokofiev, Ravel, Stravinsky, Debussy (contemporary only), Bartok, Copland, Rachmaninoff, Hindemith, Barber, R. Strauss (contemporary only). The 10 leading standard composers were: Beethoven, Wagner, Brahms, Tchaikovsky, Mahler, Haydn, J. S. Bach, J. Strauss (Jr. and Sr.), Mendelssohn, Dvorak and Schubert.

Of the 11, 823 performances, orchestral works led with 8,545, followed by concertos (1,875), vocal (785), choral (435), ballet (116), and operatic (67).

## Plough Inc. Stations in Chi & Hub, K.O. 'Top 40' for New 'Sound' Via IBM

By LES BROWN

Chicago, Aug. 14.

### Col Ups Billy James To Epic Info Service Mgr.

In an expansion of Columbia Records publicity activities, Billy James has been upped to the newly created post of information services manager for the Epic label, a Col subsid.

In his new assignment, James will be responsible to John Kurland, Col's press boss, for local and trade publicity on Epic's pop, classical and jazz releases. He'll also handle the publicity for the Okeh label, Epic's rhythm & blues outlet.

For the past year, James has been with Col's literary department.

## N.Y. Jazz Scene Gets a New Look

The New York jazz scene is getting some facelifting. Three Greenwich Village spots are involved in a reapportionment of the modern idiom's showcasing. One club has closed, another will soon be shuttering and a third is switching from a pop to a jazz policy.

Already closed is the Jazz Gallery, the spacious far east club which was taken over by Kay Norton some months ago. Poor business conditions were the major factor in its demise. It featured some top jazz names, including Count Basie & his orch in his first break from Birdland in several years. But trade was generally uneven.

On Aug. 27 the Five-Spot, another Village jazz joint, will close—but for other reasons. It's being demolished after eight years of purveying avant garde sounds to modern buffs. The spot's history actually goes back 35 years before jazz came on its scene, including some 25 years as a Bovey's saloon and then an artists' and writers' hangout under the aegis of present owners Joe & Jessie Termini who took it over from the latter.

Charlie Mingus, who started the room off on its jazz kick in 1955, will also play the last gig there. He opened for three weeks last week. But a' is not lost for the Five-Spot. The Termini Bros. are planning to open a new room under the same hand—on or about Oct. 15 in the Village area, a few blocks uptown from the old location and, coincidentally, two blocks west of the shuttered Jazz Gallery.

With the closing of the Gallery, another club in the same vicinity is switching to a jazz policy from a more pop-oriented plan. It's the Room at the Bottom, only about a year old. This spot is in the heart of the Village and about four blocks west of the new Five-Spot location.

Meanwhile, Max Gordon's Village Vanguard continues its jazz plot although Gordon is now splitting his time between this jazz landmark and the Blue Angel, a sophisticated song and comedy nitery also in the Village.

## GOLDMAN FAILS TO WIN 802 OK ON 71ST BAND

Richard Franko Goldman, of the Guggenheim Memorial band concerts in Central Park, N.Y., and Prospect Park, Brooklyn, has been unable to obtain sanction from the board of Local 802, American Federation of Musicians, for an appearance of the 71st Infantry Fife and Drum Band. Union's decision came as a surprise since Goldman and his contractor were given earlier intimations of clearance.

The Fife and Drum personnel is classified significantly as "non-members" by 802. It would require some \$3,000 in union fees to correct this condition, were they accepted.

Two of the five Plough Inc. stations—WJJD, Chicago, and WCOP, Boston—have banished the Top 40 rock 'n' roll format that the parent company helped to promulgate eight years ago and have made a radical switch to a new formula. The new concept involves more sophisticated music for adults and the use of IBM machines to "scientifically" create the program logs. It's still the electronic jukebox idea, but with a certain touch of class.

Working from a master formula, the IBM machines knock out a week's worth of program logs at a time, arriving at a musical "mix" that makes every hour of the broadcast day uniform in terms of the distribution of musical modes and tempo and in terms of the number of selections used per hour. Presumably the electronic programming department eliminates the possibility of "emotional preferences" that human record loggers are prone to, and of course precludes the possibility of a viola.

Dismissed from the two stations, along with rock 'n' roll, is the slow, easy ballad—except when it is given an uptempo or rhythmic interpretation by a recording artist. The object of the new WJJD-WCOP sound is to never recede into background music. As a result, although the selections are of the so-called good music stripe, with big bands and name singers performing quality tunes, they've always got to be lively, preferably with happy, finger-snapping arrangements.

It's the theory of Harold Krelstein, prexy of Plough broadcasting who gets credit for hatching the new format, that if the majority of record buyers invest in a particular kind of music, then that music ought to have mass appeal as radio programming. He says Americans spend \$49,000,000 per year on the kind of music his Chi and Boston stations will be playing.

Plough introduced Top 40 programming to Chicago in 1946, via WJJD which it had recently purchased, and eliminated rock 'n' roll broadcasting here until the ABC o&o, WLS, beat them at their own game. While billings and ratings have dropped since the advent of WLS, General Manager Boyd Lawlor insists that the overhauling of WJJD's format was not done out of desperation.

"We saw a void in the market that we wanted to fill," Lawlor says. "The same situation existed" (Continued on page 44)

## New Haven Jaycees Hit Paydirt With Mathis Gig After 2 Slow 1-Nighters

New Haven, Aug. 14.

After a couple of weak one-nighters, New Haven Junior Chamber of Commerce pulled its overall summer pops concert series out of the fire with a smash appearance of Johnny Mathis at Yale Bowl Saturday (11). In the 16,000-capacity stands, pews were almost SRO with close to 15,000 in attendance.

At a \$5 top, this meant a handsome take for the non-profit organization. Mathis was in on a \$10,000 guarantee.

Previous concerts were Ella Fitzgerald, who pulled almost 7,000 patrons and Benny Goodman, 6,500. Miss Fitzgerald's stand was a victim of lack of promotion due to contract signing only eight days in advance. The Goodman appearance was his first in America after returning from his Russian tour.

Pops series, with Paul Elsbury as chairman, is operated via sponsors who underwrite any possible loss. This season's trio were First New Haven National Bank (Fitzgerald), Waterman-Bie Pens (Goodman), Alexander's Dept. Store (Mathis).

# THE WONDERFUL WORLD OF THE BROTHERS GRIMM

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**MGM RECORDS**



# VARIETY

## ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.  
Wk. Wk. On Chart

1	1	42	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	2	16	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
3	5	9	DAVID ROSE (MGM) Stripper (E 4062)
4	10	7	MUSIC MAN (Capitol) Original Cast (W 990)
5	3	15	ACKER BILK (Atco) Stranger on the Shore (129)
6	4	17	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
7	9	13	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
8	6	9	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
9	11	12	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
10	7	7	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
11	8	40	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
12	12	8	VINCENT EDWARDS (Decca) Vincent Edward Sings (DL 4311)
13	27	2	BOBBY VINTON (Epic) P (W 2402)
14	15	17	NO STRINGS (Capitol) Original Cast (O 1695)
15	18	13	GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)
16	14	82	CAMELOT (Columbia) Original Cast (KOL 5620)
17	20	40	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
18	13	4	HENRY MANCINI (Victor) Hatari (LPM 2559)
19	16	12	JIMMY SMITH (Verve) Bashful (V 8474)
20	23	43	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
21	19	4	PETER NERO (Victor) For the Nero Minded (LPM 2536)
22	28	4	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurin' (CLP 3058)
23	35	20	FRANK SINATRA (Capitol) Point of No Return (W 1676)
24	17	16	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
25	44	7	LIMELITERS (Victor) Through Children's Eyes (LPM 2512)
26	43	16	STATE FAIR (Dot) Soundtrack (DLP 9011)
27	24	23	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
28	39	9	WALK ON THE WILD SIDE (Choro) Soundtrack (A1)
29	46	3	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
30	29	7	LETTERMEN (Capitol) Once Upon a Time (T 1711)
31	32	12	MANTOVANI (London) American Waltzes (LL 3260)
32	48	3	CHUBBY CHECKER (Parkway) Don't Knock the Twist (P 7001)
33	47	51	DAVE BRUBECK (Columbia) Time Out (CL 1397)
34	31	5	RAY ANTHONY (Capitol) Worried Mind (T 1752)
35	21	26	KINGSTON TRIO (Capitol) College Concert (T 1658)
36	40	4	DAVE BRUBECK (Columbia) Count Down In Outer Space (CL 1775)
37	37	116	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
38	45	34	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
39	—	1	HERBIE MANN (Atlantic) Herbie Mann At The Village Gate (1380)
40	36	35	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
41	22	14	LAWRENCE WELK (Dot) Young World (DLP 3428)
42	—	1	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
43	—	1	FRANK SINATRA (Capitol) Sinatra Sings of Love and Things (W 1729)
44	34	16	BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
45	25	54	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
46	42	23	ROGER WILLIAMS (Kapp) Maria (KL 1266)
47	26	34	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
48	33	28	RAY CONNIF (Columbia) So Much in Love (CL 1720)
49	49	5	WALTER BRENNAN (Liberty) Old Rivers (LRP 3233)
50	50	14	BURL IVES (Decca) Funny Way of Laughin' (DL 4279)

### Nathan Exits Beltone Bd. But Remains King Prexy

Sydney Nathan has resigned as a director of Beltone Recording Corp. He hasn't dropped from the disk scene, however, as he remains prexy of King Records and affiliated companies.

In clarifying his involvement in the firms, Nathan has issued a statement stating that neither King Records nor any of its affiliates has now or ever had any financial interest in Beltone. He asserts that King, under a pact which expired Jan. 31, 1962, pressed and distributed Beltone Records but in no way, at any time has it had an investment in Beltone.

### UA Renews F&T, Caiola; ABC-Par Pacts Payne —Other Disk Signings

United Artists Records has picked up two-year options on two of its waxers, Ferrante & Teicher and Al Caiola. Under terms of the renewal, F&T will continue to wax for UA through Oct 15, 1964, and Caiola continues through Nov. 12, 1964. F&T, now on their annual national summer concert tour, will make their first European tour in 10 years this September, with special promotions already set for England, France, Germany and Italy. Caiola, with several projects in the works, will feature his "Magnificent Seven" on future diskings. It is with this group that he cut his clicko platter of the same name.

**ABC-Paramount: Freda Payne.** Chirp-Freda Payne has signed a disk pact with ABC-Paramount Records. Material for her first sessions on the label is being gathered by Sid Feller, ABC-Par artist & repertoire chief. It's the singer's first disk pact. She has worked with bands and in niteries, having appeared with the Pearl Bailey Revue, the Duke Ellington and Lionel Hampton bands and in some Vegas clubs.

**Blue Note: Dodo Greene.** Blue Note Records inked pop-jazz thrust Dodo Greene. It's the first time the label has signed a vocalist to an exclusive disk pact since its inception. Miss Greene's first LP for the label is "My Hour of Need," and a single of "Little Things Mean a Lot" and "You Are My Sunshine" has also been released from the album.

**Muscor: Candy Cole.** Muscor, the pop label distributed by United Artists Records, has picked rock chirper Candy Cole. She'll wax mostly singles for the line. Her first disk just in release is "What's For Dessert."

**Vanguard: Itamar Cohen.** Vanguard Records has signed singer Itamar Cohen. The Israeli folk balladeer recently arrived from overseas and will wax four LPs for the diskery.

**Pye: The Breakaways.** Second group to stem from the now scattered Vernons Girls song and dance troupe, The Breakaways, pacted with Pye & exec Tony Hatch. Members of the unit are Marjol Quantrell, Vicki Hasleman and Betty Prescott. First side due for release in the fall.

**Oriole: Little Bernie.** John Schroeder signed Little Bernie to his indie Oriole label after spotting him in a talent competition. Country & western singer's real handle is Peter Graan. Initial wax, due soon, will be backed by the Blue Mountain Boys.

### EMI Sees Profit Dip Due To Disk Competish in U.S.

Owing to the continuing intense competition in the U.S. disk biz, Electric and Musical Industries, reports that profits this year will be down. According to Sir Joseph Lockwood, chairman of EMI, things are not going too well for the company in the U.S.

Another factor that will curb profits is the slackening off in the British refrigerator market. But although profits are expected to dip, annual sales will remain roughly the same for the year ended June 30, 1962.

## Prexy Arnold Maxin in 3-Way Drive To Keep MGM's Soaring Take Aloft

### Bourne Expanding Educ'l Library Via New Board

The Bourne Co. is launching a program to expand its educational library.

An editorial review board has been established with the addition of two consultants: Ralph Satz, a music editor in the standard and educational field; and John Cacas, an orchestrator-composer-conductor. Also on the committee, Judy Bell, graduate of Denison U. and six years experience with the Bourne catalogs in editorial production and promotion, and Don Tannen, merchandising and promotion man in the educational field.

## Filmusicals' 2d 'Golden Age' Per Dimitri Tiomkin

Hollywood.

**Editor, VARIETY:** The second Golden Age of Hollywood filmusicals is here. Trendspotters and handwagon-jumpers take notice!

The popular and Academy success of "West Side Story," the exotic appeal of "Flower Drum Song," the Americana of "The Music Man," and the promise of "Billy Rose's Jumbo," "Gypsy," and "Bye Bye Birdie" surely are enough to underline a trend with "My Fair Lady" in the foreseeable future.

George Sidney analyzed the musical vogue, in Look, as public reaction against phony realism. The same could be said of the success of many historical and escapist extravaganzas.

As a musician I'd underline the long-neglected appeal of direct musical entertainment. "G.G." was a beacon pointing the way. Hollywood should return to its former preeminence in writing and producing its own musicals, moreover. The economies of Broadway production will limit the available number of stage-based musicals. But good Hollywood musicals needn't cost as much as many of the recent spate of "blockbusters."

I'm not exaggerating this, since I primarily compose scores for dramatic films. My satisfaction in this trend comes as a Hollywood enthusiast of long standing, and a devotee of all forms of appealing music.

Dimitri Tiomkin.

### UA GROOVING NEW LINE TO LURE LONGHAIR BIZ

United Artists Records is mapping a push into the classical field under direction of its prexy, Art Talmadge. The company hasn't done any longhair work since it introduced some product four years ago and the move is part of an overall expansion plan which the diskery has already begun in the jazz and kidisk markets.

The new line will contain spoken word as well as musical product. A set by operatic star Renata Tebaldi is being readied in Europe and there will also be a package out by guitarist Sabicus. Some material in this classical line is expected to be released by Christmas.

UA already has longhair material in its catalog by Leopold Stokowski & the Symphony of the Air, Walter Hantz, Bidu Sayag, the Madrid Concert Orchestra, Kurt Leimer with Stokowski & the Symph and a solo Stokowski set.

### Col's Femme A&R Prod.

Columbia Records has upped Amanda Frances to the rank of east coast pop artist & repertoire producer.

She'll be responsible for creating special album projects and for providing liaison with CRI international & as involves the use of foreign material on Epic, a Col. subsid.

Having pushed MGM Records' take for fiscal 1962 (Sept. '61-July '62) to 36% ahead of the previous year, Arnold Maxin, the disk company's president, is now looking to 1) the growing overseas market, 2) ties with the parent pic company, product, and 3) indie master buys, to continue the firm's upward spiral.

Maxin, who recently returned from a trip abroad, is bullish about the effect of the Continent's booming economy on the disk business. What used to be primarily a singles market, he says, is now growing into an album market. The standard of living is on the upgrade there and more phonograph machines equipped to play an LP record are getting into the homes.

Maxin figures that the overseas market now accounts for about 10% of the U.S. disk industry's total LP sales and he predicts that, within five years, the figure will be up to 15%.

### TV Aids O'Seas Biz

Another factor in the buildup of the U.S.-made disks overseas, according to Maxin, is the "spread-out of America's tv-film series. MGM's "Dr. Kildare," for example, is now being shown in Italy, England and Japan, among other countries, and the series' title role actor, Richard Chamberlain, is developing into a potent international figure. Chamberlain, of course, is disked under the MGM Records banner.

Maxin also is blueprinting a program for greater production activity abroad on disks to be distributed in the U.S. Initial plans call for Electric & Musical Industries' (EMI) in England and Deutsche Grammophon in Germany to prepare pop instrumental LPs with an eye on the U.S. market for MGM handling. On the vocal end, Maxin is also working on a program where he'll bring some foreign artists to the U.S. to record special disks for the American market.

He also expects that there will be an increase in the number of U.S. artists who'll be recording tunes in foreign languages for specific countries. Connie Francis is leading the MGM roster in this respect, so far.

### Lotta Film Ties

On the film end, the MGM label is now working on soundtrack sets and other album tie-ins for such Metro releases as "The Wonderful World of the Brothers Grimm," "Mutiny on the Bounty" and "How the West Was Won." The diskery is also pushing its album releases for the "Lotta" pic.

As far as master purchases go, Maxin says that it applies particularly to the singles field where "there is a certain level of music that's better produced by indies." In this area, Maxin adds, the producers are more important to us than the artists in that they are basically the creative people involved.

Rolling along with MGM's sales buildup for fiscal '62, has been its subsid operation, Verve Records. Maxin reports a 70% increase over the previous year for this division. Plans are now afoot to have an international distribution setup whereby the Verve imprint will be carried in all countries. Right now, the Verve label is handled by different companies in different countries. The MGM label, on the other hand, carries its imprint around the world.

## Merc's Chi Meet to Sift Relationship With Philips And Automation's Impact

Chicago, Aug. 14.

Mercury Record Corp. has set a corporate and distributor meeting in Chicago, Aug. 30-31. Its first since the company was purchased by Philips Phonograph Corp. and Distributions of its three labels—Mercury, Philips and Smash—will get an analysis of the relationship between the parent Philips company and Mercury from Robert Dettmer, vice president and secretary of Consolidated Electronics Corp. of New York, the holding company for Philips in the U.S.

High on the agenda at the meeting will be a discussion of continuing inroads by discount houses and the impact of automation on the record business.

## Dorothy Donegan Blasts Chi Negro Tooters' Union as 'Uncle Tom' Local

By MORY ROTH

Chicago, Aug. 14. Jazz pianist Dorothy Donegan is at odds with the Quid, a nightclub on Chicago's north side which she says fired her, and with Local 208 of the American Federation of Musicians, an all-Negro local here, which she claims is not backing her up in her dispute with the club.

Miss Donegan says that she was summarily fired by the Quid Thursday (9) after one week of a four-week contract at \$2,500 per week. She maintains that the nitery still owes her \$1,000 for her first week plus the \$7,500 due her for the remaining three weeks. She wants the club put on the AFM "unfair" list until it pays her.

Dr. Lee Allegretti, owner of the Quid and a dentist, says that they parted company amicably and Miss Donegan had agreed to the reduction in the first week's pay and the premature termination of the contract. (Miss Donegan's booking agency, Associated Booking Corp., says that the contract is in order for four weeks and it received no word of cancellation.)

### No Hard Feelings

Dr. Allegretti said he holds no ill will towards Miss Donegan and

thinks highly of her as a performer, but that they had come to a "mutual agreement," the details of which he would not disclose. He further said that business had been good during the pianist's engagement.

Miss Donegan contends that the severance was less than friendly. She says that a few days after she opened, the club's management tried to tell her what to sing, how to run her act and how to position the piano. "They told me to wiggle my fanny and sing dirty songs," Miss Donegan said. "And I won't do that for anybody."

Dr. Allegretti asserts that he has been assured by Local 208 that he will not be put on the unfair list, and that he has received assurances from Local 10, the big white Chi AFM local, that it would not intervene in the matter. "I don't care what Allegretti told Local 208 and Local 10," Miss Donegan said. "The fact of the matter is that I have a signed contract for four weeks at the Quid and I'm going to be paid."

She had this to say about the Negro local: "Local 208 is an Uncle Tom local and they go into negotiations with white club owners with their hat in their hands. I

know for a fact that they require that big bonds be posted by such Negro clubs as Roberts Show Lounge and the Archway Lounge. Why not the Quid?"

### Hits Union 'Segregation'

"The segregation of union locals is as bad or worse than segregation anywhere else. Negro musicians work at a disadvantage in Chicago because Local 208 does not have the authority that Local 10 has. Local 208 exists only to keep a few Negro organizers on their jobs."

Miss Donegan reported that she was called to the Local 208 office for what she expected to be support in her dispute with the Quid only to be the subject of a tongue lashing for "stirring up trouble."

The Quid opened a year ago featuring a large swimming pool and a water show, then began adding comics and singers to the bill. It closed about a month ago to fill in the pool and reopened two weeks ago with Miss Donegan as the start of a name talent policy. Dr. Allegretti said that he had not made up his mind whether to continue along this line.

## Plough Inc.

Continued from page 41

in the Boston market." (Plough's three other stations: WCAG, Baltimore; WPLO, Atlanta; and WMPB, Memphis, are still going with the Top 40 formula.)

Lawlor, who came to WJJD a number of months ago as veep-g.m., might be said to be a "good music" specialist. He had incepted a policy of lush strings and ballads at WAIT previously and put that station back on the local radio map. But he says now that the problem with such a programming policy is that it tends to become background music. The new music at WJJD has the big beat, big sound "virtues" of rock 'n' roll, according to Lawlor, but it is also tuneful ("something you can hum to") and performed by top-notch artists.

### No Personnel Cuts

He says, by the way, that despite the use of IBM machines in logging, the station has not had to cut back its personnel. "There is still the human factor involved," he adds. "The program manager selects the records and turns them over to the IBM to get the perfect mix of instrumentals, male voices, female voices, etc."

To promote the new format, Plough has cooked up a "name the sound" contest for both time buyers and the local radio audiences. An LP sampler containing one hour's worth of the station's new musical programming has been sent to time buyers along with an entry blank for a word or phrase that would describe the new WJJD-WCOP "sound." Contest is being pitched to listeners in on the air promos.

They've got this new idea, but they don't know what to call it."

## 20th's Problems

Continued from page 41

in Moscow" type instrumental single.

Cain stepped into the picture after Onorati and Del Guercio's departure, with the assignment of setting up a new disk operation. He made some reports to Skouras when the chairman was prexy in which he outlined the integrated theory. He has also spent most of his time scouting a possible head for the company, and this has been the cause of great speculation.

It has also been reported that 20th would buy an existing label to use as a base, and it's been said that the picture company planned a \$2,000,000 outlay to get its new disk operation into gear. In addition, there was talk last week of a possible buy of the 20th catalog by an indie label.

This is Bernie Lowe's Cameo-Parkway operation, which was admitted to trading on the American Stock Exchange last Monday (13). After first saying "no comment," Lowe later announced he was in negotiation with 20th to buy the label.

The final word will probably come from Zanuck during the sessions he'll be holding soon. It is known that he wants to move fast in his reorganization of the 20th operation and that he plans to issue a report to stockholders on the future shape of things shortly.

## On the Upbeat

### New York

Cadence diskier Johnny Tillotson got out of the Army last week and began a series of one-nighters which include an appearance at the Michigan State Fair Aug. 24-26. He'll also play the Trenton State Fair with Dick Clark in September. Eddie Hodges completed filming a two-partner on the Civil War for Walt Disney's "World of Color" tv show. He's also at work shooting a Disney feature. The Everly Bros. slated for a run at Freedmanland from Aug. 20 through Aug. 27.

Peter Nero, RCA Victor diskier, signed Mike Merrick Assoc. as his public relations rep. Michael Brozen returns to Musical America as critic after a stint with Boosey & Hawkes' editorial department. George Maharis back in town for talks with Epic execs on new recordings. Valjean, the Carlton diskier, parted with the William Morris Agency. Songstress Marion Colby, currently at Chicago's Sherman House, opens in the lounge of the Flamingo, Las Vegas, Aug. 23 instead of Aug. 30 as previously announced.

Woody Herman celebrating his silver annl as bandleader at the Metropole through Aug. 30.

Dizzy Gillespie and Olafunmi into Birdland for three weeks beginning tomorrow (Thurs.). Tony Bennett does the Ford Motor Show in Detroit on Aug. 22 and 23 and then another round in Miami on Aug. 25 and 27. Lionel Hampton scheduled for five more guest shots on Steve Allen's tv show this month. Personal manager John Levy signed singer Joe Williams.

Teresa Brewer into the Three Rivers, Syracuse, Aug. 18-25. It's her first date there. A new series of musical evenings has been lined up for Helen Dunn's Restaurant starting tonight (Wed.) with violinist William Ural and pianist Pierre Mosonyi featured.

J. Ray Henderson will compose the theme music for the tv series "It's a Small World." Songwriter Bob Russell to England to do a theatrical musical score for Norman Wisdom. Beverly Halm, secretary to Sol Handwerker, MGM/Verve publicity chief, leaves for Holland Aug. 20 to attend the Child Psychiatry Congress at The Hague.

Juan Tiro, Latino bandleader, will head the sales division of the Kelti-Aurora Record Corp.

Ned Washington, Oscar-award winning author on the ASCAP board of directors, will be honored at the 33d annual Chicagoland Music Festival to be held Aug. 17-18. RCA Victor execs, Ben Rosner and Hugo & Lufi, will lead artists Sam Cooke, H. B. Barnum and Jimmy Ellegre into the Rhythm & Blues Assn. meet to be held Aug. 17-19 at St. Louis' Sheraton-Jefferson Hotel. The American Society of Composers, Authors & Publishers will present an engraved plaque on Saturday (18) to the Mayor of Asbury Park, N. J., at the dedication ceremonies of the Arthur Pryor Band Pavilion.

### Philadelphia

Eddie Fisher opens the Latin Casino season Sept. 6-26; followed by Keely Smith, Sept. 27-Oct. 10; Johnny Mathis, Oct. 11-24. Frankie Avalon, who just finished "Valley of Swords" in Spain.

planes to Italy to make a couple of bilingual pix. Chester's Matysa Bros. move to Elko, Nev., after four weeks at the Seattle World's Fair. Julius La Rosa is the initial headliner at Palumbo's, opening a 10-day stand Sept. 8. Hank Snow, RCA's oldest recording artist, at the Lake View Inn, Almonesson, N.J., Aug. 16. Bernie Lowe, who heads the Cameo and Parkway labels, making regular trips to Coast for recording sessions. He just placed Clint Eastwood ("Rawhide")

The Dixie Room, of the Club 13, brings back the Twins of Dixie for a three-week run. Harry Chipez, general manager Cameo-Parkway Records, and Al Cahn, national album sales director, to present new rack merchandising program at national distribs meeting in Chicago, Aug. 24-25. Showboat, town's only active jazz spot, has set talent running well into September. Oscar Peterson is current, with Max Roach, Aug. 20; Chico Hamilton, Aug. 27; Art Blakey, Sept. 3.

## hapBEE GOLDEN anniversaBEE

little bee little bee little bumble bee



\*\*\*\*\* YEP! \*\*\*\*\*

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CISSY LOFTUS	*TERESA BREWER	*JANE MORGAN
LILLIAN FITZGERALD	ART CARNEY	DOROTHY PROVINE
JOSIE HEATHER	*BENAY VENUTA	*BOB CROSBY
MARIE CAHILL	NANETTE FABRAY	CAROL BURNETT
*JIMMIE BLUE & HIS CREW (TWIST)		ANNE DEMARCO & JIMMY ROSE

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# VARIETY

## SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk. Wk. On Chart		Label
1	3	6	LOCO-MOTION Little Eva Dimension
2	1	7	BREAKING UP IS HARD TO DO Neil Sedaka Victor
3	2	11	ROSES ARE RED Bobby Vinton Epic
4	9	6	YOU'LL LOSE A GOOD THING Barbara Lynn Jangle
5	11	5	THINGS Bobby Darin Atco
6	8	7	AHAB THE ARAB Roy Stevens Mercury
7	6	8	SEALED WITH A KISS Brian Hyland ABC-Par
8	21	4	SHEILA Tommy Roe ABC-Par
9	5	8	SPEEDY GONZALES Pat Boone Dot
10	7	8	WAW WATUJI Orlons Cameo
11	4	12	WOLVERTON MOUNTAIN Claude King Columbia
12	14	3	YOU DON'T KNOW ME Ray Charles ABC-Par
13	10	12	STRIPPER David Rose MGM
14	20	3	SHE'S NOT YOU Elvis Presley Victor
15	13	4	PARTY LIGHTS Claudine Clark Chancellor
16	15	9	TWIST AND SHOUT Isley Bros. Wand
17	22	4	MR. IN-BETWEEN Burl Ives Decca
18	24	3	VACATION Connie Francis MGM
19	33	3	RINKY DINK Dave Cortez Chess
20	26	5	BRING IT ON HOME TO ME Sam Cooke Victor
21	27	3	DEVIL WOMAN Marty Robbins Columbia
22	17	11	JOHNNY GET ANGRY Joannie Sommers Warner Bros.
23	29	6	I NEED YOUR LOVING D. Gardner & D. Ford Fire
24	41	2	STOP THE WEDDING Elita James Argo
25	16	5	HEART IN HAND Brenda Lee Decca
26	44	2	TILL DEATH DO US PART Bob Braun Decca
27	16	15	I CAN'T STOP LOVING YOU Ray Charles ABC-Par
28	25	3	SWINGIN' SAFARI Billy Vaughn Decca
29	28	6	GIRLS, GIRLS, GIRLS Eddie Hodges Cadence
30	31	5	SHAME ON ME Bobby Bare Victor
31	32	2	WHAT'S A MATTER BABY Timi Viro Liberty
32	38	7	LITTLE RED RENTED ROWBOAT Joe Dovel Smash
33	48	2	CARELESS LOVE Ray Charles ABC Par
34	—	1	COME ON LITTLE ANGEL Belmonts Sabrina
35	19	7	DANCING PARTY Chubby Checker Parkway
36	—	1	ALLEY CAT Bent Fabric Atco
37	—	1	YOUR NOSE IS GOING TO GROW Johnny Crawford Delfi
38	30	4	LITTLE DIANE Dion Laurie
39	43	2	RAVRLIN' ROSE Nat King Cole Capitol
40	—	1	SEND ME THE PILLOW YOU DREAM ON Johnny Tillotson Cadence
41	18	8	GRAVY Dee Dee Sharp Cameo
42	23	8	THEME FROM DR. KILDARE Richard Chamberlain MGM
43	35	35	IT KEEPS RIGHT ON A-HURTIN' Johnny Tillotson Cadence
44	—	1	BIGGEST SIN OF ALL Connie Francis MGM
45	39	2	YOU BELONG TO ME Dupress Coed
46	—	1	CALLING DR. CASEY John D. Loudermilk Victor
47	40	3	I DON'T LOVE YOU NO MORE Jimmy Norman Little Star
48	45	4	FORTUNE TELLER Bobby Curtola Dorco
49	—	1	TEEN-AGE IDOL Rick Nelson Imperial
50	47	2	I LOVE YOU THE WAY YOU ARE Bobby Vinton Diamond

### Lahey Rejoins Felsted Label as a Producer

Joe Lahey is back as a producer with the Felsted label. Felsted is one of the London Group imprints and Lahey was the Group's first hit producer with some Kathy Linden disks a couple of years back.

Lahey, who's been away from the label for almost three years doing indie production work for other imprints, will be waxing sides by chirp Cynthia Pepper for Felsted. His first Pepper production is just in release. It's "First Time Love."

### Bullfight Crowd Howls When Told of Winners In Benidorm Festival

Madrid, Aug. 14. The fourth Benidorm Song Festival crowned two new young vocalists, unknown in Spanish pop music circles. Seventeen-year-old Rafael, who interpreted the winning tune, was awarded the two main prizes for performance and a Valenciano, Juan Jose, received honorable mention.

Winning tune was "Llavan," worth \$1,650 to lyricist and composer Reguero and Lorente. Runnerup "Quisiera" if it only were! brought \$825 to songwriting team Delon and Barajas.

Announcement of prizes at the Benidorm bullring brought howls of protest from close to 3,000 vacationing song fans and curtailed presentation of winning performers. Organizers hurriedly brought on out-of-contest performing celebs, the Five Latins, to prevent the festival from falling out of hand. Other non-participating festival acts, duo dimenico Marisol and Italian chirp Milva.

Unpopularity of winning tunes is attributed to back-dated sentimentalism at a time when The Twist is a must in Spain.

### WEIN'S OHIO JAZZ FEST TO ENCORE R.I. TALENT

Cincinnati, Aug. 14. Talent lineup for George Wein's Ohio Valley Jazz Festival here Aug. 24-26 includes most of the top names who contributed to the success of the producer's '62 Fest at Newport, R.I. Programs for the 8:30 p.m. performances at Carthage Fairgrounds are:

Aug. 24, Duke Ellington and his orchestra, Dave Brubeck Quartet featuring Paul Desmond and Joe Morello, and Louis Armstrong and His All Stars.

Aug. 25, Gerry Mulligan Quartet featuring Bobby Brookmeyer, Joe Williams, the Horace Silver Quartet, Newport Fest All Stars featuring Ruby Braff, Pee Wee Russell, Marshall Brown and George Wein, Coleman Hawkins and Roy Eldridge.

Aug. 26, Ahmad Jamal Trio, Jimmy Smith Trio, Sonny Rollins & Co. featuring Don Cherry on trumpet, Jack Teagarden Sextet with guest stars Pee Wee Russell and Ruby Braff.

### ABC-Par Taps Stark As Impulse, Ant Sales Chief

As part of a plan to develop its Impulse and Apt labels, ABC-Paramount Records has named Howard Stark, sales director for the company's Westminster classical line, to also supervise sales and merchandising for Impulse and Apt.

Reactivation of the Apt line is being guided by Stark and Impulse artist & repertoire director Bob Thiele, both of whom are screening masters for the label. Immediate activity, however, is centered around nine new Impulse jazz releases which include performances by Count Basie, Max Roach, Shelly Manne, Jackie Paris, McCoy Tyner, Manny Albam, John Coltrane, Curtis Fuller and Roy Hargrove.

The first Apt release under the new program is by England's Lonnie Donegan, "Pick a Bale of Cotton" and "Ramblin' Road."

**SHERWOOD JOINS PRECISION.** Frank Sherwood has been set as exec-veepee of Precision Radiation Instruments. The firm manufactures the Tops, Golden Tone, Kimberly, Venice and Navair labels.

## Col's Epic Subsid to Tighten Grip On Longhair Mkt. With Juilliard Pacting

### British Disk Best Sellers

London, Aug. 14.	
1 Remember You	Ifield (Columbia)
Speedy Gonzales	Boone (London)
1 Can't Stop Loving You	Charles (HMV)
Picture Of You	Brown (Piccadilly)
Don't Ever Change	Crickets (Liberty)
Come Outside	Sarne (Parlophone)
Here Comes That Feeling	Lee (Brunswick)
English Country Garden	Hyland (Columbia)
Little Miss Lonely	Shapiro (Columbia)
Right, Said, Fred	Cribbins (Parlophone)

## Mills Denies His Co. May 'Go BMI'

Although there have been reports that Mills Music may break its long-standing tie with the American Society of Composers, Authors & Publishers (ASCAP) by setting up a Broadcast Music Inc. (BMI) firm, prexy Jack Mills says that he has "no intentions at the moment" of making such a move. "I haven't given it any thought," he says. "Our business doesn't depend on BMI affiliation and so far we haven't found it necessary." It has been reported that Mills was considering forming a BMI company in Nashville but Mills himself states that the company's execs rarely visit Nashville and are little involved with activities there.

Mills is a director of ASCAP and feels that, until it becomes necessary to do so, he'll stay all-ASCAP.

### SLATE 2D FOLK FEST AT GROSSINGER'S, N.Y.

Grossinger, Hotel & Country Club, the Catskills resort, will again be the scene of a folk festival this fall. It's the second annual Goya Folk Music & Guitar Festival, sponsored by the Goya Guitar Co., running Sept. 4-7.

The hotel offers special rates to folkies for the fest period. The fest itself, which has been cut to half of last year's period, has many special events, including guest concerts, clinics, contests, hootenannies, guitar and disk prizes and other nifties.

The session will be hosted by Oscar Brand, who performed the same duty last year. Skedded to appear in concert and informal gatherings are the Tarriers, Casey Anderson, Ed McCurdy, Jean Ritchie, Fred Hellerman, the Nomads V. Tom Pasle, Anita Sheer and, with "special guest" billing, Theodore Bikel.

Among diskeries participating from the gift platter angle are Folkways, Elektra, RCA Victor, Columbia, MGM, Capitol, United Artists, Warner Bros., ABC-Paramount, Coral and Carlton.

### Delay Court Hearings On Writ Barring AFM Taxes

Federal Court hearings on a motion to temporarily enjoin the American Federation of Musicians and N. Y. Local 802 from collecting their 10% surcharge on traveling engagements and a 1 1/2% jurisdictional tax, respectively, have been postponed from Aug. 14 to Aug. 21. The federation and local are presently restrained from collecting the imposts pending the hearings which are a step toward trial on a permanent bar against the measures.

The action is being brought by a group of orchestra leaders including Stan Kenton, Ralph Marterie, Georgie Auld, Ralph Flanagan and six others. It is a follow-up to an action against the taxes, brought by the Orchestra Leaders of Greater New York, which was dismissed.

Having established itself as a separate and potent entity in the pop field, Epic Records Columbia's subsid label, is now taking a firmer hold on the longhair market. The diskery last week signed the Juilliard String Quartet to its classical roster which is topped by the Cleveland Orchestra under direction of George Szell, pianists Leon Fleischer and Charles Rosen, and guitarist Rey de La Torre.

The Juilliard pacting is of special significance since it was long wondered in longhair circles what Columbia would do when the separate Epic outfit dropped the Philips material which it formerly released in the U. S. The signing now indicates that there will be a concentration on Epic's classical department to give it new stature in the longhair mart.

Epic's classical division shares an artists & repertoire department with Columbia Masterworks but has a completely separate sales force and distribution system, topped by Len Levy. Epic's national sales manager. In his role of director of Col's Masterworks, Schuyler G. Chapin also oversees the Epic operation.

With Juilliard now in the Epic fold, Columbia now has a solid hold on string output since the Budapest String Quartet is in its Masterworks' stable. The Juilliard signing marks a return to the Columbia orbit since it originally recorded under the Masterworks banner. Not wanting to compete with the Budapest on the same label was one of the reasons for Juilliard's switch to RCA Victor several years ago.

However, now that Juilliard's has emerged as a potent exponent of contemporary chamber compositions and the Budapest continues with Beethoven, Brahms and other ancients, there apparently is no conflict anymore. Also, Epic will permit Juilliard to do whatever it wants in the modern or baroque.

The Quartet's first release on Epic in November will consist of a special set of the complete Mozart "Haydn Quartets" on three LPs. Among Juilliard's plans will be numerous collaborations with other top Epic recording artists, including pianist Leon Fleischer.

The Juilliard Quartet, which includes Robert Mann and Isadore Cohen, violinists; Ralph Hillier, violist; and Claude Adams, cellist, was founded by William Schuman former president of the Juilliard School of Music with the aid of the Juilliard Foundation.

## L.A. Local 47 Still Urging Tooters to Pay Fees On Stands Booked by MCA

Hollywood, Aug. 14. AFM musicians' Local 47 here still is advising tooters and tune acts, playing dates booked by MCA before it dissolved its agency arm, to continue paying commissions. Local 47 veepee Max Herman is advising AFM members that the union here still has not heard from Henry Kaiser, AFM international counsel in Washington, just what stand the AFM finally will take on the matter.

Local 47 has been waiting since MCA turned back to AFM its booking franchise on July 23 the upstairs word on what members should do on the matter of commissions. AFM directs, meanwhile, that commissions be paid to MCA Inc., parent company of erstwhile booking firm.

Conversely, AGVA, AFTRA and Equity have told their members that commissions could cease as of July 23. Screen Actors Guild has more or less left matter up, to members.

## Ink Covay as Consultant For Armada and Gol-tie

Don Covay, pop tunesmith, has been signed as a consultant and associate producer for Armada Music and Goldie Records. Under the deal, he will work all new artists and writers with the companies in developing new material for the pop market.

Covay wrote several recent pop clicks, including "Pony Time," "Continental Walk" and "A Letter Full of Tears." He was also an artist for Columbia Records and has been associated with Roosevelt Music and Hal Fein.



**Desert Inn, Las Vegas**

Las Vegas, Aug. 7.  
**Anna Maria Alberghetti, Jimmy Edmondson, Bill Carey, Donn Arden Dancers (12), Carlton Hayes Orch. (14); presented by Wilbur Clark; produced by Frank Senies; choreography, Donn Arden, \$4 minimum.**

The crystal soprano voice of Anna Maria Alberghetti is being heard in the Painted Room, and it embraces a well-balanced repertoire. The star's well-trained pipes offer opera and standards in a neatly wrapped package which is surefire niterary fare. Included: "I've Got The World On A String," "In The Still Of The Night" (with a dramatic echo chamber effect), "Do It Again," "Love Makes The World Go Round" (from "Carnival," in which she starred for 18 months), and the strong capper, "Un Bel Di."

Miss Alberghetti has two dancing boys with her (Jerry Antas and Pepi DeChazza) who spoof other dancing boys backing femme stars with their opener, "You Can't Do An Act Without Boys."

Miss Alberghetti shows her versatility by tossing in—with the quickest costume changes ever seen in a show here—a series of numbers labeled "Memories of Broadway." Jeff Lewis does his usual fine job of bawling for the star, fronting the Carlton Hayes orch (14).

Jimmy "Prof. Backwards" Edmondson is comedy star of the party, eliminating his blackboard reversed words routine and concentrating on a very funny comedy monolog. Most of his gags are topical, touching on such subjects as JFK, the Cleopatra film and TV commercials. First-nighters rewarded the southern-accented storyteller with generous yocks and applause.

A new Donn Arden production number called "The Legend of the Nile" presents the dozen lovely line girls in Cleopatra costumes undulating behind hip lyrics sung by Bill Carey. The session shows originality and a certain bawdy charm.

This show is in until Sept. 4 when the McGuire Sisters return.

Duke.

**500 Club, A. C.**

Atlantic City, Aug. 11.  
**Al Martino, Jimmy Joyce, Joey Stevens, \$3-\$4 minimum.**

Al Martino, who broke in his act here a decade ago, is back for a week to sing many of the songs he has waxed through the years. Its an annual visit for Martino; a Philadelphia with many friends in the summer colony, evidenced by the near capacity audience present night show was caught.

On for nearly an hour, he does a well balanced program sung in both English and Italian, and mixing them well with patter. His best include "Maria" and "Tonight" from "West Side Story," which get liberal mulling. Working in the front room of the club he competes more than successfully with the hum from the bar. Martino's a begoff after lotsa encores.

Jimmy Joyce scores with stories in the Irish manner. Joey Stevens is a capable emcee while house orch backs well.

Dean Martin comes in Saturday (18) for a limited stay. Walk.

**Village Gate, N. Y.**

Thelonious Monk Quartet: Coleman Hawkins Quartet, Hugh Romney, \$2-\$2.50 cover.

Progressive pianist-composer Thelonious Monk is top billed at this Village cellar for the next five weeks, but a pleasant surprise to jazz buffs in attendance is vet saxman Coleman Hawkins, who is in with his foursome for the first two weeks.

In the tight circuit of New York jazz clubs, where the same groups are featured again and again, Hawkins—after three decades—is something new. He hasn't missed a beat in all the years and the blend of the full-blown swing era melodies and modern stylings cuts virtually all of the young terror men on the scene today. With him in solid backing are Tommy Flanagan, piano; Major Holley, bass; and Eddie Locke, an exceptional show drummer on the percussion solos.

Monk, one of the more-or-less jazz circuit regulars, has the expected drive and excitement

backed by Charlie Rouse, tenor; John Ore, bass; and Frankie Dunlop, drums.

Weekends at the Gate the roster is being increased by an extra group with Horace Silver, Art Blakey and John Coltrane slated during the Monk engagement.

Spelling the jazz men is Hugh Romney, a young comedian who has played several of the hip clubs and coffee houses around the country. Although wanting a bit in audience rapport and throwaways to liven the narrative irreverence, he has a lot of effective original material in the realm of new comedy. Dramatic projection is occasionally fulsome, but the off-beat poetics win in the end.

Bill.

**Jerry Lewis, L. A.**

Los Angeles, Aug. 9.  
**Gale Robbins, Irwin Webb, Ira Westley, no cover no minimum.**

There's a tendency among customers of this smart supper club to seemingly give only token attention to the entertainment provided. While not intentionally rude, it is something that hasn't been too well controlled by the management, and must be extremely disturbing to the already twittery canaries trying to make a big first impression.

Gale Robbins, whose niter exposure has been primarily among the bigger "nightclub" circuits, found it tough going for awhile at her opening Wednesday (8) with discernible adjustments, as the program went along, to the confining size of the room, the chatter of the customers, some unfamiliarity with the accompaniment and a faulty mike.

She still made a solid impression as was indicated by heavy mulling at the end of her first set, although to a performer accustomed to spoils holding several hundreds, it may have seemed light applause. For a time, it wouldn't have been surprising if she had switched her closer to Molly Brown's belligerent, "I Ain't Down Yet."

The visual effect of her stunning gown set up plenty of buzz-buzz on its own and could have covered a so-so vocal talent. But Miss Robbins backs up the visual with a vocal appeal that, in her adult attitude towards amour, gives her best moments with "What Is This Thing Called Love?" and "I Love To Love."

Backed by Irwin Webb's piano and Ira Westley's bass, Miss Robbins experienced some short periods when the three were not a trio, but this is one of the more easily adjustments that will be made. The preshow music by the duo; also debuting here, is pleasantly unobtrusive and well performed.

Robe.

**Room at the Bottom, N. Y.**

Wilbur De Paris Band (7), Louise Brown, \$3.50-\$5 minimum.

The Wilbur De Paris dixie band, is billed as the new New Orleans group, but it's the same jumping two and four-beat orch that was a fixture at Ryan's on 52nd St. for more than 10 years (the place was razed recently to make way for the new CBS building).

The downtown and downstairs Room at the Bottom is a plushier setting and the sound, if possible, is even happier. Leader de Paris, who plays trombone, dates back to Bessie Smith and Jelly Roll Morton—in fact, at one time played with both the legendary blues singer and jazz pianist—and there is an authentic traditional flavor to the arrangements of the old dixie standards.

The book contains such evergreens as "High Society," "St. Louis Blues," et. al., but there are several esoteric oldies like "Pearls" that have become the band's signature over the years. There also are originals like "March of the Gray Flannels" and an occasional, popular revival like "Mac the Knife."

Some of the authenticity and drive is inherent in the instrumental setup. De Paris plays valve as well as slide bone while his brother Sidney swings from trumpet to cornet to toy trumpet and even an E-flat tuba from time to time. Then there's John Smith's banjo and drummer Wilbert Kirk's harmonica. Clarinetist is Garvin Bushell; Sonny White, piano; and John Lathan, bass.

Taking a couple of numbers with the band and playing the adjoining lounge is singer-pianist Louise Brown, whose fine, rhythmic bluesy voicing are perfectly suited to the group's style.

Bill.

**Pigalle, London**

London, Aug. 8.  
**Jill Day, Kim Darvos, Peter Dixon, Vickie Grey, Chiquita Lopez, Carole Collins, Alberto Triana Dancers, Jack Nathan and Tony Scott Orchs., \$6.50 minimum.**

Pursuing its traditional policy of presenting a loud and lavish floorshow, Al Burnett's popular niter now houses an uneasy medley of odds-and-ends, produced by Billy Petch under the name of "The Roaring Twenties." The 20's motif doesn't surface until three-quarters of the show has elapsed and then it's just a feverish reminiscence of the tv series, with local thrush Jill Day doing an inferior Province.

Miss Day, a blonde looker frequently espied on London's late-night circuit, here gets the buildup of star billing, on top of a 50-strong cast. She has a well-tuned set of pipes, aided and abetted by an appropriate shape. But the gal lacks a couple of indispensable ingredients. Her personality seems a pickup job from looking at a lot of other artists, and she has no warmth. Also, her act depends on the tired old tricks of mike-trailing and audience-clapping to get by, and she flashes an artificial grin like she's worked by a ventriloquist and the dummy's got stuck. She frots out a saucy calypso, a stupid ditty about some of London's hit shows, "I Want to Be Happy," "Build a Mountain," and "Wonderful World of Beyond." It's a stereotyped display, and even her boop-be-hoping in the Charleston segment is a pale copy.

There's not much plan in the rest of the items, some of which are lifted wholesale from the superior "Extravaganza" show which preceded it at this haunt. The gals, whose bodies have to make up for their faces, have one or two fetching routines, which include a curious appearance as water nymphs, for which they are not type-cast. The Spanish clicking-and-stamping from the Alberto Triana Dancers goes down, as always, like a bomb, and there's much enthusiastic singing which is not communicated.

Maybe the show will get by with tourists who are not too demanding, but it's much below the standard set by this hostelry.

Otta.

**Pepe's, Chi**

Chicago, Aug. 9.  
**Billy Daniels, Morty Storm, Tony Martell Orch., \$2.50 cover.**

Prognostications that the new batch of motels and cafes springing up on Mannheim Road near the O'Hare Airport will become Chi's "Strip" are one step closer to realization with the preem of Pepe's. Owner Frank Pantaleo was the contractor on the plush Sahara Inn that started the show trend in that area a few months ago.

Pepe's, formerly an eatery known as Andre's, has been completely rebuilt and refurbished. Decor is comfortable, if not particularly prepossessing, and the club holds promise as a snug little intimacy on the emerging Mannheim boite belt.

Boniface Pantaleo couldn't have picked a better opening topline than Billy Daniels. Singer is in tip-top form this outing and is creating a climate of excitement that should get the club off to a fast start.

Daniels is a vital, intuitive and knowledgeable troubador, and his 55-minute turn is loaded with kinetic energy and vocalistic fireworks. He's sharply aided by his longtime sidekick-accompanist Benny Payne at the piano, a fine showman in his own right.

Comic Morty Storm hasn't been around these parts in two years, and in the interim he has honed his portrayal of the constant underdog to a sharp edge. His low-key humor is pathos-laden and he makes fine comedic hay of his image of the little man buffeted by society, art, education, and the world in general.

Mor.

**Mapes, Reno**

Reno, Aug. 10.  
**Gaylords (2), Lobato Dancers (8), \$3 minimum.**

The Gaylords, favorites for years with the Reno niter set, retain just enough of the standard routines in this outing to please auditors—but, unlike many groups working the Reno-Tahoe-Sparks area, the two are constantly changing the act with fresh updated comedy and vocal routines.

Frequent exposure in this locale also allows for topical lines based on local personalities and local

news. And the two (Ronnie Gaylord and Burt Holiday) get lots a mileage for the effort.

Backing are Lenny Livera on bass (who is also worked into a few of the vocals), Don Rea, on piano and Harvey Lang on drums.

The Lobato Dancers, four femmes and four males, accent the Latin in both song and choreo. Routines, under direction of Eber Lobato, are fast-paced and fiery. Featured are Lobato on vocals and Nelida, impressively proportioned, in the dance productions.

Long.

**Berns, Stockholm**

Stockholm, Aug. 5.  
**Lys Assia, Marina & Alberto Ballet (10), Michaeli & his Orchestra. Lights effects by Anders Lindroth, \$1.50 minimum.**

The August program of the Berns Salonger restaurant, with its floorshow twice-a-night, brings back Swiss chanteuse Lys Assia, giving a top performance, as usual. This time she is singing in English, French, German and Hebrew, of which "Moon River" from "Breakfast at Tiffany's" and "Sailing in Love With You" are the most artistically well done. Her standard "Oh My Papa" is not omitted in her repertoire.

Of great interest and for the first time in Sweden is the Argentine Marina & Alberto Ballet, all educated at Buenos Aires' famous Teatro Colon. Latin American show, with accent on some Argentine gaucho dances, is a sparkling revue.

Maestro Michaeli lends good orchestral support.

Winq.

**Tidelands, Houston**

Houston, Aug. 8.  
**Louis Nye, Tacey Robbins, Don Cannon Orch (16), \$2 cover, no minimum.**

The Tidelands Motor Inn niter has departed its one-show-a-night and no cover policy for the next pair of frames, going to a \$2 cover and two performances, for indications are that this show will pack 'em.

Louis Nye, familiar to patrons from appearances on the Steve Allen tv show, has an opening gambit that is an indication of his off-beat humor: he comes on to direct orch through a few bars of "Ebb Tide," turns to mike and gives cry of a wounded seagull.

He is a sergeant giving army recruits an indoctrination speech; he takes a shower with a girl which is funny without being really offensive; and he's a Japanese maiden who is rescued from a bandit by her bumbling samurai warrior husband. Nye has a great sense of timing, and while all of his off-beat material doesn't have the big impact, it is generally very funny and fresh.

Brunet thrush Tacey Robbins is a cute package with poise, presentation and pipes. While at times she's just a bit too wide-eyed, she can carry a torch or sing a ballad and needs only a shade more mike experience to be "discovered." Don Cannon Orch again cuts the show nicely.

Skip.

**Five-Spot, N. Y.**

Charlie Mingus Quintet, \$2-\$3 minimum.

Composer-bassist Charlie Mingus, whose group launched the Five-Spot's jazz policy back in 1955, is closing the club with his current three-week stand. The Off-Bowery snug will be razed and owners Joe and Iggy Termini will open a new Five-Spot to the north at 3rd Ave. and 8th St.

Mingus Quint is as fine a capper as it was an opener with a varied book played in the modern idiom; but including such rare items for the bopper catalog as Fats Waller's "Jitterbug Waltz" and Jellyroll Morton's "Wolverine Blues." There's also some message stuff, which probably is subtle enough for a white supremacists' convention, except maybe for occasional parody bits.

Particularly effective on the instrumentals is the dueting of trumpeter Eddy Armor and alto saxman Charlie McPherson, which has a uniquely big and melodic sound. Solid soloing and backing are also handled by Wade Legge on piano and Omar Clay, drums.

This may be Mingus' last state-side gig for some time. He leaves after the engagement for the Venice Film Festival for a booking with the ultimate goal an extended layoff in Majorca while he concentrates on composing and writing a book. There will be a UA record session, however, before the exodus.

Bill.

**Americana, Miami B.**

Miami Beach, Aug. 13.  
**Jack Young & George Arnold production of "Artists & Models On Ice" with George DeWitt, Nancy Lee Parker, Nicky Powers, Phil Richards, Johnny Flannagan, Angelito, Joan Daye, Wilton Clary, Line (12), Mal Malkin's Orch; Choreography, Ron Meren & Phil Richards; \$3.50-\$5 minimum.**

This is second edition of the colorful ice show that was installed in the Bal Masque of this Bal Harbour flagship hotel over a year ago by producers Jack Young and George Arnold.

The duo has evidently decided to add names to head up their revue, in this case George DeWitt, a "local" boy (with a tv rep) who is a familiar at niteries on the circuit here. Where in other datings he's been a sometimes indifferent performer, DeWitt this time comes up with a solid act, worked out in smooth and easy manner. His routines contain a load of new material to buttress his penchant for vocal and mugging impressions of the wellknowns.

De Witt has all the charm and warmth needed to make him a staple on the class cafe circuit and with this outing, displays the act to go with it. The impressions come off smoothly, with incisive stabs in a quickie procession that keeps the auditors intrigued.

When he hits the vocal takeoffs he maintains the hold. On his own, he displays a fine singing style and wraps it all up in full-throated fashion, with a twist on the eastside comics. De Witt's a bit in this showing.

Nancy Lee Parker is a standout as the feature on blades. A lithe lovely, skilled approach to ballet leaps and spins on skates, she whams in solo and lead production spots. Teamed with another blades-ace, Nicky Powers, she displays adagio ideas that even for non-skating dance duos would bring mulling. On ice it becomes a gas-raising set that keeps the tablers pounding for more.

Johnny Flannagan is a powerful rock-maker with his buffoonery as a Wac-gone-wacky on ice—his sight stuff keeps she howls coming. Angelito is an adept juggler, complete from rubber balls atop rubber balls, to flaming sticks to tee off the solo set in fancy fashion.

Production-wise, Phil Richards, who doubles in the show as lead in the group numbers and in a fine concept with Miss Parker and Powers) has combined ideas with Ron Moren for some eye-filling choreo invents, notably a brilliantly displayed Incan number and the finale, a "Music Man" angled spec that climaxes the 90-minute package to continued plaudits.

Singing leads are Joan Daye and Wilton Clary; the handsome duo handle their assignments in fine musically approach to add to show's values.

Overall, "Artists and Models" rates kudos for tasty costuming and blending of personnel in the several productions numbers to make it a smart, smooth, classy revue. Mal Malkin rates top credits for his artful batoning of a tough musical score. Package is on long run deal; DeWitt, two weeks with options.

Lary.

**Gatineau, Ottawa**

Ottawa, Aug. 11.  
**Shirlee May, Russ Thomas orch (5), Al Gardner in lounge, \$2 admission.**

Boniface Joe Saxe has improved his new Gatineau Club by adding a raised floor for shows and dancing, and setting the Russ Thomas house band in an acoustically-built recessed shell. First performer on the new floor is Shirlee May (New Acts), newcomer to club circuits.

Chirper is fresh out of North Carolina and sounds like it when she gabs, which isn't often enough. Her turn needs plenty work on it, but she makes okay mileage out of her pet prettiness plus gim-picks like a peel from sheath to matched Moonbeam McSwine rig and a Twist item with male from the tables.

Canary's opener Friday (10) was rough following a two-week hold-over stint by LaVern Baker. Russ Thomas band showbacks nobly and plays for dancing. Al Gardner's socko chanting and 88ing makes the Blue Lounge a popular spot between shows.

Shirlee May is in to Thurs-day (16).

Gorm.

# SPLIT COMMISH IRKS AGENCIES

## BG's USSR-to-Bronx; Freedomland Now in the Black With Name Talent

Freedomland, the Bronx, N.Y. amusement park, now finds itself spending \$1,000,000 on talent during its 90-day summer run, with pressures by talent agencies becoming stronger to increase this amount, according to general manager Art Moss. However, says Moss, "I will not permit the park and its stockholders to get into a Las Vegas situation."

According to Moss, attendance at Freedomland has been on the upbeat since the park went in for bigger promotions with names as a focal point in the campaign. As a result of all the advertising, a reduced price policy, and word-of-mouth, Moss says that some of the bands and other attractions have gotten the idea they're solely responsible, and they're pressuring for more money. Moss denied that names, although helping, were exclusively accountable for the upbeat. There have been improvements in the park and there have been a lot of come-ons which have resulted in the increased attendance.

Moss does concede that the names and bands have served an exceedingly useful purpose. The park has not only increased its average daily attendance, but has also increased the length of stay in the park. The names and bands, he pointed out, have been principally responsible for increasing the evening business which is a fixed \$1.95 plus tax (\$2.14) admission instead of the higher \$3.85 and \$2.83 (for children under 12) during the day. Of late, he said, many who might have come only for the evening, are starting to make a day of it, and are coming in earlier.

Moss says that his music costs exclusive of name bands runs between \$10,000 and \$13,000. The Moon Bowl attraction—main bandstand for name acts—Moss claims, has cost up to \$20,000. He wouldn't discuss the price of his current crop, but conceded that he paid Louis Armstrong \$12,500 last season, and would have booked him again for this year had he been available.

**Moon Bowl's B.O. Glow**  
He pointed out that last year, prior to the name policy, the Moon Bowl area probably the "deadest" in the park. With the opening of the Bowl and installation of top talent, it became the most popular part of the park. It was responsible for bringing in evening business, which still is building.

Average attendance, says Moss, runs to 20,000 admissions. The peak this season was 31,000 admissions.

(Continued on page 50)

## AGVA Embezzler Drops Bid to Appeal as Pauper

Honolulu, Aug. 14

Henry Taylor, convicted of embezzling nearly \$2,000 in union funds while he was AGVA branch manager here, has withdrawn his plea to appeal the conviction as a pauper. The appeal itself is still pending.

The pauper plea was withdrawn by Taylor after the court ordered him to answer questions about \$4,000 in union funds Taylor had testified during the trial to having kept in his apartment.

Ex-AGVA aide said he has been drawing \$1,000 a month from a talent agency in Hollywood and added the firm would now have to be dissolved because he, as a convicted felon, could no longer have an agency license.

## MOLINA BALLET'S WAIKIKI GIGS

Honolulu, Aug. 14

Jose Molina Ballet Espanoles (9) will play the Waikiki Shell Aug. 21, 24, 25 and 26 under auspices of Artists Service of Honolulu.

Large-capacity outdoor showhouse is scaled at \$3.50 top, about average for the various touring attractions that are booked into the municipally-owned shell.

## Red Nichols' Flamingo Date His Vegas Debut

Las Vegas, Aug. 14

Red Nichols & His Five Pennies, just closed at Metropole, N.Y., have been booked for four frames into lounge of Flamingo, teeing Oct. 11. It is the first Vegas date for Nichols, now in his 40th year of bandleading.

Following Gotham stand, combo played its annual date at L.A.'s Marineland, thence to Nevada engagement.

## Meany Says AGVA 'Basically Healthy'

Chicago, Aug. 14

George Meany, president of AFL-CIO, said Monday (13) that the executive committee of that body, meeting at a biennial session in Chicago, will take no action on recent disclosures by the McClellan Committee in regards to the American Guild of Variety Artists. Speaking at a mid-session press conference, Meany said he thought AGVA's primary problem was a lack of enforcement of union regulations at the local level and that was not within the purview of the executive committee.

Meany said that he thought that AGVA was a "basically healthy" union and seemed to be working out its problems in a satisfactory manner.

## Toronto's Mutual Arena Getting \$1,750,000 Facelift

Toronto, Aug. 14

A \$1,750,000 rebuilding of the former Mutual Arena will be made immediately by its new owners, Arena Recreations (Toronto) Ltd. A landmark for a half century, it will reopen this autumn as The Terrace with an air-conditioned roller rink designed to accommodate 1,500 skaters at a time, plus a 26-sheet curling rink.

Three-level building will also have a year-round health club, winter golf school with driving ranges, coin-operated lockers, businessmen's restaurant and automatic food-vending machines.

Operated by Sir Henry Pellatt, who headed a local syndicate in 1912 with an investment of some \$500,000, the Mutual Arena fell into disuse after the building of the Maple Leaf Gardens. But now there's believed to be a tremendous need for recreation in downtown Toronto.

R. Scotty Craik will manage the roller skating rink and David McDonough the curling.

## Kennedy Names Winston U.S. Commr. at N.Y. Fair

Washington, Aug. 14

President Kennedy has named Norman K. Winston, New York home builder, as U.S. Commissioner for the New York World's Fair.

Winston's responsibilities in the \$19,500-a-year post will be as liaison between the Government and the 1964 Fair and to supervise Federal expenditures at the Fair.

He served in 1957 as N.Y. Mayor Wagner's representative at International Trade Fairs in Paris, Vienna, Poznan (Poland) and Zagreb (Yugoslavia).

## MARTIN'S A.C. DATE

Atlantic City, Aug. 14

Dean Martin has been linked to appear in the 500 Club here for an indefinite date which starts Saturday (18).

It will be the first time he has played the resort since his split with Jerry Lewis, with whom he first teamed in the same club. The pair last appeared there a decade ago.

## NEW SETUPS CUT INTO THAT 10%

Commission splitting, always the bane of the major offices, is becoming the new modus operandi of the industry, and looms even bigger since the departure of MCA from the talent agency scene. The new offices, that are springing up and the enlargement of existing talent departments are causing an increasing amount of competition for job outlets, especially among the smaller acts. The agents have taken cognizance of the situation by surrendering part of their slice so that the talent can get some of the choice engagements.

Whether this will be a permanent condition is still too early to determine. However, many offices find themselves communicating more frequently with agents in other cities; cooperating more frequently on deals and therefore finding it necessary to split the percentage.

The American Guild of Variety Artists doesn't care how the normal 10% commission is split. It's only when the percentage goes beyond that figure that it becomes interested. For that reason it outlawed exclusive bookers who normally got a 5% slice.

MCA because of its tremendous list, some years ago ruled that its acts were never to pay more than 10%. If an exclusive booker wanted an MCA turn, he booked it sans an additional slice. Other majors followed suit. But in most of the other offices it was found best to give the booker generally a 2½% slice to ease matters in bookings.

With MCA out of the way, the practice is being revived. Deals are now made with booker and agent sharing commissions equally. In some cases, an unofficial set of fees has been set up, based on the demand for the act. In the case of names, there is no split and the agent gets all the commission.

In other instances, as in Pennsylvania, Florida and Massachusetts where an agent must be franchised within the state, the local datedigger gets anywhere from 1% to 2½%. In some cases, when an office finds it impractical to send a homeoffice man to a distant city to service an act, a logical agent will do it for 2½%.

The commission splitting is disturbing to a greater degree to the larger offices which frequently have stated that the average cost of getting a job and servicing a client runs around 5%. They're extremely unhappy that the divvy is growing at the present rate, but during the state of flux brought about by the end of MCA's talent office, it's anticipated that no action will be taken.

They are, however, likely to press AGVA to rescind the ban on paying a booking fee to those who have exclusive rights to a spot. Such action was filed some weeks ago by the Artists Representatives Assn.

## Cops Won't Strip Toronto Burley Houses' Posters

Toronto, Aug. 14

Police department's morality bureau reported to Board of Control last week that posters displayed outside the two Toronto burlesque houses were not considered obscene. The bureau claimed that worse material can be seen in publications sold to the public.

Controller William Dennison had recently described outdoor advertising of the Victory and Lux burley houses as "scandalously pornographic" and had asked for a police investigation, based largely on clergymen's complaints.

Photographs of the posters were submitted by morality officers to Attorney-General Robert's committee of obscene literature but under the Criminal Code, could not be considered obscene. The Board of Censors, however, recommended that the material be kept under glass.

## Vice Crackdown Bores N.O.'s Historic French Qtr.—Bumps & Grinds Continue

By TED LIUZZA

New Orleans, Aug. 14

### Mpls. Unit Okays \$4-Mil. Muni Aud. Improvement

Minneapolis, Aug. 14

The local Capital Long Range Improvements Committee has given the greenlight for a \$4,000,000 1963 Municipal Auditorium enlargement and improvement program.

If the city council and estimate and taxation board also approve, the auditorium will have facilities to stage all kinds of shows. It could also accommodate the largest conventions. There'd also be a medium-sized theatre together with a hall for top ice revues.

## Urge Mgrs. Sign MCA Acts to Agts.

Personal managers have been urged to sign all clients formerly under contract to MCA, whose talent agency subsidiary was recently dissolved, to other offices. Motion to that effect was passed last week at a special meeting of the Conference of Personal Managers East at the Friars Club, N.Y. Session was called to discuss problems arising from release of talent from MCA.

It's pointed out that personal managers are not licensed by either the performer guilds or by municipalities to procure employment for acts, and therefore it would be illegal for them to set talent into engagements.

However, because many acts have been booked far in advance by MCA, many clients of the Conference members are still holding off on new affiliations for their performers.

## N.E. Resorts Pray For Sunny Skies as Biz Dips

Boston, Aug. 14

Poor weather conditions have cut into New England's tourist biz, but hopes are up with a hot beginning in August. July went down as the coolest month in 39 years in Boston. In other places in New England, such as Hartford, Conn., it was the coolest July of all time.

The cold, weather, foggy along the coast, and cold windy weather inland during July hit the resort areas hard and took its toll in summer theatre biz. On the other hand, film theatres in Boston and other New England cities are racking up one of the best summer seasons in years.

In Maine, Gov. John H. Reed acknowledged a slowdown in vacation biz, but said he expected that with a "reasonable break in the weather in the weeks ahead the summer season can turn out to be a bumper year."

Most resort owners, however, are less optimistic, as they see Labor Day and the end of the tourist season looming with little chance to make the nut or over.

## Agent Dan Sawyer Back With U.S. Military's Okay

Tokyo, Aug. 14

Agent Dan Sawyer, cleared after being blackballed for nine months at U.S. military clubs, is back in the action. He had spent most of the last two years, booking in Manila and Hong Kong while waiting for a final decision on his case, which arose when one of his former acts wrote letters to military authorities charging him with various abuses.

Now under his newly-formed Gekko Promotions, Sawyer has a bunch of acts including Luisa Carol & Paco de Ronda, Yvonne & Eric, the Duo Alexanders and the Lehr Family. In addition, he's bringing in the Golden Gate Quartet to open Sept. 27 on Okinawa and then play Japan for eight weeks.

The police and district attorney's office Wednesday (8) declared a "state of emergency exists in the French Quarter" because, they said, it is the centre of crime. A cleanup was vowed of all police characters. B-drinkers, homosexuals, prostitutes and narcotics violators.

"We are revolted by conditions in the French Quarter brought about by the strip joints on Bourbon Street," said acting D.A. Frank Klein. Registration of all nightclub employees in the French Quarter was started Thursday (9) as the first step toward ridding amusement spots of undesirables.

Klein said all barkers will be cataloged first. "And when that is done we are going to get the names, addresses and ages on the strippers, bartenders and musicians," he said. "The Vieux Carre is too much the essence of New Orleans to have it spoiled by punks and prostitutes."

Klein also ordered French Quarter nitery operators to turn up the lights in their establishments or face prosecution. He gave them 24 hours to comply, or otherwise he will move against them under authority of the alcoholic control law.

Klein said the dim conditions of the clubs are conducive to B-drinkers, lewd and obscene performances by strippers, narcotic sales, prostitution and other crimes. He said the crackdown on the city's vice will include clubs on Canal St. as well as those on Bourbon St.

As the cleanup picked up tempo, city council president James E. Fitzmorris Jr. introduced an ordinance requiring fingerprinting of all employees of establishments selling alcoholic beverages and providing live entertainment. The ordinance would direct employees of such establishments to procure an identification card from the police department within three days of their employment.

Employees who have a record within the past five years of a felony or misdemeanor involving moral turpitude would be denied a identification card.

The ordinance, Fitzmorris explained, would not apply to hotels of more than 200 rooms or the small corner bar operation. Live entertainment does not include recorded music under the terms of the ordinance, he said. A public

(Continued on page 62)

## N.O. Tooter Prez Raps Cops' Registration Plan

New Orleans, Aug. 14

A plan to register French Quarter musicians in a crackdown on vice in the city's historic area was branded as "distressing and humiliating" by David Weinstein, president of Local 174, Musicians Mutual Protective Union. He said a plan outlined by Acting District Attorney Frank J. Klein is unfair.

He added: "We like to think that our classification is more than slightly above B-drinkers or panders at the bars. To invade the lives of decent citizens by embarrassing, humiliating techniques of their being classed with common hoodlums and transient tramps is as bad as the activities the district attorney's office condemns."

Weinstein said a beating incident which precipitated the vice campaign occurred at the same time most Bourbon St. musicians were performing gratis for a police benefit show.

## REOPEN HONOLULU LOUNGE

Honolulu, Aug. 14

Former Menhune Lounge has been renovated and reopened under name of Club 81. Supper Room is operated by Jack Diehl, Les Gordon and Olga Vargas.

Opening attraction is the Boston Jazz Quartet, headed by Dave Burrell.

# Word From Seattle: Nix That 'Remote'

Editor, VARIETY:

Seattle "remote"?

Why don't you take a plane, arrive here for lunch at our famous Space Needle restaurant at the Fair, go to a matinee of, say, "Teahouse of the August Moon" or any one of the dozens of live shows in town, take the plane back home and be in bed at your usual time?

Remote? The moon isn't even remote any more. And we're a lot closer to New York than the moon is!

By the way, the Space Needle restaurant revolves every hour so that one can see the beautiful scenery for hundreds of miles around. The food is good. And reasonable.

Of course if you want to stay over a day and see the Fair that would be fun, too.

The enclosed pictures will show you our harbor downtown where we can "put" the Atlantic and Pacific fleets; the Fair, and a few of its buildings; and two pages of theatre ads of live shows playing the next few days.

Jessie Nores-Haas (character actress at Cirque Playhouse for 12 years)

Seattle Expo's Boffo B.O.

The boffo b.o. of the Century '21 Exposition in Seattle was reported in VARIETY last week as "heartening" to the N. Y. World's Fair 1964 (and 1965) authorities, especially in light of the "remote northwest" display doing so well. The N. Y. Fair authorities' broad attitude was that Gotham should be even more of a lure (presumably as befits the No. 1 city) but, of course, the Jet Age makes nothing "remote."

Seattle Times' amusement editor Louis R. Guizzo also chides VARIETY: "From Another World: A headline in the latest VARIETY, show-business weekly, reads: 'Click of Fair in Remote Seattle Heartens '64 New York'. Remote?"

Seattle.

High Lama, Joewanaria Gandy, maybe it's about time for our (Joseph E. Gandy, expo's prez) to pay another friendly call on H'llo New York—or, to the VARIETY office.

Impressive indeed, on the same page (Aug. 5), are the ads of "World's Fair Headliners," which herald Maurice Chevalier due at the World's Fair Opera House Sept. 4-9; Comedie Francaise ("First time in Pacific N.W."), concurrent at the W.F. O.H.; Ella Fitzgerald's matinee, same place; only Yank booking of Bunraku Doll Theatre (of Japan), ditto; Erroll Garner at the Playhouse; Sol Hurok's presentation of the Ballet Folklorico of Mexico (75), WFOH, Aug. 27-Sept. 1; D'Oyly Carte Opera Co., also via Hurok, same opera house, Sept. 17-22; Hurok again with Richard Dyer-Bennett, ditto, Aug. 9-11; the "Fabulous Romeros" (Spanish guitarists), one-nighter Aug. 19 at WF Playhouse; the Juilliard String Quartet's one-nighter, ditto playhouse, Aug. 12; touring company of "Mary, Mary" due Aug. 21-26 at WFOH; "Teahouse of the August Moon," Aug. 13-17, at WF Playhouse (Gene Keene's Cirque Playhouse production, with which Jessie Nores-Haas has been 12 years as character actress, per above); and national company of "My Fair Lady" opening four-week run at the Orpheum.

There are such other diverse b.o. lures as June Wilkinson & John Agar in "Pajama Tops" at the Moore; the Children's Theatre of America at the Playhouse Aug. 27-Sept. 2; the Ringling-B&B Circus—"first time in 7 Years"—at the Seattle Fair Arena, "Admission to Fair not required," says the ad.

And still more: Tusaud's Wax Museum; Mormon Tabernacle Choir, Ray Charles, Al Sheehan's "Aqua Follies" at the Aqua Theatre; and Aussie hypnotist Reven at the Palomar.

All of which attest to Seattle's

b.o. potency. All of which, also, have been consistently reported by VARIETY's Don Reed, from Seattle, long before the opening, the formal preem, and during its continuing run.

## Ill. State Fair Hikes Act Budget to \$100,000, Paid Talent \$78,587 Last Yr.

Chicago, Aug. 14.

The Illinois State Fair, which opened Friday (10) at Springfield, will spend about \$100,000 for talent this year, compared to \$78,587 last year. Fees paid to entertainers will actually only total \$57,500, but the fair has a percentage deal with most of the talent in which the management will buy as much as 50% of the tickets for various distributions.

Acts include Red Skelton, Dick Clark, the June Taylor dancers, Skitch Henderson, the Lone Ranger, the Harmonicats, Charlie Weaver, Jimmy Dean, and Quick Draw McGraw.

Two other shows—"Grand Ole Opry" and the "Water Follies"—won't cost the fair a cent under an agreement between the fair and J. R. Skinner, a smalltown undertaker and farmer, who books talent for the fair under the name of Midwest Artists Promotions.

Skinner gets the first \$5,000 on the "Grand Ole Opry" show plus 70% of everything over that, and he is guaranteed \$1,000 or 10% of gross receipts, whichever is larger, on the "Water Follies." Admission to both of these shows is \$1.55 and \$1, and the "Opry" also has 75c seats. Admission to the Red Skelton show Aug. 18 is \$3 and \$2.

## MINN. STATE FAIR UPS ADMISH, BOOKS NAMES

Minneapolis, Aug. 14.

The Minnesota State Fair, one of the nation's largest, is raising its gate admission from 50c to 75c. It's the first such boost in 20 years and the second in the exposition's long history. Prior to 1942 the admish tap was 25c. The 10-day event starts Aug. 25 and continues through Sept. 3.

This is one state fair to which all pay admission every time they enter it, except that on two days children under 18 are admitted free. With no passes list, the admission price always must be shelled up even by newspapermen covering it, performers, concessionaires and all employees.

For the first time the Fair is bringing in name performers for a new night grandstand show format. They'll be Dennis Day, Aug. 25-27; Jane Russell, Aug. 28-30, and Jimmie Dean, Aug. 31-Sept. 3. Barnes & Carruthers again will provide settings and a line of girls for the grandstand night show, plus 13 acts. An innovation will be a program of racers' auto thrills preceding the stage performance. There'll be no upping of the show's \$2-\$2.50 admission scale.

The usual two children's morning grandstand shows have been scheduled and they'll again feature name performers. One will have Billy Vinton, Emmett Kelly Jr., Leroy VanDyke, Mark Wilson and Joe "Wooden Heart." For the other there'll be Paul Winchell, Joanne Campbell, Freddy Cannon and Diana Emond.

## Seattle Fair Attendance Hits New Weekday Peak

Seattle, Aug. 14.

Crowds at the Seattle World's Fair are getting bigger, with two new daily attendance records set last week. Wednesday (8) attendance was 78,100, a new record, broken the next day with 79,697 payees through the gates. Thursday was Miami Day and former Vice President Richard M. Nixon was at the Fair. On Wednesday, Attorney General Robert Kennedy was a visitor.

Friday crowd was down a little—64,019—but still good. Through Friday total paid attendance reached 5,648,718.

## Inside Stuff—Vaude

N.Y. Times "profile" last week on "American Nazi" George Lincoln Rockwell stresses his claim of having been "squeezed out" from at least four private business ventures. Citing his birth in Bloomington, Ill., March 9, 1918, the Times says, "Both his parents were actors. His father, George Lovejoy Rockwell, was a vaudeville comedian who starred as Doc Rockwell in the Twenties and Thirties." He lives in retirement in Southport, Me., but he won't have anything to do with me because of my present activities," the son has said, according to the Times.

Patrons of the Friars Club restaurant in New York have been getting an extra dividend after the normal dinner hour. Exec secretary Carl Timin has started ad-lib nights, which begin at any time one or more entertainers are on hand. Following the dinner hour, they're encouraged to take a turn at the mike and frequently a full-fledged variety show results. It also works in reverse. Patrons coming with the expectation of being informally entertained are sometimes disappointed because the entertainers have to eat and get out to do a date.

## Vaude, Cafe Dates

### New York

Dornan Bros. have signed for Latin Quarter Jan. 29 through the Sam Berger Agency. Jackie Mason inked for the Palmer House, Chicago, for April 15 of next year. Will Jordan set for the Central Canadian Exposition, Ottawa, Aug. 20. Joya Sherrill, who tarushed with Benny Goodman on his recent Russian tour, inked with General Artists Corp.

Martha Raye packed for the Hacienda, Fresno, Cal., Oct. 19. Gilda Davis, daughter of maestro Meyer Davis, to give a recital at Carnegie Hall Oct. 22.

Lee Evans into Andre's, Great Neck, L.I., Tuesday (14). Jan Murray takes off at the Holiday House, Pitt., Nov. 16. Ben E. King and Little Eva down for the Brooklyn Paramount Aug. 31. King is also slated for a tour of the Caribbean and South America starting Sept. 14 for six weeks. LaVerna Baker to the Harlem Club, Atlantic City, Aug. 16.

Oscar Brown Jr. topline at the Howard Theatre, Washington, Aug. 18. George Kirby starts Friday (10) at the Zodiac Lounge, Atlantic City, for two weeks. Enzo Stuarti tapped for the Cork Club, Houston, Oct. 11-24.

Arthur Godfrey has the Christmas booking at Harrah's, Lake Tahoe. George Kirby goes there Sept. 27. Brook Benton into the Apollo Sept. 14. Bellydancer Little Egypt booked by Ray Evans Agency for Andre's Restaurant, Sydney, Australia, starting today (Wed.). Carmel Quinn packed for a tour of fairs winding up at the Schaghticoke (N.Y.) Fair Sept. 3. Choo Choo Collins opened at the Sniffin Court Inn. Miguelito Valdez playing a week at the Libero. Comedian Jack Durant, during his current engagement at the Latin Quarter, marks his 45th in show biz.

### Chicago

Ink Spots set for the Sherman House Aug. 21. Chet Roble moves up from the lounge to the Dome of the same hostelry to join Betty Jean & Happy Green, and Toni Lee Scott and the Armand de Pacale combo take over the lounge. Joe E. Lewis' date at the Sahara Inn has been moved up to Thurs. (16) and he'll play three weeks instead of two. Smothers Bros. are next up at Mister Kelly's Sept. 3 for three weeks, followed by Louis Nye Sept. 24-Oct. 14. Diana Dors opens at Pepe's Aug. 22 for two weeks, followed by the Trenlers Sept. 5 for a fortnight.

Marguerita Sierra skedded for the Camellia House Sept. 28 for three weeks. Ed Beylair takes over the piano at the Wallon Walk Thurs. (16). Ronalds Bros. are currently at the Blue Dahlia, Chi. for an indefinite stay. Hank Thompson plays the Chestnut Inn, Kansas City, Aug. 21-25, and the Golden Nugget, Las Vegas, Sept. 20-Oct. 3. Robby & The Troubadors signed with the William Morris Agency and will cut a single record with UA next month.

### Hollywood

Denise Darcel, Ink Spots and Patti Moore & Ben Lessy opened one-week stand Mon. (13) at Crescendo. Ralph Flanagan at Thunderbird Inn on Sunset Strip with new four-man combo, alternating with Eddie Robertson trio for two weeks. Kitty Kover held over four additional weeks at Bull Pen. Margarita Sierra added Japan to her Far East tour beginning Wed. (15) in Australia.

Mary Kaye Trio into Frisco's Fack's for 10 days. Jack Jones, currently with Joe E. Lewis at Cal-Neva Lodge, Tahoe, set for successive two-week stands at Gaston's, Seattle; Ivy's Supper Club, Vancouver; Sahara Inn, Chicago. Dinah Washington starts four-week Sept. 14 at Thunderbird, Las Vegas. Rusty Warren set for Anaheim Bowl Aug. 16-Sept. 5. Vaughn Monroe into Crystal Bay, Lake Tahoe, Aug. 9-29.

### Atlanta

Kim Sisters opened Friday (10) at Copa Atlanta following Tony Pastor and his sextette, who played spot for four nights. Stepin Fetchit held over for sixth week in Bayou Colonial Terrace Hotel Lounge, backed by Little David & His Twisters (5), who are in their 30th week in this spot. The

(Continued on page 50)



PHIL SENA and TONY GYLE

VARIETY July 25  
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August 8, 1962

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THE POST TIMES-STAR  
Cincinnati

## Love TED LEWIS Now, Statues Come Later

BY DALE STEVENS

There is a school of performers in show business known as entertainers.

They are the stars who defy categorizing—Al Jolson, Eddie Cantor, Ted Lewis.

They also represent an era of what might be termed the good old days because they came into prominence in the roaring days.

One could become sad for a moment and think how deadful it is going to be when the Cantors and Lewises and the Sophie Tuckers are gone, because that era will go with them.

But it would be more proper to be happy and love them while they're here. The statutes can come later.

Ted Lewis came to town last night. He's at the Surf Club through Saturday, complete with battered top hat, clarinet, and the shadow.

I DON'T KNOW how many times I've seen Ted in my life. Enough that trying to review him in print again means reaching for new words that don't come easily.

Ted is of the old "roaring" school of entertainers. He struts, talks his songs, dances with the dance team, does magic along with the magician.

He makes much of his trade mark, the fluttery hands. He frequently spins his hat down the arm and flips it atop his head. He never misses. He can do it while playing clarinet with the other hand, and one-

handed clarinet playing is a neat trick in itself.

AT FIRST GLANCE, Ted Lewis is old-fashioned. But so is a Rolls-Royce.

Look beyond the flash and you find out why Ted is a master. It's a matter of audience control.

All the good pros have it. Ted has it in spades. His material is honed to the point where each finger flick means something. It is timed to what the musicians are doing, or filling in between his own vocal phrases.

He tosses it in to pull attention away from the magician for a split second (that's when the pigeon is being readied) and he even uses it whenever one of the other performers is getting too many laughs.

At 71, he has modernized his act to include a record pantomime (Stan Freeberg's "St. George and the Dragonet") a quick rock-and-roll encore for "Me and My Shadow" and a momentary "Twist."

And like that Rolls-Royce, he still puts on that fine old show that is his trademark.

At the Surf he has his original shadow, Eddie Chester, plus singer Josie O'Donnell, magician Val George and the dance team of Manor & Mignon.

The small show floor is a bit confining, but it does not bother Ted. He just puts some extra oomph into his bird calls.

I enjoy Ted. And the audience last night whistled and yelled for more than he could give them. It was quite a tribute to his showmanship and proves once again that Ted Lewis, like the Rolls-Royce, never goes out of style.



Dale Stevens



LAS VEGAS  
Review-Journal

## Is TED LEWIS Best American Emcee?

### Behind the Footlights

by Lou Walters



I ATTENDED a banquet last week at the Astor. Forty thousand dollars was raised for the March of Dimes, at the Friar's Club the talk got around to Jessel and the wonderful emceeing he did at this banquet and the hundreds of others where he presides for worthy as well as selfish purposes, to such an extent as has caused him to be called America's Mr. Toast Master.

NATURALLY THE discussion took a turn as to who might be considered the greatest emcee of today or of the past few generations.

My vote went to Ted Lewis, and for once every Friar agreed. Why, Ted Lewis?

BECAUSE THIS bandy legged high hatted tragedian of Jazz can make any ordinary act look good, any good act look better and any great act appear wonderful.

I've never heard Ted say that the next act is "the greatest." I've never heard him ask any act to "come back, they love you, take another bow."

His is a more subtle method. He'll stay in the background waving his hands as he directs the orchestra in back of him, only interjecting his own personality where it will enhance the actor's turn. I've seen him take ordinary little girls, give them something to do with him, and make them look like stars. Away from him they are nothing, with him they're sensational.

THE MOST ORDINARY act through some kind of magic, projects. Artists who get roars of laughter, hysterical applause while they are with him, fade out into mediocrity when they leave him. I'll be double deuced if I know what it is. The hour show he presents is an hour of pure personality, without him 'twould well be a bore.

So my vote goes for Ted, long may his black cane and battered high hat twirl at his fingertips, may his "shadow" grow longer as his hair turns silver, may his Tiger Rag go raging round and round and round as long as there is a clarinet to play or an audience to listen.

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## Bright May Try to Regain AGVA Post at Next Nat'l Board Meeting

Jackie Bright, the national administrative secretary of the American Guild of Variety Artists who was suspended without pay until he clears himself of bribery charges unearthed by the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D-Ark.) reportedly is seeking to have his job restored. He may make an appearance before the AGVA national board which will meet again in October in New York.

Bright's petition to the meeting will be his inability to defend himself at the recent AGVA confab which deposed him. He was taken to a hospital a few hours before the meet opened and was said to be suffering from a heart attack. He was discharged from the Beth Israel Hospital, N.Y., several weeks ago, and is now at a summer resort.

Although no formal charges were lodged against Bright by the board, it was felt that the reputation of the union had been damaged considerably by evidence uncovered by the McClellan probes regarding infiltration of B-girls

and prostitutes into the AGVA membership rolls.

Bright was also accused by Clayton (Smiley) Hart, a dismissed AGVA branch manager, of accepting a \$2,000 bribe to have him transferred from Washington to Sarasota, Fla. Both Bright and Hart are scheduled to take lie-detector tests on this charge.

Although Bright has lost his principal floor lieutenant to the forces opposing him, he is still said to possess considerable strength in battling to regain his \$600 weekly job. Jay Lester, who had been one of Bright's strongest supporters, led the fight which unseated him. However, in Bright's corner will be such figures as Joe Campo, a Philly board member who is a full-time employee of the Teamsters Union in Philly; Dorothy Lamour, who made an impassioned plea for Bright at the recent meeting; Irving Grossman, and others.

Meanwhile, it is also reported that more evidence is being gathered by current AGVA execs. Bobby Faye, now acting national administrative secretary at \$350 weekly, has made several trips to other branches checking on Bright's operations. Incumbent AGVA prexy Joey Adams has averred that he had no knowledge that fund solicitations were made in his behalf by Bright. Faye has collected several affidavits in Montreal.

The McClellan Committee is slated to resume hearings on AGVA after it winds its probe of Billie Sol Estes.

## Vaude, Cafe Dates

Continued from page 48

Champions (5) opened Monday (6) in Club Peachtree's Supper Room. The Carousels (Phil & Chella Morgan) held a fourth week at Monte Carlo Lounge in Riviera Motel. Star Belles (3) opened Monday (13) at Charlie Leb's King's Inn Lounge in Atlanta Cabana Motel. Pianist Mary Sue Rehm moved into Louis Vargas' Americana Lounge adjoining Biuso's Restaurant. Graham Jackson Trio in Room at the Top, dancery atop new Atlanta Americana Hotel.

## Houston

Louis Nye and songstress Tacey Robbins at the Tidelanders for last week of a two-week stand. The Flickers, Dot recording artists, in for a two-week stand at the Stork Club. Cork Club will have two show a day policy during Phil Harris appearance Aug. 30 to Sept. 12. Tom Ross in from New York to take over management of the new Mermaid Club to be operated in conjunction with the Ten Fathoms Restaurant. Opening is slated for Sept. 1 for both the club and restaurant.

## JAPAN HITS TOURIST 'LABOR'

The government plans another crackdown campaign against foreigners working in Japan while holding tourist visas. Some businessmen in that category have recently been arrested. Officials indicate that the entertainment field, where many such violations occur, will be scrutinized during the drive.

## AGVA Brands 3 Hawaii Service Clubs 'Unfair'

Honolulu, Aug. 14. Irvin Mazzei, western regional rep of American Guild of Variety Artists, has placed on union's unfair list the NCO Club, the Officers Club and the Enlisted Men's Club at Hickam Air Force Base here, along with CPO Club at Pearl Harbor Navy base.

Charges are military clubs (1) failed to file with AGVA copies of contracts with talent (2) failed to make payments into union's welfare fund per prior agreement; (3) using non-AFM musicians to backstop shows employing AGVA acts.

AFM and AGVA have an agreement in Hawaii whereby one union won't work without the other. Eleven months ago AGVA and AFM secured from the military clubs now blacklisted agreements covering use of respective talent.

## Philly Cops Raid Lil Reis' Celebrity Rm.; Beats Rap In A.C. Registration Case

Philadelphia, Aug. 14. Police raided Lillian Reis' Celebrity Room early Saturday (11) morning and nabbed eight men. Miss Reis, central figure in the Pottsville, Pa., \$475,000 heist case, was not in the club at the time of the raid.

She recently was featured at an Atlantic City motel lounge, where she figured in another arrest that focussed attention on whether entertainers should register with the police of that resort.

At a magistrate's hearing the Celebrity Room manager, John G. Albert, and bartender Michael Feoli were held on charges of keeping a disorderly taproom and making sales to minors. The others were discharged.

Miss Reis is facing a second trial in Pottsville for the burglary of the home of John B. Rich, wealthy coal company exec. Her counsel is asking for a change of venue from Schuylkill County.

## Upholds A. C. Registration

Atlantic City, Aug. 14. All transient workers in for a summer job, including entertainers, must register with the Civilian Registration Bureau. Municipal Judge Stephen Damico ruled last week. His decision stemmed from the arrest of Philly nitery owner Lillian Reis for failing to register.

Judge Damico dismissed the case against Miss Reis because it developed that she had registered later. The court pointed out that the ordinance requires all transient workers to register within 48 hours. Miss Reis did a Twist act at a local motel, but is no longer there.

## 'Ice Capades' Asks Court To Clarify Skaters' Pact

Los Angeles, Aug. 7. Ice Capades Inc. filed suit in L.A. Superior Court last week against skater Ron Robertson. Known as a "declaratory relief action," it, in effect, requests court to interpret the defendant's contract and declare rights and duties of both parties.

Robertson's pact called for one year, with options. Company said it notified skater in San Francisco last March it wanted him to continue as one of its principal performers. He failed to show, however, at San Diego, Phoenix and Fresno performances, it's claimed. Robertson ("the human blur") was also notified, says management, to report for rehearsals of 1963 Ice Capades, 23rd edition of show, which were to start July 6 in Atlantic City but he did not appear as requested.

## Harris Puts 'Capades' 'On Ice' Before Surgery

Atlantic City, Aug. 14. John Harris, producer-president of "Ice Capades," wired his Coast rep, Norman Prescott, "Show complete and on ice." He then went into the Atlantic City Hospital for a gallstone operation. Harris was said to be resting well following the slicing yesterday morning (13). Harris was in Atlantic City for the annual "Ice Capades" engagement at Convention Hall, where the new edition is rehearsed, when he was stricken.

## B.G. — USSR to Bronx

Continued from page 47

sions in one day. Last Wednesday (9) 28,000 were wicketed for one of the best non-holiday weekdays. The break-even point is about 16,000 admissions. He expects the park to wind up well in the black this year. It made a little money last year, and lost heavily in its initial season the year before.

Current at the park is Benny Goodman's Orch., who made the

\$1,500,000 to keep the park closed for the winter, thus a policy must be formulated to make it pay off during that period.

The Park will book regularly until after Labor day and it will remain open on weekends only as long as weather permits.

Jose.

## GAC Books Revue Into Mexico City's Seniorial

Hollywood, Aug. 14. General Artists Corp. Coast veepee Henry Miller, who increasingly has been booking U.S. name acts into Mexico City nitery, Seniorial, now has widened scope to include line girls doing production numbers. Revue, "Spacelites," produced by Tom Drake and Hazel Randall, has been set for four weeks with option for four more, opening Aug. 31. American specialty acts will be used, too.

One difficulty in booking line talent from America into Mex spots is law there stipulating for every non-Mexican in any stage-show there must be a Mexican national.

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"Thanky!!"

CITIZEN-NEWS, Los Angeles

## Levenson Rates Roars From Grove Audience

By BELLE GREENBERG  
SCHOLARLY SAM LEVENSON, FORMER SCHOOL-TEACHER AND VIOLINIST TURNED COMIC COMMENTATOR, OPENED AT THE COCOANUT GROVE WEDNESDAY NIGHT AND GOT MORE BELLY-LAUGHS WITH HIS OBSERVATIONS ON FAMILY LIFE THAN MOST COMEDIANS GET WITH A WEALTH OF PUNS AND PRATFALLS AND WAY OUT GIMMICKS.

Cherubic Mr. Levenson, far removed in appearance from the typical sharp-shooting version of a supper club comic, is a disarmingly naive performer. He paints mellow pictures of domestic relations and the humorous situations that arise out of mom and pop's reactions to the kids in a larger family—and vice versa. The amazing thing is Sam's ability to strike a responsive chord in the breasts of the audience. Somewhere along the line of his story-telling you'll run into some sort of a characterization you recognize immediately and know so well through your own experience.

This is Levenson's forte, and his shows seem to get more mellow and more nostalgic with each of his appearances at The Grove. Co-featured on the bill is June Valli, a competent chirper, who seems better known to television audiences than to patrons of the cafe circuit. In her opening performance, and I believe it's her first at The Grove, she stayed with standard numbers.

VARIETY

Sam Levenson came into the outside Grove as though it were his own living room and, in two sentences, turned the place into a family reunion—his family, of course. With one of the most engaging personalities in showbiz and that indefinable quality, possessed by only a few, of letting you know that he's enjoying all this, too, he reminded many of their own childhood, and all in the nicest possible way of the many shortcomings of modern child-rearing.

With all the qualifications of a child psychologist, it's fortunate for the much needer adult world that Sam Levenson decided to become a humorist. Actors could take lessons in the dramatic gesture from this man as, with a flick of the head, he described the utter abjection of a tot who had reluctantly agreed to have his tonsils out in order to get a dog (and wondered if it was worth it) or, with a flourish, regaled his listeners with the wonderful story of Ruth's nose job.

His discussion of sex education, while warm of feeling, was spiced with some apt satire ("The problem with sex education today is to find teachers who know more about it than the kids do.") His father's physical prowess with backhand and forehand education and his mother's deflation of bumptious children were other subjects which he recreated. SAM LEVENSON IS THE HEALTHIEST ANTIDOTE EXTANT FOR THE "SICKNESS" OF AMERICAN HUMOR.

LOS ANGELES HERALD-EXAMINER

## Levenson's Return Bright Spot on Showfront

By George H. Jackson

Bright spot on the summer show-going list these evenings is the Cocoanut Grove where Sam Levenson has returned to convulse audiences with his exuberantly funny stories about his youth.

"A youth spent in poverty but happiness" is the way he describes it, as he draws from a seemingly inexhaustible store of hilarious stories.

Sharp!  
Of course, he continues to add the necessary embellishments to his stories. Taking an objective look at his comedy style (a difficult thing when one is laughing so hard the tears are flowing) the realization is strong that here is a comedian who enjoys his work, and one whose off-hand style masks a sharpness in technique and timing. This sense of timing at the opening show led him to climax his performance at its peak with his audience wanting more. WITHOUT QUESTION I WOULD RATE HIM AS ONE OF THE FUNNIEST MONOLOGISTS IN THE BUSINESS TODAY.

THE HOLLYWOOD REPORTER

After a three-year absence, Sam Levenson returned to the Cocoanut Grove on Tuesday night, drawing a surprisingly solid opening night with tables occupied wall-to-wall. Always a crowd pleaser, Levenson had no trouble grabbing audience rapport right from the opening minutes of his act and sustaining laughs to the finish wire. Thematically, his act is still based on comparison between today's privileged children and his underprivileged youth. "We didn't know we were underprivileged because our parents never told us." "I was one of eight kids; the first one up in the morning was the best dressed." But Levenson's delivery is anything but homespun; he sets a crackling pace that oftentimes reaches oratorical heights to effect a solid yock out of what otherwise might be mild material. UNIQUELY, THE EX-SCHOOLTEACHER ACHIEVES WHAT FEW MONOLOGISTS ARE CAPABLE OF. SOPHISTICATION WITHOUT SMUT. INDEED, NOTHING THAT EVEN SUGGESTS QUESTIONABLE DOUBLE-ENTENDRE. HE'S AN EXTREMELY WARM PERSONALITY AND THE AUDIENCE RETURNS THAT WARMTH IN SPADES.

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## CURRENT BILLS

WEEK OF AUGUST 13

## NEW YORK CITY

**MUSIC HALL**—Mallie Maule, Colleen Coker, Lila Gage, Conchita Clarke, Alan Cole, Miltaires, Rodolfo Corp. Ballet, Raymond Paige Symphony Oco.

## AUSTRALIA

**MELBOURNE** (Tivoli)—Edith Georges, Betty Fasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Les Fred Liles, Alan Randall, Raphael & Model, Dorene Klinger.

**SYDNEY** (Tivoli)—Iris Kells Eric Shilling, Kevin Miller, Jon Weaving, Cynthia Morley, Suzanne Steele, John Fryatt, Erica Johns.

## BRITAIN

**BLACKPOOL** (Tower Circus)—Charlie Carroll & Co., Bronies, Hugh Fergie & Co., Circus Williams' Circus, 2 Carnotas, Circus Knie's Horses, Zebras & Ponies, Diors Sisters, Four Soranis, 2 Dominies, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusette.

**WINTER GARDENS PAVILION**—Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio, Reyzos, Leslie Noves, Johnny, Harry, John Tiller, Danny Williams.

**OPERA HOUSE**—Ken Dodd, Kaye Sisters, Eddie Calvert & C-Men, Haindoo, John, Three Hous, Barbara Law, Derek Tavernier, Singers, Malcolm Gossard, Dancers, Jimmy Currie's Silver Sings.

**BRIGHTON** (Hippodrome)—Max Elgravas, Eddie Gray, Benson Dula & Co., Two Tones, Delrinas, Harbin & Dav, Anthony Bragave, Cyclists, Kicks, Robert's Boys, Golden Wonder Horse, Brighton Belles & Beaux.

**GLASGOW** (Empire)—Andy Stewart, Ian Powrie Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Sisters, Max Kay, Eric Burns, Arthur Blake Singers, Rosemary Manly, Leslie Robert's, Silhouettes, Helen McLeod, White Heather Girls.

**LONDON** (Palladium)—Bruce Forsyth, Morcambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo Garzella, Janet Mahoney, Angela Bracewell, Johnny Shick, Jimmy Lee.

**MANCHESTER** (Palace)—Cleo Laine, Gary Miller, Tommy Fields, Don & Nicola, Peter Kaye, Nedlock & Marlowe, Digereedoes, Trio Vitalities.

**MORECAMBE** (Winter Gardens)—Morcambe & Wise, Johnson & Carr, Two Pirates, Al Redding, Jeff Hudson, Eric Whiteley & TV Dancers, Mitchell Maids.

**NOTTINGHAM** (Theatre Royal)—Michael Holliday, Christine Campbell, Hal Monty, Singers, Musical Campbells, Brian Girl Pipers.

**VICTORIA** (Palace)—George Mitchell Minstrels, Tony Mercer, Dean & John Boulter, Leslie Crowther, Mark Henderson, George Chisholm & Jazzers, Schaller Bros. & TV Toppers, Jackpots, Mitchell Maids.

## Cabaret Bills

## NEW YORK CITY

**AFRICAN ROOM**—Bob & Caribbean, Johnny Barracuda, Trade Winds.

**BLUE ANGEL**—George Kaye, Phoenix Singers, Ann Evans, Peter Daniel Trio.

**BON SOIR**—Mel Martin, Three Flames, CHATEAU MADRID—Roberto & Alicia, Pupi Campo Oco.

**COPACABANA**—Buddy Greco, Forbes & Villa, Joseph Mele Oco, Frank Marti Oco.

**EMBERS**—Ahmad Jamal 3, Arvel Shaw 2.

**HAWAIIAN ROOM**—Little Joe Jr., Waitani, Keola Beamer, Ioanor, Hula-belles, Ted Auletta Oco, Sam Makia Islanders.

**HOTEL ASTOR**—Eddie Lane Oco.

**HOTEL NEW YORK**—Jon Furst & Phil Wayne Trio, Kathy Preston, Stanley Melba Oco.

**HOTEL PLAZA**—Hildegarde, Mill Show Oco, Mark Stone, Continental.

**HOTEL ST. REGIS**—Jean Barleza Oco, Chauncey Gray.

**HOTEL ROOSEVELT**—Gunnar Hansen Oco.

**HOTEL SAVOY HILTON**—Louis Baret Trio, Ray Hartley.

**LATIN QUARTER**—Rock Durent, L & P Sartre, Fredsons, Bob De Vove Dancers, Julie Gibson, Winged Victory Chorus, Walenda Ballet, Jeanine Phivonax.

**LIVING ROOM**—Matt Dennis, Bob Ferro Oco.

**NO. 1 FIFTH AVENUE**—Hankson & DeMato, Marc London.

**SAMBA**—Four Avars, Esther Tobbi, Leo Fald, Badoe, Sharoli, Louis Banett Oco.

**SQUARE EAST**—"Second City" Alan Aikin, Howard Aik, Andrew Duncan, Eugene Troobnick.

**TRUDE'S**—Don Douglas Four, Candido Bonaf, Danny Valentino, Rock Durent, L & P Sartre, Fredsons, Bob De Vove Dancers, Julie Gibson, Winged Victory Chorus, Walenda Ballet, Jeanine Phivonax.

**VILLAGE BAR**—Thelonus Monk, Coleman Hawkins, Eric Dolphy.

**VILLAGE VANGUARD**—Lambert, Hendricks & Bavan, Eddie Thompson Trio.

## CHICAGO

**BLUE ANGEL**—Christian Lamont Extravaganza, Vic Taos, Sally Knowles, Pepita Huerta, Calypsonians.

**DEL PRADO HOTEL**—Hiss of Broadway, Susan Cable, Helen Derringer, Robert Scherkenbach, Bobby Wolf, David Evans, Blanche Schultz, Judy Valind, Dale Van Tild.

**EDGEWATER BEACH**—Island Revue, Dusty & Sylvia, Clem Lowe & Tropicales, Angie Colon, Badi Davis Oco.

**GATE OF HORN**—The Tarrizis, Jo Mapes, Bob Crosby.

**LE BISTRO**—Duke Hazlett, Vic Cesario Trio.

**LIVING ROOM**—Saverio Sardis, Lenny Kent, Joe Parnello Trio, Sam DeStefano Trio.

**LONDON HOUSE**—George Shearing Quintet, Larry Novak Trio, Jose Bethanquitt Trio.

**MISTER KELLY**—Julie London, Bob by Tramp Trio, John Frigo, Marty Rubenstein Trio.

**PALMER HOUSE**—Phil Foster, Jaye P. Morgan, Ben Arden Oco.

**PLAYBOY**—Simmy Bow, Coronados, Phyllis Branch, Cedric Phillips, Peggy

Lord, George Johnston & Betty, Tony Smith 4, Harold Harris Trio, Bob Davis Trio, Jim Atlas Trio, Joe Iaco Trio, Hots Michaels.

**STARS**—Billy Daniels, Benny Payne, Morty Storm, Tony Martell Oco.

**SECOND CITY**—"My Friend, Art Is Dead," Bill Alton, Del Cross, Severy Darden, Mina Kolb, Dick Schaaf, Avery Schreiber.

**SAMARA INN**—Joe E. Lewis, Jane Lund, Frank York Oco, Lounge Joy & the Boys, Danny Long Trio.

**SHERMAN HOUSE**—Marion Cobb, Stu Allen, David Romaine Oco.

**SUTHERLAND LOUNGE**—Amanda Ambrose, Johnny Young Trio.

## LOS ANGELES

**CIRCO**—Don Arden Revue, "Can-Can," Fredy Martin Oco.

**COCONUT GROVE**—"Can-Can," Fredy Martin Oco.

**DESIERT INN**—Eddie Fisher, Ford & Hines, Don Arden Revue, "Can-Can," Fredy Martin Oco.

**EDEN ROC**—DeVine & Premiers, Mandy Varona Oco, Monroe Kasse Oco, Art Freeman Oco, Toni Steele Twisters.

**FONTEINBLEAU**—Jack Young's International Follies, Marsh & Adams, Tan-ya & Blagi, Napoleon Reed, Line 16, Len Dawson Oco, Larry Boyd Trio, Chero's Del Prado Oco, Frank Nalete Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer Trio, Candy.

**MURRAY FRANKLIN'S**—Gina Wilson, Johnny Bachemin & Co., Tommy Moe! Bar, Eddie Bernard, Dick Twisters.

**PLAYBOY**—Conti, Band, Brown, Margie McGlory, Irene Kral, Zeniths, John Gary, Sir Julian Trio, Chico Randall Trio, Normie Macdonald.

**RONEY PLAZA**—Hi Lads.

**THUNDERBIRD**—Frankie Scott, Berj Vaughan, Quartet, Sue Lawton.

## LAS VEGAS

**CALIFORNIA CLUB**—Johnny Paul, DESERT INN—Eddie Fisher, Ford & Hines, Don Arden Revue, "Can-Can," Fredy Martin Oco.

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**CARILLON**—Lou Walters "Scapades de Parca," Mel Torme, Harry Mimmo, Eddie Jayne, Ralph Young, George Dor-ling, Stefan Ballet, Jacques Don-let Oco, Line 16.

**CASTAWAYS**—Francher Rolo 3, Jerry Gamm & Lesley, Ralph Young, George Dorling, Stefan Ballet, Jacques Don-let Oco, Line 16.

**DEAUVILLE**—Barry Ashton's "Vive Les Gars," Armand Paris & Cleo, Mel-ling, Vespia, Bros. Line, Les Rhode Oco, Mel Greene.

**DIPLOMAT**—Gene McDaniels, Mandy Campo Oco, Can Smith Oco.

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## 'Daddy Double'

Continued from page 1

seasonal venture in the old Frank Dailey's Meadowbrook Ballroom, which is more of a theatre-in-the-round presentation. The brothers

Wilsker (one of them, incidentally, started out as a promising pitcher with the St. Louis Cardinals farm system and Jules had ambitions as a professional dancer, but Mama

wanted them to go into "more legitimate" business," hence the Bronx delicatessen which parlayed into a restaurant in the Cross-County Shopping Centre in Yonkers) inherited the Town House.

It's a country eatery with a motel and swimmingpool around it, and converted the long, barn-like interior into a dinner theatre.

"Plain and Fancy" opened cold but the Sawyer-Skanga-McHugh team sometimes debut their shows in their own Meadowbrook and they go on elsewhere.

They have an awareness of star and personality availabilities and know how to assign this or that producer to whip east and vehicle into a package in short order.

Legit musicals as cafe fare are not new. Las Vegas has fared well with them. The Bradford Hotel (Boston), Sheraton Jefferson Hotel (St. Louis) and the Los Angeles Ambassador's Coconut Grove have essayed them. In a lesser degree, utilizing nostalgic Herbert, Kern, Friml and Porter pieces of another era, with a much shorter-budgeted cast, Stanley Melba tried it at the Hotel Pierre's Cotillion Room in Manhattan to fair returns.

The al fresco aura of a near-New York operation like this Westchester spot seems ideal for group sales, but in the main the \$6.95 to \$10.50 (sirloin steak) dinners account for the volume on which certain stars, who share in the gross, participate.

The anomaly could be that the ringside customer might be having the minimum fare and some party in left field might be whooping it up like Uncle Sam was still carelessly about those swindle sheets.

**Pacing Bookings.** There is showmanship and savvy in pacing the bookings, such as for example contrasting a brassy musical like "Guys and Dolls" with something folksier like the Pennsylvania Dutch-themed "Plain and Fancy." Then comes "Damn Yankees" incidentally ideal for the Yanks' World Series season.

Bookings are four-weekers and all have done well, with an occasional three-weeker depending on star and vehicle. Lilo's "Can-Can," opening in face of Lent and Passover, was a b.o. surprise, followed by Jan Sterling in "Silk Stockings" (three-weeker), William Bendix in "Take It Away," Marie Wilson in "Gentlemen Prefer Blondes," then Dailey and now Montgomery, "Yankees" will star Monique Van Vooren (3 weeks), followed by Marion Marlowe in "Kiss Me Kate," also 3 weeks. Bookings into Christmas and New Year's are being set with "Pajama Game" and "Bells Are Ringing" and people like Howard Keel, Rhonda Fleming and Ginger Rogers being negotiated. The Wilskers plan a 52-week operation.

Stars get from \$1,750 to \$3,500, depending on their strength. It is estimated the cast net is around \$50,000, also that a big star, on percentage, doesn't start collecting until around the \$27,000 grossing figure, which is of course extraordinarily high for this 450-room house requires 67% volume on a

nightly average to stay in the black (there's a Saturday "matinee," i.e. early 7 p.m. dinner show and then the later show).

Ringside, per se, is a problem because of the room's shape. The bandstand, at the left ringside, further cuts that phase, but seats appear well elevated. Minimal choice tables, of course, puts the responsibility on the headwaiter who, in this particular case, seemed to be holding out a preferred table and slighted a certain press reservation until he was "called" on it. Service is fair; that's a problem anywhere, in any mass-capacity room, but here, again both the headwaiter and captain goofed on a condiment request whereas the waiter handled it best by confessing that the busboy in charge of the horseradish, ketchup etc. had them locked up and had the key with him. Good thing the booze wasn't dilted!

Average check is said to be around \$9-\$10, with booze and the 10% tax; tips extra. Group parties get a 20% reduction inclusive of tax and tip. Incidentally, the groceries are good.

Curtain is 8:30, actually nearer 9, and breaks at 11:15. Book is not curtailed; the scenery, of course, is chiefly impressionistic and in the nature of setpieces brought on in informal manner. This makes for intimate rapport, including Montgomery's curtain speech. An afterpiece "hello folks" chat is SOP in the Citronella Circuit. He confessed his first-time in a musical and invited "autographs" (so stated) in the cafe lounge where a rhythm trio holds forth.

Customer appeal appears to be a long entertainment evening in one place; they come to dine two hours before the curtain and frequently remain in the cocktail lounge after the show, post-midnight. There is a 50c valet parking charge. The cast commutes to New York but the star gets on-the-premise housing facilities in the motel above the Westchester. Dinner Theatre. This is especially feasible for a Hollywood star, in contrast to Meg Kyles et al. who undoubtedly have permanent digs in Gotham.

Lawrence Kasha staged "Plain and Fancy" with good pace. Don Jennings and his septet rate the show. Montgomery shilled for them. Al Millman, who gets credit for the lighting, is the permanent company and stage manager; Joe Crosby (Manhattan Costume Co. which outfits these shows) gets the couture credit. Duncan Noble staged the dances and musical numbers here; Robin Wagner sets. Property rights clear through Music Theatre International.

Withal, it's good baryard Belascoing—and from the customer's viewpoint it's a fun evening. On last Thursday's very rainy day and night, business was easily 85% of capacity. Only two cancellations, said the headwaiter, which probably means two tables and could be four to eight head, so apparently there is also a strong window sale. Management spokesmen avers that, since opening, the WWDIT has drawn 75% repeat trade. They looked like a folksy neighborhood crowd of suburbanites who once papa is home, don't want to travel back to the city for a show. Situated on the N.Y. State Thruway (exit 6), the automotive draw is from Jersey to near-Connetquot besides the local Westchesterites.

## Runaway Prod.

Continued from page 2

Stage." London; "The Great Escape," Munich; "Tom Jones," England; "The Cool Mikado," England; "Lancelot and Guinevere," Yugoslavia; "Valley of the Swords," Spain; "PT 109," Florida; "Spencer's Mountain," Wyoming; "Not On Your Life," Greece; "55 Days At Peking," Spain; "Sammy," London and "Face of Terror," Spain.

There are currently 17 pix scheduled to begin production within the next two months and of these, the following features are slated to roll on foreign soil: "The Judo Tree," Japan; "The Victors," European locations; "Flight From Ashiya," Orient; "Summer Flight," London; "Irma La Douce," Paris; "Call Me Bwana," Africa and London.

According to figures released in connection with the productions, approximately \$75,000,000 is involved in the productions now filming overseas.

## Razing Henri's

Continued from page 2

and "Bad Boy" in 1924-25 was "Excuse me, I have to go over to Henri's to get a cup of coffee and an overcoat." Henri's has never had a checkroom.

End of an Era

The stars of Chicago's palmy legit days came to Henri's to be seen, and theatergoers from the nearby Palace, Woods, Powers, Cort, 4 Cohans, Colonial (later the Oriental), McVickers, La Salle, Garrick, Selwyn, Harris and Erlanger theatres came to the restaurant for dinner before the show and the traditional pastry and coffee with whipped cream after.

It was Henri's waiters who brought coffee to the frenem who were fighting the Iroquois Theatre blaze in 1903.

Sophie Tucker broke a 54-year ban on smoking by ladies at the restaurant in 1922 when she defiantly lit a cigaret after dinner. It was only a decade earlier that men had been permitted to smoke in the main dining room. Prior to that they recessed to the smoking room in the rear, in which generations of politicians hatched campaigns and negotiated deals "Chicago style."

Bob Hope, in his "Have Tux, Will Travel," recalls how, in the early '30s, he stood wanly across the street in front of the Garrick as a young comic, watching the formally dressed theaterites debar from limousines. The Garrick Theatre Bldg. was the Tin Pan Alley of Chicago in the '20s, housing composers, music publishers and distributors of sheet music. Irving Berlin and George M. Cohan officed there and in the Woods Theatre Bldg. when they were in town to oversee their productions.

Little has changed at Henri's over the years. The plaster medallions and 35 oil paintings were placed on the walls in 1891. The only concessions to time were a change from gas to electric lights and the removal of potted ferns (long after they had gone out of style, according to one historian).

Lone Breach of Decorum

The only remembered departure from decorum occurred when Frank Sinatra came to lunch during the early months of his popularity and was mobbed by teenagers. He escaped through a rear door.

It was at Henri's that Laurette Taylor, Eddie Dowling and Julie Haydon came on Christmas night, 1944, to wait for the early reviews of "The Glass Menagerie." Here, the late Judge Henry Fisher arbitrated the legal fees between Clarence Darrow and the families of Nathan Leopold and Richard Loeb in 1924. Here, Ben Hecht and his newspaper cronies would come for dinner when they had enough money to escape their regular hangout—the Dill Pickle Club.

A wrecker's ball will toll the death knell of Henri's, and in

## New Acts

### THE JULIET PROWSE SHOW (8) Songs, Dances, Comedy 48 Mins. Cave, Vancouver.

Break-in of this potent production package—built around the classy terping of Juliet Prowse—indicates a sock success in the wings for major niteries throughout the land.

The talented Miss Prowse has already demonstrated, via films and video, that she has gorgeous gams and can dance delectably. In this show she reveals vocal and comic abilities hitherto untapped, and has neatly surrounded herself with a winning combination of five handsome male dancers who also sing, pianist-conductor Hal Berne, and drummer Bobby Marell. With words and music by Sammy Cahn and Jimmy Van Heusen, choreography by Tony Charnoli, and costumes by Ray Aghayan, the result is exactly what talent plus savvy should produce—nothing but the best.

From the opening "This Is A Song To Start A Show With" by Miss Prowse's boys, this act shows the close integration with which it has been put together, but the polished staging aside, accent throughout is on the uncontrolled exuberance and enthusiastic teamwork displayed by the six onstage performers. Miss Prowse makes a stunning appearance in a fantastic pink gown and headress, sings herself, then dashes in on her South African background with her boys in a drum-throbbing native dance that hypotes the senses with its excitement. Choreography and musical backing are a big plus in making this opening production number a showstopper.

While Miss Prowse slips into a simple, classic, white dress, the boys bridge expertly, as they do for all changes, with appropriate intro for her purely vocal stint, which turns out to be hip selection for those who will appreciate "Married I Can Always Get," backed by lots of brass, and segues into cooler "I Am The Girl," "Legs" number which follows is embellished with clever lyrics but Miss Prowse's long stems do the talking and make all the points. It's another quick change to an adagio and ballet routine set to the "Exodus" theme, with a "Hattkvah" motif nicely worked in, and is beautifully executed by Miss Prowse and boys.

Show highlight has to be closing big production number, "Turn It Into A Musical," which opens with a nod to Variety, who "ought to know," employing name and real copy of this publication as a working prop. Number is divided into three parts, each lampooning a classic dramatic femme of history and film fame, and utilizing wit-fiest Cahn-Van Heusen material to the hilt, with Charnoli choreography in keeping.

Capper is the Cleopatra segment, with Miss Prowse capitalizing justly on the "dame with a bee in her pelvis" (rhymes with Elvis), otherwise known as the nymph of the Nile. Lyrics note that "there wasn't a man she couldn't get which was Cleo's problem, on and off the set," and invitation to drop around and grasp "my Egyptian asp" is followed by an ingeniously wicked Cairo-Charleston cooch which left patrons limp.

Entire production has pace, zip and excitement, and is unusually free of rough spots that might be expected in a break-in. A few lighting cues need attention, "Legs" number could be trimmed to advantage, and several lines are lost off-mike, but these minor points are being corrected as show progresses.

Boys are Lance Avant, Nicholas Covacevich, Bradford Craig, Norman Edwards and John Frayer. All over six feet, their work is precise and polished, the perfect complement to Miss Prowse's inspired leading, and they show good evidence of the hard work that has preceded this debut. Not only is terping solid, but boys handle choral duties in fine style throughout.

Chris Gage orch, augmented to 10 for this turn, reads the Prowse charts expertly under Hal Berne's direction. Bobby Marell, previously with Buddy Greco, can't be seen behind the scrim, but his drums are there every minute of the way, and provide the big punch where this emphasis is needed, particu-

larly on opening African boom-boom number and Miss Prowse's closing Egyptian caper.

Ropes have been up since opening, and Ken Stadler-Bob Mitten eyes will be only to see this show go, but it is definitely for the big time. *Shane*

### JANE HOWARD Songs 18 Mins. Caucus Club, Detroit

Six years away from the microphone has not lessened the impact of the torchy contralto of Jane Fulton Howard. As Jane Fulton, she was a regular performer on WJZ-radio for eight years; then she had her own TV show before taking the baby-sitting-leave-of-absence.

Now she's back and her voice seems more mature and sure, while the years have been exceedingly kind to her face and figure. She's a very attractive woman who knows how to make the most of her natural endowments with couture and coiffure.

Miss Howard also has carefully chosen her songs to match her torchy style and to maintain a theme throughout her act. The theme is female possessiveness and she gives it a voice that sounds more passionate than plaintive. She opens with "Tonight, touring tables, sans mike, in this club's posh and intimate Back Room. She stays at the mike for all her other numbers, including "It All Depends on You," "I Only Have Eyes for You," "You're Mine, You," and "Tess" Torch Song.

Miss Howard is a talented, experienced, polished torcher who would be an asset to any spot, especially intimate. A smart diskery should find her hot torchiness very salable. *Few*

### PEPITA & ANTONIO Flamenco 15 Mins. El Chico, N.Y.

Pepita & Antonio are Spanish imports, skilled in the flamenco field. Elegantly costumed and rigidly disciplined, this terp twain produces a wild brand of gypsy terps together with the colorful native folk dances.

The team at this Benito Collada spot split their endeavors in several sections. All told they provide a lengthy four-decade force of Castilian dancing from a pasodoble to jota Aragonesa, most of which is lit up by some exciting heel work. Although their efforts have a lot of intensity, there are sections in which they take a lighter view of their work. Their Jota, for example, has some moments which show good rustic humor, and other numbers exhibit a regard for tradition.

"Duo" seems suitable for most spots where authentic flamenco is appreciated. *Jose*

### SHIRLEE MAY Songs 26 Mins. Gatineau, Ottawa

Hallway through her stint, chirper Shirlee May peels her tight black sheath gown to uncover a Mougibram McSwine rig, with required patches, as she warbles "You Gotta Be Different." This, she tells the customers, is her gimmick and any act needs one. But it's not gimmick enough for this stanza.

Shirlee May is a pert-looker with almost Oriental features, whistle-making figure and pleasant pipes. She works hard throughout and gets attention. Lacking is more of dat ol' debel showman-spark. With rebuilding and some sparks added, canary's session could promote bigger impact. As it is, she is okay for niteries, lounges, in supporting role. *Gorm*

### LOS RIVERANOS (2) Songs-Guitar 10 Mins. El Chico, N.Y.

Los Riveranos are handsomely costumed Mexican troubadors who provide the melodic and colorful tunes of the chili country. Pair have hearty voices and back themselves on the guitar to provide the kind of pleasant music of the strolling mariachis. It's a self-contained act which can work on their own in many types of atmosphere.

Los Riveranos content them-

selves with the more popular Mexican tunes such as "Cielito Lindo" and "Rancho Grande" which always seem to provide an unconscious singalong as well as a warm feeling. It's an act that is both atmospheric and tuneful and can hold its own in lounge situations as well. *Jose*

### LITA & CORTES Dance 12 Mins. El Chico, N.Y.

Team of Lita & Cortes exhibit a wide assortment of Latin terps culled from the Latin countries. Their work calls on the terps of Spain, Argentina and Brazil each one of being not too common in the U.S. marts.

Their opener is by the male, who does a dance with a pic—the pole used by the picadors to prod the bulls. Combination of foot and pole tapping makes for a colorful, aural as well as visual session. With his partner, Lita, he does Argentine and Brazilian bits. The latter dances are of a gay breed. They comprise variations of the samba, and in an audience participation bit do more of the same. The turn gets over handsomely.

They are skilled and personable dancers, and stir up some excitement here. They seem okay for a wide variety of cafes. *Jose*

### RAY ANTHONY With Vikki Carr and Dianne Devereaux (9) Songs, Comedy 42 Mins. Disneyland, Anaheim, Calif.

Ray Anthony, who now fronts a big band only to cut biscuits for Capitol Records, has a new turn which considerably could widen his booking swath. The two new girls are still billed "Bookends" and, in a sense it is somewhat the same turn in format Anthony so successfully trekked through Las Vegas-Tahoe-Reno lounges—with this great difference. He is playing more to and for "just folks" now.

There are no double-entendre lines nor lyrics and as chirps and accomplices in the caper both Vikki Carr and Dianne Devereaux are a cut more professional and score with more impact than their predecessors. Long a crack trumpeter, Anthony has mastered the not-so-easy art of spoofing his ability to blow; he's loosened up, pours out more personality, gives with more bounce. In short, he is now more performer than bandleader. It's a fine act, and at Disneyland doing four shows nightly over eight days for \$7,000 proved a good buy for it upped park's after-dark attendance.

He duets with the gals, solos more via a grin and personality than pipes and can hike it up for the tourists. Miss Devereaux has an unusual vibrato which accentuates effect of her solo of "Why Don't You Do Right?" Miss Carr, now cutting solo shellac for Liberty Records, is a belter with good, total sense who show-stops "em with "When The Sun Comes Out."

There's never a pause over the route, and the girls sandwich their big moments with a slick gown change.

Many a lounge act has had difficulty working other than niteries. Anthony proves here that he can play fairs and other situations with a type of turn not too sophisticated for the run-of-the-people and family trade. The instrumentation is excellent, most of the tunes standards. Anthony has developed a slick comedy projection. *Was*

### PAT YANKEE & HER SINGERS (7) Music, Songs 45 Mins. Sparks, Nugget, Nev.

Pat Yankee ex-vocaler with the Turk Murphy-jazz group, has branched out on her own with six talented side men and she's more than a good bet to make a niche for herself with both jazz stylings and the more standard things.

She's an obvious natural, with husky pipes and high regard for the lyric and presentation. She belts when the mood calls for it, or can caress the ballads with equal authority. Her forte is Dixie, but she fits no particular school at this point and seems to rely principally on her emotion on jazz titles which range from "Big Butter and Egg Man" to "Loneliest Girl In Town."

On the likes of "Bill Bailey" she sells with positive approach but retains nice emoting qualities, then switches to impressive interpretations of the prettier things.

Backing singer are Ernie Carson

## Unit Reviews

### Sophie Tucker Show

Sydney, Aug. 3.  
Stars Sophie Tucker, with The Goofers, Georges Campo, Dick Luby, The Dalbrets, Ken Tiki Quartet. At Tiroli, Sydney; \$4 top.

Sophie Tucker, a show biz legend here via her records and imitators, had the Tivoli outfronters yelling for more after working solidly for 45 minutes despite a heavy cold. She drew a four-minute ovation on her initial bow.

She wins the audience easily with "The Saga of Sophie Tucker," "How Ya Gonna Keep 'Em Down on the Farm," "Some of These Days," "Life Begins at 40," "After You've Gone," culminating in a smash finish with "My Yiddish Mamma."

Nothing to equal Miss Tucker's performance has ever been seen in this area, especially her handling of sexy numbers before a mature audience. Ted Shapiro is an ideal accompanist for her and drew plaudits at the show's finale.

Supporting acts score nicely with routines of French pantomime. Georges Campo, particularly good. The Goofers work hard and their ribald comedy pleases the younger members of the aud. Dick Luby, comedy juggler, gets lotsa laughs. The Ken Tiki quartet opens the show to good returns. The Dalbrets offer a go-go dance routine to kick off the second half. *Rick*

### Nat King Cole

Los Angeles, Aug. 7.  
Greek Theatre presentation of "Sights and Sounds," starring Nat King Cole with Merry Young Souls choral group. Musical director, Ralph Carmichael; director-writer, Bob Henry; staged by Jack Regas; designed and lighted by Curt Nations; associate musical conductor, Joseph B. Zito; costumes, Danc Coe; featuring Greek Theatre Orchestra, production supervised by the Jones for Kell-Cole Productions; \$5.50 top.

Nat King Cole week in Los Angeles continued with a bang Monday night (6), standing room only greeting his bow at the Greek Theatre, a fitting followup to the previous night's impressive industry turnout at the Ambassador to tribute the entertainer's silver anniversary in show biz. Gov. Pat Brown was on hand to add his congratulations. Joining President John F. Kennedy and former veepee Richard M. Nixon who had wired tributes.

Cole proved his worth, delivering a polished, handsome show of legit proportions that indicates how far he has come since the days of the Nat King Cole trio. Entertainer now barely touches the piano, coming on with ease and top pro security as a significant one-man performer.

He works through a variety of music, generally presenting a history of Americans, in a big show that includes 16-member chorus of nicely-matched voices, The Merry Young Souls, and 20-piece orchestra, including his own four-man combo, under direction of Ralph Carmichael.

Singer participates in almost every number of an obviously well planned and rehearsed program on which, despite usual "subject to change" notation, no deviation is made. Singer doesn't even do an encore. His greatest assets, aside from the excellent chorus, which integrates his solo work and their background smoothly, are in the striking staging of Jack Regas and the work of director-writer Bob Henry.

Program is titled "Sights and

on trumpet, Bill Carroll on bass, trombone and tuba; Art Nortier at piano, David Wierbach on banjo and guitar, Tony Johnson at the drums, and Phil Howe on clarinet. Each instrumentalist is given opportunity to show individual talent, and despite the relatively young ages, they rate the pro classification. Crew also backs Miss Yankee vocally on some numbers.

For the smaller intimate rooms and lounges, Miss Yankee and troupe offer the right combination. Turn is heavy on the Dixie selections, but enough of the pops and standards are included to enhance the interest among the non-jazzites. *Long*

Sounds, well suited since both visual and aural reactions are strong. Latter, aided by use of 12 mikes, gives stirring stereophonic effect; while visual is highlighted through Curt Nations' expert lighting and simple, but colorful and practical scenery designs that integrate with the bright color of Danc Coe's costumes.

In essentially a serious show, Cole sparks with bit of comedy on "Mr. Cole Won't Rock and Roll," takeoff of modern music in which he also caricatures some of his own Capitol discicks, thus getting away from singing too many old favorites. Top straight work is done on sad song medley, "Lili," "Lull in My Life" and "Song Has Ended," which show his vocal development.

Group of stirring spirituals, highlighted by "Nobody Knows Trouble I've Seen" and "Get On Board," Broadway medley with top arrangements covering wide variety of shows, and a good western group show strongly. "Calypso" number is a winner, as well. *Dale*

## House Review

### Forest Hills Stadium (FOREST HILLS, N.Y.)

Sammy Davis Jr., George Rhodes Orch., with Charles Mendoza, Michael Silver, William B. Williams; \$7.50 top.

Sammy Davis Jr. as the next to closing act for the season at the Forest Hills (N.Y.) Stadium, Saturday (11) pulled a near SRO crowd of 12,500 which contributed \$50,000. In a display of sheer virtuosity, Davis gave a one-man show which started around nine p.m. At midnight, he started a concerto on the vibes, and the crowd was still holding. Only other performer on stage was WNEW deejay William B. Williams, who did the intros.

The Davis recital was longer, by necessity, than he normally gives in New York at the Copacabana. While it's not certain that he trotted out every number in his vast catalog, Davis again accented the fact that he is one of the superior performers of this era. He is skilled in many media:

While his songs, instrumentals, impressions, etc., reach their mark consistently, his greatest asset is his warmth as a performer. Many items seem to emanate naturally from him. In this outdoor, he could do no wrong. The fact that he worked in a stadium appeared no handicap to him at all. When he wanted the proceedings more intimate, he walked offstage and as close to the audience as the mike wire permitted.

There were several tunes that seemed to give him an apex. His rendition of Cole Porter to the accompaniment of a drum only was a rhythmic and melodic highlight. He evoked sentimentality when he chirped with a full violin section behind him, and he drew heavy accolades with medleys of his trademarked tunes.

Despite the careful preparation, Davis appeared to give all this a note of spontaneity. He carried this across with a set of humorous and highly effective asides. Some of them were delivered as though they were ad libs and others had the force of a routine. In all, he more than pleased the assemblage. George Rhodes conducted the crew superbly, and drummers Charles Mendoza and Michael Silver did some memorable solo backing.

There were some essential differences from Davis' performance at the Copacabana. Davis accustomed to smaller, smoke-filled confines, at one point in the first half of his show found his voice fading. That fresh air will do it every time. *Jose*

### Soph to Britain Oct. 27

Sophie Tucker has been booked for a series of theatre dates in England, starting Oct. 27. Miss Tucker is current in Australia and is set for South African theatres.

Singer will start at Leeds and work in Manchester, Brighton and Birmingham. She's expected to be back in the U.S. in late November or early December.



## Shows Abroad

### The Empire Builders

London, Aug. 1.  
Royal Shakespeare Co. presentation of a three-act drama by Boris Vian, translated by Simon Watson Taylor. Staged by David Jones; director, Sally Jacobs. Features Hugh Burden, Lally Bowers, Katy Wild, Freda Dowie, John Preston, Edward Palmer. Opened July 31 '62 at the Arts Theatre Club, London; \$2.50 top. Leon Dupont.....Hugh Burden  
Zenobia.....Katy Wild  
Anna.....Lally Bowers  
Muz.....Freda Dowie  
The Schmurr.....John Preston  
The Neighbor.....Edward Palmer

Since the Royal Shakespeare Co. took over the Arts Theatre Club "for experimental purposes" there is logic in the staging of Boris Vian's "The Empire Builders." It certainly is an "experimental" play, probably too abrupt for the average theatregoer.

The drama is an untidy avant-garde piece which can be interpreted by everyone in his own way. As a mental version of Grand Guignol it is fascinating and gripping, although strictly as a play it doesn't make much sense.

The yarn involves a family haunted by an eerie noise (the voice of doom?) and by a pitiable, Caliban-like figure who is spat upon cursed and beaten by all except the understanding daughter. He is presumably the life force as opposed to the noise, the foreboding of death. Anyway, that's a guess.

The small cast handles the obscurities well, with Hugh Burden practically dominating the third act with a difficult 40-minute monolog put over with power and passion. Katy Wild is pleasant as the daughter, but Lally Bowers and Freda Dowie tend to mug much of their dialog. John Preston, as the zombie-like monster, wrathed in bandages, has a tough assignment, but succeeds in not making the role ridiculous.

David Jones has staged the play effectively, though it is difficult to decide whether or not he has captured the intent of the author, who died in 1959, when only 39. Sally Jacobs has provided excellent sets.

### A Penny For A Song

London, Aug. 2.  
Royal Shakespeare Co. revival of a two-act comedy by John Whiting. Staged by Colin Graham; decor, Alex Stone; music, Brian Priestman; song, The Bellman and Little Boney. Composed by Colin Graham. Features Marius Goring, Newton Blick, Michael Gwynn, Gwen Franks-Davies, Mark Eden, Judi Dench, Clive Morton, James Bree. Opened Aug. 1 '62 at the Aldwych Theatre, London; \$3.50 top.  
William Humphries.....Newton Blick  
Timothy Bellows.....Marius Goring  
Simuel Breeze.....Colin Jeavons  
Lampert Bellows.....James Bree  
Hewer Bellows.....Gwen Franks-Davies  
Hillem Matthews.....Michael Gwynn  
Doreen Bellows.....Judi Dench  
Puppin.....Margaret Bland  
Edward Sterne.....Mark Eden  
Smill Boy.....Robert Cook  
Grace Selmeourt.....Clive Morton  
Joseph Brotherhood.....Robert Webber  
James Gidda.....Roger Swaine  
Rufus Pizzotti.....Henry Woolf

First staged in the West End in 1951, this farcical comedy did not make a hit with the public, but pointed to John Whiting as a playwright with a future. The author has since written more serious plays and perhaps audiences will now look for more of a message in this unexpected revival of "Penny for a Song."

There is seemingly none of significance. It's simply an amiable, undemanding comedy with grace, whimsical charm, some wit, a lot of padding, a certain amount of precious philosophy and, in this instance, several satirizing performances.

The ambling yarn is set in front of a country house in Dorset in 1904. Whiting has made certain changes since his play was first produced, but basically the plot and characters remain the same. The principal plot involves a nutty noble who is determined to oppose the expected Napoleonic invasion by disguising himself as Bonaparte and coming up behind the enemy forces and in fractured French ordering them retreat. His brother, a rather eccentric, has built his own engine and can't wait for the triumph of a son.

Other characters include a man at war with radical views, a London dandy cynically bored with life, the radiant young daughter of the house who is oblivious to Napoleon as she falls in love with a wandering soldier, the fire chief's wife who, for no apparent reason, is determined to go to First Anglia to lead the Home Guard, a "winning army officer" and a small boy,

whose presence is never fully explained.

With this motley cast the author spins out a thin joke for rather longer than it deserves, but with gentle assurance. Marius Goring tends to overplay the role of the would-be Napoleon, but Clive Morton as the army officer, Michael Gwynn as the dandy and Newton Blick as a tree-perched sentry are beautifully observed studies.

Judi Dench, a sparkling young actress in the vanguard of current young West End talent, and Mark Eden are acceptable young lovers and little Robert Cook, as the boy, handles a wordless part with aplomb.

Colin Graham's staging could stand more pace and there are times when the players commit the elementary error of talking through laughs. The direction catches the sunlit grace of Alex Stone's decor admirably, however.

The balloon that descends on to the stage and the fantastic home-made fire engine are crazy props that, understandably, earn even more applause than the mummies. The show is an interesting revival, though still unlikely to make the commercial grade.

### Barry Humphries

Melbourne, July 31.  
Arco Concert Management presentation of solo show written, composed and directed by Barry Humphries. Starring Barry Humphries. Pianist, Lola Graham. Opened July 30 '62 at the Assembly Hall, Melbourne; \$2.55 top.

It is difficult to fit this one-man show into any particular category. It's something of a big-sized Australianized mixture of Beatrice Lillie, Danny Kaye, Peter Sellers, Douglass Byng, the Goons and the "Beyond the Fringe" performers. But Barry Humphries is an original in himself.

Usually styled as a satirist, this 29-year-old Aussie with shoulder-length hair went to England some three years ago, and for much of the time he played the Undertaker in the London musical, "Oliver." Back in his own country for a brief convalescent visit, he's started off by giving 11 performances of his one-man show in his hometown and will play shorter engagements in other capital cities.

Humphries is something unique for an Aussie, as already his recordings are becoming collectors' pieces throughout the world. Alone on the stage, he impersonates easily recognized Aussie man-in-the-street characters, endowing them with all the everyday irrelevancies and repetitions of normal conversation, but with undertones of original, witty and frequently lethal observations. He doesn't rely upon dubious material.

His most famous character is a typical Aussie middle-aged housewife, and, dressed in this guise, Humphries opens his show with a general maledy chat about the lady's adventures overseas. This is followed by a long haired, black-cloaked, pince-nez gentleman trying to present the typical Aussie image.

Other characterizations are a bearded, jeaned and duffle-coated, guitar-playing youth who's a typical Aussie espresso bar beatnik; an aged drawing gent in pyjamas and dressing gown, clutching a rubber hot water bottle, leisurely relating his day-to-day doings in cliché detail, and an indictment on those who criticize Aussies in the limelight abroad.

Humphries is brilliant with his facial expressions and timing, and utterly different in each character, each one having its own mannerisms, twists of speech and vocal characteristics. There is a certain amount of pathos in some of the bits, but Humphries is never deliberately cruel, although getting fun out of local and topical news with Prime Minister Menzies at the receiving end of quite a bit of it.

The performance is mainly in speech and mime, although occasionally Humphries bursts into song and has a pianist who fills in when he dashes onstage to change. The show lasts longer than 2½ hours and most items go on for too long. Although exclusively Aussie in content, the material would require little adaptation to make an impact overseas.

Stan.

Billie Lou Watt has been engaged as understudy to Andrea Lindley as the mother in "Take Her, She's Mine."



### GERALDINE HANNING

Ivy London in "CRITIC'S CHOICE."

Featured with Hans Conrad in June-Canal Fulton, Ohio.

Featured with Jeffrey Lynn in July, East Hampton, L.I.

Contact: PLAZA 3-2310

## Chi Lyric Opera 345G Sub Advance

Chicago, Aug. 14.  
Lyric Opera of Chicago has set a new record of \$345,000 in advance ticket sales for its Monday, Wednesday and Friday night subscription series, an increase of 30% from last year. Individual and non-subscription performance tickets will go on sale in a few weeks.

The Lyric is purchasing the stage settings and costumes for its first presentation of "Orfeo Ed Euridice" from London's Convent Garden, and is exercising a "lend-lease" arrangement with the Metropolitan Opera for the settings and costumes for "The Elixir of Love."

## Concert Review

### Lewisohn Stadium, N. Y.

(NIGHT IN OLD VIENNA)

Postponed from the previous night by rain in the afternoon that hardly dampened midtown Manhattan, "A Night in Old Vienna," failed to draw more than 7,000 at Lewisohn Stadium, in contrast to the 10,000 the previous Saturday night for the "Italian Night." Programmed were 14 Johann Strauss favorites which came to life with a lilt only three times—when Roberta Peters painted the evening sky with her coloratura.

Otherwise Josef Krips failed to get the event off the ground. His reading was slightly cute, fussy and lacked the inspiration and lift to carry the men above a pedestrian performance. Perhaps the approach did not hold the respect for Strauss that he had for Brahms, who received tender, first-rate treatment in three all-Brahms concerts earlier in the week. What was lacking was the zing and authority of another Viennese, Robert Stoltz, whose baton can transform almost any orchestra into a swinging Strauss ensemble. Since Johann the younger produced the finest melodies of his era, surely they deserve better than cliché treatment. Sunday night the applause for the orchestra peaked for such tricks as cuckoo and train whistles. Zitherist Martin Doppelhammer was almost wasted in "Tales from the Vienna Woods."

Only Miss Peters made the occasion, first with the "Fruehlingsstimmen" waltz, originally a flash piano piece and a test to separate the girl coloraturas from the women coloraturas, then in the second stanza with Adele's Laughing Song and the aria, "Süßelied die Unschuld vom Lande," both from "Fledermaus." In each case the soprano had to enquire with a reneat of the selection. Richly, if stiffly, gowned, Miss Peters looked as lovely as she sounded. Lete.

Zachary Scott has succeeded William Bendix as the final two weeks of the strawhat tour of "The Gazebo," and will play this week at the Lake Whalom Playhouse, Fitchburg, Mass., and next week at the Pocono Playhouse, Mountaintown, Pa.

## Asides and Ad Libs

The New York dailies duly published the announcement last week that Margaret Hayes has been cast for a featured role in the Bernard Evslin play, "Step on a Crack," but apparently weren't aware that the actress is the wife of the show's director and co-producer, Herbert Swope Jr. Incidentally, it may be significant that Miss Hayes will also understudy Rita Hayworth, who's co-starring with Gary Merrill.

Producers John Savoca and Marcia Taradash have already mailed reviewers seats for the scheduled Oct. 1 opening of their off-Broadway show, "Ten Nights in a Barroom," at the Greenwich Mews Theatre, N.Y. In an accompanying note they explain that another off-Broadway presentation, "Double Bill," is to open the same night at the Cherry Lane, and they hope their prior invitation will persuade the first-string critics to decide in advance in favor of covering their show.

Festival Concerts, Inc., has been chartered by New York State as a non-profit membership corporation, with offices in Westchester County, N.Y. The firm of Spiro, Spiro, Felstiner & Prager, of New York, was filing attorneys at Albany. The Dance Education Center, Inc., has been chartered by the state as a non-profit membership corporation, with headquarters in New York. The Freidberg Management Co. filed the certificate in Albany.

## Shows Out of Town

### La Belle

Philadelphia, Aug. 14.

Gerard Oestreicher presentation of Alpert Marie production of three-act musical comedy, book by Brendan Gill, lyrics by Marshall Baker, based on a libretto by Bill Hoffman, music by William Roy based on themes by Offenbach. Staged by Marre; scenery and lighting, Ed Wittstein; choreography, Todd Bolender; costumes, Robert Fletcher; musical direction and vocal arrangements, Pembroke Davenport; dance music, Genevieve Pilot; orchestration, Philip J. Lang. Stars: Menasha Skulnik, Joan Diener, Howard DaSilva; features George Segal, Thayer David, John Zacharie, Bob McClure, Lettie Reynolds, Mimi Turque, Roberta Lubell, Marilyn D'Honou. Opened Aug. 13 at the Shubert Theatre, Philadelphia; top weeknights, \$7.50 Friday and Saturday.

Calchas.....Howard DaSilva	Sergeant.....Charles Karel
Mickey.....George Segal	Archon.....Bob McClure
Menelaus.....Menasha Skulnik	Helen.....Joan Diener
Chloe.....Lettie Reynolds	Agamemnon.....Thayer David
Ulysses.....John Zacharie	Ballet.....
Venus.....Roberta Lubell	Diana.....Marilyn D'Honou
Girl.....Gail Israel	Boy.....Louis Gasparinetti
Soldiers.....Jack Kauflin, Joan Mandia, Gracie, Louis Polacek	

Others: Marilyn D'Honou, Carol Fleming, Louis Gasparinetti, Murray Goldkorn, Mickey Gunner, George Segal, wood, Gail Israel, Charles Karel, Jack Kauflin, Roberta Lubell, Don Maloff, John Mandia, Carmen Morales, Mari Nettum, Louis Polacek, Joan Sheller, Marilyn Stark.

A song-and-dance updating of the story of Helen of Troy, "La Belle" is only occasionally enlivening. It is hobbled for the most part with limp lyrics, material that misses and dragged-in dance sequences. The show's Broadway chances are problematical unless whole sections are overhauled. The updated score was written by Marshall Barer and William Roy.

When Menasha Skulnik, as the aging Menelaus, steps onstage, placing one foot tentatively before the other, he provides an antic portrait of the "Little King." A fine sight comic, he makes a diminutive foil for the statuesque Helen, played by the well-upholstered Joan Diener.

Skulnik has a gentle and warming sort of sly humor, but the laughs rest almost entirely on his frail physique and some extra aggressive and actional lunacies are called for. When he is lamenting the fact that his father-in-law (Jupiter) "is a swan" or as he tries to keep hurried pace, with the taller chorines in a tango bit, he makes a comically appealing figure.

A highlight of the evening is Skulnik's duet with Miss Diener upon the discovery of the lady's infidelity. More intent upon sleep than vengeance, he brushes off his wife's confession in the amusing lilt, "No One Is Perfect." The Brendan Gill adaptation of the late Bill Hoffman's book starts off, with the show-within-a-show format, which is all to the good. The cast is seen getting ready as the orchestra runs through the overture. To tie-in the Offenbach score, the locale is supposed to be the Theatre des Varietes, in Paris, in 1860, for the opening of the composer's "La Belle Helaine." The device is promptly scrapped after the start and never used again.

Miss Diener, whose costumes and chassis seem to have been designed by either Petty or Varga, has a rich voice and projects it well, although her diction is faulty. Howard da Silva emcees the opening theatre bit and then slips into the uncomfortable robes

and roles of the wily Spartan high priest.

The most sympathetic character is the shy, poetic, tongue-tied Paris, expertly played by George Segal, who is used as a romantic dupe by the Greeks to promote the war with Troy. No singer, he has a novel gimmick by which he employs a troubador (Bob McClure) to voice his impromptu odes.

The dancing is nothing special, falling back on the tired can-can routine for a major ensemble. The inexplicable costumes are by Robert Fletcher. The settings, likewise more Second Empire than Hellenic, are the work of Ed Wittstein.

Gagh.

### Editorial Conference

Los Angeles, Aug. 4.

Olympic Productions, in association with the City of Beverly Hills Dept. of Licenses & Recreation, presentation of comedy in three acts (seven scenes) by George Savage and George Savage Jr., staged by Charles J. T. Schulte; production assistance, Loma Archer. Features Lynn Archer, Gertrude Graner, Ronald Owen, Michael Levesque, Lee Balburn, Kevin K. Pavitt, Charles J. T. Schulte, Maida Severn, Bea Shaw. Opened Aug. 3 '62 at the Beverly Hills Recreation Center Theatre, Beverly Hills; admission by invitation only. Stars: Ellen Ainsworth, Bea Shaw, Miss Duvall, West, Maida Severn, Edward O'Crilly, L. T. Lucas, Jim Wayne, Owen K. Pavitt, J. Ronald Clifton III, Charles J. T. Schulte, Dr. Rita Dorn, Lynn Archer, Walters, Arnold Kevin, Michael Levesque, Andrew Macintosh, R. Lee Balburn.

Olympic Productions, taking over the Beverly Hills Recreation Center theatre for the premiere of George Savage and George Savage Jr.'s "Editorial Conference," proves again that words alone do not make a play. This sluggish attempt at satire has resulted in a few humorous digs at the book publishing business and writers in general, but they're almost drowned in verbosity.

Charles T. Schulte is listed in the program as producer, director, set designer and executor, and perhaps he took on just too many tasks. Certainly his setting is hardly a convincing crotch cottage at a spiffy hotel, but more resembles UCLA's Thieves Market.

There are occasional threads of a play, but the writing and directing are inadequate.

Lynn Archer, as the home economics professor with an itch for the fiction editor, comes off best, both with the dialog and the way she reads it. Owen Pavitt's editor is unable to garner much of the audience's sympathy until the third act.

Maida Severn is delightful in the small role of the plain Jane spinstress whose sexy novels are the company's biggest sellers. L. T. Lucas is unconvincing as a film producer.

Robe.

### Australian Shows

(Week Ended Aug. 4)

(Figures denote opening dates)  
ADELAIDE  
Man: All Seasons, Union (8-8-62).  
MELBOURNE  
Bailed Angel, Valley, Russell (7-9-62).  
Barry Humphries, Asbury Hall (7-30-62).  
Desk Set, St. Martin's (8-2-62).  
Luther, Emerald Hill (7-27-62).  
My Fair Lady, Her Majesty's (4-21-62).  
Sound of Music, Princess (10-20-61).  
Under Yum Tron, Comedy (8-8-62).  
SYDNEY  
Billy Liar, Ensemble (7-10-62).  
Miracle, Her Majesty's (7-24-62).  
Miracle Worker, Elizabethan (8-2-62).  
Once Upon a Mattress, Palace (8-3-62).  
One Way Pendulum, Independent (8-1-62).  
Sentimental Bloke, Royal (6-30-62).  
What's New, Phillip (7-6-62).



## Guild Extends Subscription Sked As Reply to Philly, Boston Clubs; Det., Pitt, Rochester Ready Season

Philadelphia, Aug. 14. Spurred by the growing competition of ticket clubs and playgoer demand for an extended season, the Theatre Guild-American Theatre Society has increased the number of plays in its subscription series here and in Boston from 10 to 12 productions.

Warren Caro, executive director of the subscription organization, says that members want attractions during legit's two peak periods, spring and summer. Heretofore, the series usually ended in March, with most activity in the pre-Christmas segment. Although the Guild operates in 21 cities, only Philadelphia and Boston, because of the high number of try-out shows in both those towns, gets full quota of a dozen productions.

Caro is inclined to minimize the threat of the ticket clubs to the Guild subscription operation. "Here and in Boston they have substantial memberships and are proving helpful to the theatre," he asserts. "But there is no comparison between their system and T.G.-ATS. The clubs charge a \$5 membership fee to get tickets for incoming shows—a sort of permanent brokerage fee. They get the best that's still available in the theatres."

The strength of the Guild, which has been operating in Philadelphia for 33 years, lies in the privilege of the preferred seating locations," Caro notes. "There have been instances of our subscribers bequeathing their seat locations to friends and relatives," he added.

**Another Bonus**  
The Guild has added another bonus for its local membership since the emergence of the ticket clubs. It now circularizes productions not on its own list, and through arrangements with producers is able to get tickets at a discount for its members.

"We do this as a gratuity, with only a nominal fee charge to the producer," Caro explains. "But even before we circularize a play, the production must pass the examining board of the Guild and the Council of the Living Theatre." This board, he notes, comprises 20 New York showmen, who weigh in advance the merits of every play under the Guild banner.

"Almost everybody taking out a production tries to get on our (Continued on page 59)

## Philly Auditor Charges Park Theatre Producer With 'Bad Management'

Philadelphia, Aug. 14. Mrs. Ethelyn Thrasher, managing director of the John B. Kelly Playhouse in the Park, has been accused of "bad management" by City Controller Alexander Hemp-hill, a veteran fiscal watchdog. The official charged last week that the municipally-operated theatre had been in the habit of paying out "large sums in cash" contrary to a contract requirement that all payment should be made by check.

"Furthermore," auditor asserted, "the producer exceeded the 1961 budget by \$61,000 and drew advances to cover that excess, apparently without obtaining the required prior approval from the Fairmount Park Commission." The Controller made his observations in the 1961 audit of the Park Commission, which has jurisdiction over the Playhouse.

Hemp-hill did not name anybody in his report, but subsequently confirmed that the reference to the "producer" meant Mrs. Thrasher. "It's just bad management practice," he added. The Controller conceded that it would be difficult to budget an operation like the Playhouse exactly. Mrs. Thrasher was unavailable for comment.

Two weeks ago, a newspaper quoted Mrs. Thrasher as having said she had dropped two shows ("Threepenny Opera" and "Sunday in New York") from the Playhouse schedule because of pressure from Mayor James H. J. Tate. The managing director denied ever making such a statement.

## Drop Sponsoring Stude Tours to Stratford, Ont.

Toronto, Aug. 14. The Canada Council, which sponsors Canadian cultural and artistic projects, will no longer finance student tours to the Stratford (Ont.) Shakespearean Festival. The Council has spent over \$100,000 on the trips in the last three years.

In announcing its new policy, the Council indicated the money for such student junkets might be provided by "someone interested in young people." Festival officials, who regard student visits as valuable culturally and as a step in the creation of future audiences, hope to obtain the necessary underwriting from foundations and business interests.

## 'Subways' in Hole \$62,855 on 400G

"Subways Are For Sleeping" recovered nearly 85% of its \$400,000 investment on its 26-week Broadway run. The loss on the musical was \$62,855 as of its closing June 23 at the St. James Theatre, N.Y. Of the recouped coin-\$328,000, has been repaid the backers, leaving a balance of \$9,145 for future distribution.

The David Merrick production, in which Sydney Chaplin and Carol Lawrence costarred, took a loss on each of the last four weeks, for a total operating deficit of \$18,384 for the period. Royalties and other expenses were pared or waived on stanzas where low grosses were registered. Closing expenses accounted for another bite of \$5,241.

"Subways," for which Betty Comden and Adolph Green wrote the book and lyrics and Jule Styne the music, was adapted from the Edmund G. Love story. The film rights have not been sold.

## PARIS' MARIE BELL TROUPE DUE IN U.S.

Paris, Aug. 14. Yank impresario Sol Hurok has signed the French tragedienne, Marie Bell, for a U.S. stint for her and her company starting in N.Y. in March of 1963 with two Racine tragedies, "Phaedra" and "Berniece." A U.S. tour is also involved.

Miss Bell has been ensconced at the Theatre Gymase here where she has alternated classics with modern plays and recently did Françoise Sagan's second play "Violins, Sometimes." Bell troupe recently visited Russia.

## Crandall Diehl Has New Tuner Hit in Buenos Aires

Buenos Aires, Aug. 14. Crandall Diehl, a Yank performer-stager who directed "My Fair Lady" here last year, has another musical comedy hit with "Buenos Noches, Carina," ("Good Night, Carina"), which he not only staged and choreographed, but in which he also plays a leading role. The show is figured good for a year's run.

"Carina," adapted from an Italian success by Pietro Garinei and Sandro Giovannini, is a romantic yarn with a modern Roman locale, about a girl who writes a sexy novel, and thereby arouses the suspicions of her sweetheart. Diehl, who speaks Spanish fluently, scores as both dancer and actor, and his direction and choreography are vital factors in the show's lively movement.

If he chooses to remain in this country, the U.S. performer-director seems assured of a successful career. He's being urged to take a permanent teaching assignment, particularly in the training of singer-dancers.

## 'Black Nativity' Booked For 4-Week London Run

London, Aug. 14. In a sudden decision by impresario Michael Dorfman, London gets a four-week engagement of the Negro musical, "Black Nativity," opening tonight (Tues.) at the Criterion Theatre. Described by its author, Langston Hughes, as "a Gospel for Broadway," it was a success at the Spoleto Drama Festival following its production last winter in New York.

Barbara Griner is staging the show, which will have its original U.S. cast of 18, headed by Alex Bradford. Associated Rediffusion has already pre-filmed an excerpt for television showing around Christmas.

## 'Taste of Honey' Had \$31,885 Net

"Taste of Honey," which got into the black on the road after an unsuccessful 49-week Broadway run, ended its tour April 7 in Chicago with a profit of \$31,885. Of that amount, \$30,000 has been distributed equally between the management and the backers, giving the latter a return of nearly 23% on their \$66,000 investment.

The Shelagh Delaney drama began its post-Broadway tour last September with a deficit of \$47,578. The play, in which Joan Plowright and Angela Lansbury costarred on Broadway in the roles subsequently taken over by Frances Cuka and Hermione Baddeley, was produced by David Merrick by arrangement with British producers Donald Alberty and Oscar Lewenstein Ltd.

The actual profit earned by the venture was \$39,856. However, that represented the net prior to the deduction of 20%, representing the share to the management of the original British production. Besides operating income, the profit includes the Broadway presentation's \$11,200 share of revenue from the sale of the film rights by the English management.

## 'Gideon' Dropped 34½¢; Has Repaid 95¢ So Far On \$150,000 Investment

"Gideon," which had uncovered costs of \$34,360 when it ended a 30-week Broadway run last June 2, distributed another \$20,000 to its backers last month. That brought to \$95,000 the amount repaid on the \$150,000 investment, leaving a balance of \$20,640 for future distribution.

The coin recovered by the Fred Coe-Arthur Cantor production included \$10,000 paid the presentation by Fredric March to obtain a release from his costarring assignment with Douglas Campbell a week earlier than specified in his contract. Campbell, who had been playing the title character, relinquished the part to Gerald Hiken to switch to the Angel of the Lord role following March's withdrawal.

Other revenue included \$3,240 as the production's end of a \$10,000 payment by Dynamic Theatre Network Inc. for the right to transmit five closed-circuit performances of the Paddy Chayefsky play last March from its berth at the Plymouth Theatre, N.Y., to the Auditorium, Rochester. An option taken on the film rights to the property by Continental Distributing Inc., presumably hasn't been exercised.

Reductions in royalties and other expenses were instituted during particularly sluggish stanzas.

## Knoxville Aud-Coliseum Had 750,000 Attendance

Knoxville, Aug. 14. Attendance during the first year of operation reached 750,000 at the Knoxville Civic Auditorium Coliseum, according to a report by Fred B. McCallum, manager of the city owned project. Several major touring Broadway shows, plus the "Holiday on Ice" performance, promoted the largest attendance.

The auditorium portion seats 2,500. The coliseum seats a total of 7,200. More than 10,000 can be accommodated at one time, when convention activities, plus a show, are in progress.

## Betty Hutton Livens Calm Season With Outburst Vs. Summer Stock; Leading Man Quit 'Gypsy' in Pitt

By LENNY LITMAN

### Ernie Austin, Stagehand, Becomes Actor in 'Horn'

Ernie Austin, a Broadway stagehand for the last four years, has switched to the performing end of the business. He's now with the touring production of "Come Blow Your Horn," having joined the company last Monday (13) for its scheduled four-week stand there at the Forrest Theatre, Philadelphia.

Following the "Horn" stint, he'll appear in "The Matchmaker," which the Phoenix Theatre, N.Y., will cosponsor with the N.Y. State Council on the Arts for a five-week tour of the state beginning in October.

### \$143,947 Deficit On 'Gift of Time'

The Broadway production of "Gift of Time" represented a loss of \$143,947. Of the \$150,000 invested in the presentation, only \$6,053 remained following its closing May 12, after a 12-week run at the Barrymore Theatre, N.Y. That amount, equal to 4% of the show's capitalization, has been returned to the backers.

An overall operating loss of \$16,871 was registered by the Garson Kanin adaptation of the Lael Tucker Wertenbaker book, "Death of a Man," during its 12-week Broadway stretch. That was in addition to production costs of \$106,450 and an out-of-town tryout loss of \$15,864. Closing expenses accounted for another \$5,129.

Income included \$367 interest earned on union bonds and deposits.

Henry Fonda and Olivia de Havilland costarred in the drama, which was produced by William Hammerstein, in association with David Shaber and William Snyder Jr. Kanin, who doubled as director, waived both his author and stager royalties during the last six weeks of the show's Broadway stand. He had previously taken a 50% reduction.

Partial cuts in salary were also taken by Fonda and Miss de Havilland and a producer's fee of \$250 weekly was waived during the play's final fortnight at the Barrymore, and \$250 weekly office expense was eliminated for the last five weeks.

### PADULA MAY REVIVE 'BIRDIE' AT CUT-PRICES

Edward Padula, who produced "Bye Bye Birdie" on Broadway in association with L. Slade Brown, is considering reviving the musical for Broadway presentation at reduced prices. He's been discussing the possibility with Hillard Elkins, who's the representative on "Birdie" matters for Padula and the writers of the tuner.

The musical has been getting wide showcasing this summer on the stock circuit.

### Appoint Olivier to Head British National Theatre

London, Aug. 14. As generally expected, Laurence Olivier has been named director of the upcoming National Theatre. The newly appointed National Theatre Board announced the selection at a preliminary meeting, and the move will be ratified as soon as the group is officially incorporated under the Companies Act.

It is stated that Olivier's commitments with the Clichester Festival Theatre will not be affected for at least the next two years, so the National Theatre may be a reality soon after 1964.

The appointment of the actor-director has been widely acclaimed, though it is observed that the Clichester project will now come under even greater critical surveillance as a possible indication of the probable trend of Olivier's policy for the National.

Pittsburgh, Aug. 14. "Summer stock is amateur night in Dixie." That's the verdict of Betty Hutton, the volatile singer-comedienne starring in "Gypsy" last week for the Pittsburgh Civic Light Opera at the Auditorium. "I'll never do strawhats again unless they get more producers like John Kenley." The latter reference was to the operator of the Packard Music Hall, in Warren, O., where the show broke in the previous week.

Miss Hutton's angry outburst was made to VARIETY last Friday night (10) during a routine interview about the withdrawal of the "Gypsy" leading man, Vincent Beck. "This all started last week in Warren," the star heatedly asserted. "Not only did Beck take the dressing room of Diane Barton, who plays the title role in the show, but he asked that the curtain calls be changed so he could come on just before me."

"Kenley cooled him down, but when a new producer, Don Wortman, took over the show, Beck kept getting pushy again and Wortman was never to be found. On Wednesday, he wanted to change bows again, and when I put my foot down he came up with his phony laryngitis. On Thursday, I had to bring Diane out myself and have her take her bows with me."

**Not Enough Rehearsal Time**  
On summer stock in general, Miss Hutton asserted, "It's absolutely impossible to put on a big production in three hours' rehearsal time. You take a good show and a good cast and everything is loused up because of lack of preparation. Kenley has good people all around him and they know what to do when the time comes."

There are two sides to Betty Hutton's blast against summer stock in general and the Pittsburgh Civic Light Opera and leading man (Continued on page 58)

### Protagonist Vs. Church Theme of Aussie Legit; 'Seasons' a Top Success

Melbourne, Aug. 14. Historical plays with the leading figure at grips with the church are apparently the current trend in Melbourne.

The first was the Australian Elizabethan Theatre Trust's production of Shaw's "Saint Joan," originally slated for the Adelaide Fest. of Arts. It reached here early June with Aussie actress Zoe Caldwell in the lead. The production did little credit to anyone, except featured actor Ron Haddrick. His performance illustrated the fact that Aussie players have to go abroad to learn how to walk and speak properly in the classics. Haddrick was in the Stratford-on-Avon company for five seasons.

Next came the Trust's production of "A Man for All Seasons," in which they fully redeemed all the prestige they'd lost with "Saint Joan." British actor Robert Speaight won laurels for his portrayal of Sir Thomas More. The rest of the company, mainly of British origin, was also fine.

Now the newly opened pocket-sized Emerald Hill Theatre has acquired Aussie rights to John Osborne's "Luther." By coincidence the Emerald Hill is converted from a Lutheran church. In a simple production, without the pageantry of the London production, Wal Cherry has evolved imaginative touches, with recorded background voices coming from everywhere in the early scenes, and the projection of old wood cuts on a curtain above the stage. In the title role, George Whaley gives a standout performance which puts him in the forefront of Aussie actors.

For next season, the Union Theatre has Anouilh's "Becket" high on its list of possible presentations. In addition, Honegger's "Joan of Arc" is being performed in Melbourne for a single performance, and T. S. Eliot's "Murder in the Cathedral" is to be televised about the same time.

# B'way Better; 'Succeed,' 'Forum' SRO, 'Camelot' \$51,699, 'Seasons' \$32,650, 'No Strings' \$59,773, 'Milk' \$43,671

Broadway began its traditional August upswing last week, with most shows registering substantial gains. However, notable in its failure to go along with the climb was "My Fair Lady," which had a slight decline. Two other shows besides that musical, which is scheduled to end its lengthy run Sept. 1, have announced closing dates. They're "Come Blow Your Horn," slated to depart Sept. 22 for a tour, and "Shot in the Dark," due to shutter that same date.

The sellouts again last week were "How to Succeed in Business Without Really Trying" and "A Funny Thing Happened on the Way to the Forum."

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

**Camelot**, Majestic (MC) (88th wk; 705 p) (\$9.40, 1,626; \$84,000) (William Squire, Janet Pavak, Robert Goulet). Previous week, \$46,225.

Last week, \$51,699.

**Carnival**, Imperial (MC) (70th wk; 555 p) (\$8.60, 1,428; \$68,299). Previous week, \$26,861.

Last week, \$36,952.

**"Come Blow Your Horn"**, Atkinson-C (77th wk; 613 p) (\$6.90, \$7.50, 1,090; \$42,522). Previous week, \$19,953.

Last week, \$20,236. Exits Sept. 22 to tour.

**Funny Thing Happened on the Way to the Forum**, Alvin (MC) (14th wk; 111 p) (\$8.60-\$9.40, 1,334; \$85,096) (Zero Mostel). Previous week, \$65,793. House record.

Last week, \$63,785.

**How to Succeed in Business Without Really Trying**, 46th St. (MC) (44th wk; 345 p) (\$6.90, 1,342; \$65,615). Previous week, \$67,495.

**"I Can Get It for You Wholesale"**, Shubert (MC) (21st wk; 164 p) (\$8.60, 1,461; \$60,000) (Lillian Roth). Previous week, \$36,547.

Last week, \$38,156.

**Man for All Seasons**, ANTA (D) (35th wk; 301 p) (\$6.90-\$7.50, 1,214; \$49,600) (Emily Williams, Thomas Gomez, George Rose). Previous week, \$27,529.

Last week, \$32,650.

**Mary, Mary, Hayes** (C) (75th wk; 596 p) (\$6.90-\$7.50, 1,139; \$43,380) (Barry Nelson, Julia Meade, Edward Mulhare). Previous week, \$24,157. Barbara Bel Geddes returned Monday night (13) to her costarring role as femme lead.

Last week, \$27,474.

**Milk and Honey**, Beck (MC) (44th wk; 351 p) (\$8.60-\$9.40, 1,280; \$62,805) (Robert Weede, Mimi Bunzelli, Molly Picon). Previous week, \$39,086.

Last week, \$43,671.

**"My Fair Lady"**, Broadway (MC) (334th wk; 2,637 p) (\$8.03, 1,900; \$72,311) (Michael Allinson, Margot Moser). Previous week, \$36,572. Scheduled to close Sept. 1.

Last week, \$33,795.

**"Night of the Iguana"**, Royale (D) (33d wk; 260 p) (\$6.90-\$7.50, 999; \$42,000) (Margaret Leighton, Shelley Winters). Previous week, \$20,416.

Last week, \$20,457.

**No Strings**, 54th St. (MC) (22d wk; 172 p) (\$9.20, 1,434; \$66,700). Previous week, \$36,005.

Last week, \$59,773.

## King Cole \$85,021 in L.A.; Comedie Francaise Next

Los Angeles, Aug. 14. The current engagement at the Greek Theatre here of the Nat King Cole show, "Lights and Sounds," which grossed a hefty \$85,021 last week, will be followed next Friday (17) by the Comedie Francaise production of "Le Bourgeois Gentilhomme" ("The Would-be Gentleman").

Cole, who's appearing with The Merry Young Souls, ends a 10-performance stand at the Greek to-morrow night (Thurs.). The French troupe is booked for nine performances.

## Bayanihan to Japan

Honolulu, Aug. 14.

Bayanihan Philippine Dance Co., which drew 14,000 persons to four Waikiki Shell performances before making a tour of Hawaii, Maui and Kauai islands, will leave for Japan tomorrow (15).

Hawaii tour ended last night (13) with a special final Honolulu performance in Farrington auditorium at \$3 top.

This is the group which has extensively toured Europe and twice toured mainland U.S. once for Sol Hurok, once for Columbia Concerts.

## Stock: Carol SRO \$74,633, Indpls.; Conn. Shakespeare Fest \$39,279

Business last week was generally satisfactory at the stock locations covered below. The top-grosser on the list was the Carol Burnett show, which registered another sellout session in a seven-performance stand at the Starlight Musicals, Indianapolis.

### Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

### DALLAS

**State Fair Music Hall** (\$4-\$5; 4,120; \$84,000; "Gypsy" (MC) (2d wk) (Kaye Ballard, Jack Cassidy), about \$48,500 for seven performances.

Previous week, \$43,082 for seven performances.

Current, Merry Widow (OP) (Patrice Munsel).

### INDIANAPOLIS

**Starlight Musicals** (\$3.50; 3,800; \$74,633; Carol Burnett Show (R), \$74,633 for seven performances.

Previous weeks of season, Music Man (Forrest Tucker), \$68,000; Annie Get Your Gun (Ginger Rogers), \$46,000; Bye Bye Birdie (Johnny Desmond), \$39,000; New Moon (Marian Marlowe), \$32,000.

Current, final entry of six-week season, Flower Drum Song (Juanita Hall, Ramon Navarro).

### KANSAS CITY

**Starlight Theatre** (\$4; 7,000; \$105,000; Fiorello (MC) (Tom Bosley, Dody Goodman, about \$43,000 for seven performances.

Previous week, Around the World in 80 Days (MC) (Cyril Ritchard, Pierre Olaf), around \$69,000 for seven performances.

Current, Brigadoon (Forrest Tucker, Dorothy Coulter).

### PHILADELPHIA

**Playhouse in the Park** (\$3-\$3.50; 1,437; \$27,044; Anna Christie (D) (2d wk) (Luther Adler, Ralph Tucker), \$12,730.

Previous week, \$16,370.

Current, Complaintant Lover (Walter Pidgeon, Martha Scott).

### PITTSBURGH

**Auditorium** (\$4.95; 6,629; \$125,000; Gypsy (MC) (Betty Hutton), \$53,410 for seven performances.

Previous week, Fanny (MC) (Walter Slezak, Giorgio Tozzi), about \$53,000 for seven performances.

Current, Oklahoma (Robert Horton).

### STRATFORD, CONN.

**American Shakespeare Festival** (\$6.25; 1,449; \$56,700) (D-Rep) (8th

wk) Richard II (Richard Basehart, Hal Holbrook, Henry IV, Part One, (Holbrook, Eric Berry), Shakespeare Revisited (Helen Hayes, Maurice Evans), \$39,279.

Previous week, \$36,614.

Current, same.

### STRATFORD, ONT.

**Avon Theatre** (\$4; 1,123; \$24,325; Gondoliers (OP) (6th wk), \$22,763 for seven performances.

Previous week, \$21,313 for seven performances.

Current, same.

**Festival Theatre** (\$5; 2,258; \$67,176) (D-Rep) (8th wk) Macbeth, Taming of the Shrew, Tempest, Cyrano de Bergerac, \$67,133 for eight performances split evenly between the four repertory offerings.

Previous week, \$67,114.

Current, same.

### TORONTO

**O'Keefe Center** (\$3.75; 3,211; \$66,102; Jack Carter (R), \$26,242.

Previous week, Vic Damone, Henny Youngman (R), \$12,472.

Current, Tony Bennett, Phil Ford & Mimi Hines (R).

**WALLINGFORD, CONN.**

**Oakdale Musical Theatre** (\$5; 2,300; \$53,000; Pajama Game (MC) (John Raitt), about \$46,300.

Previous week, Donald O'Connor (R), around \$34,900.

Current, Gypsy (Gisele MacKenzie).

## Touring Shows

(Figures cover Aug. 12-26)

**Carnival** (2d Co.)—National, Wash. (12-25).

**Come Blow Your Horn** (2d Co.)—Forest, Philly (13-25).

**D'Oyly Carte Opera Co.**—Civic, Pasadena (13-25).

**Irma La Douce**—Biltmore, L.A. (13-25).

**Kismet**—Curran, S.F. (13-25).

**La Belle** (tryout)—Shubert, Philly (13-25).

**Mary, Mary** (2d Co.)—Opera House, Seattle (13-25).

**Mary, Mary** (bus-and-truck)—Opera House, Central City, Colo. (13-25).

**My Fair Lady** (2d Co.)—Orpheum, Seattle (13-25).

**Oliver** (tryout)—Philharmonic, L.A. (13-25).

**Sound of Music** (2d Co.)—Shubert, Chi (13-25).

**Unsinkable Molly Brown**—Shubert, Boston (13-25).

**OFF-BROADWAY SHOWS**

(Figures denote opening dates)

**Anything Goes**—Orpheum (5-15-62).

**Blackie**—St. Marks (5-4-61).

**Brecht on Brecht**—de Lys (3-4-62).

**Canterbury**—Sullivan St. (5-3-61).

**Gilbert & Sullivan**—Actors (8-7-62).

**Hostage**—One Sheridan Sq. (12-12-61).

**Privateers**—Players (1-18-62).

**Oh Dad, Poor Dad**—Phoenix (2-26-62).

**Portrait-Monks**—Martingale (5-28-62).

**Premiere**—Premiere (11-22-60).

**Writer Plays**—Circle in Sq. (1-11-62).

**SCHEDULED OPENINGS**

**Athee plays**—Cherry Lane (8-4-62).

**Streets of London**—Rudole (9-5-62).

**Man in Man**—Living Theatre, (9-8-62).

**Feld plays**—East End (9-12-62).

**B. Fenstermaker**—Sher. Sq. (9-17-62).

**Man's Man**—Masque (9-18-62).

**Sweet Miami**—Players (9-25-62).

**Mariotti's House**—A1st St. (9-30-62).

**Plater plays**—Cherry Lane (10-1-62).

**Ten Nights in Barroom**—News (10-1-62).

**O. Say**—Providence (10-2-62).

**We're Civilized**—Jax Hux (11-4-62).

## Inside Stuff—Legit

The summer stock package of "Cradle and All" currently at the Westport (Conn.) Country Playhouse, was originally premedd during the 1959 summer season at the Bucks Country Playhouse, New Hope, Pa. That presentation of the Summer Arthur Long comedy, in which Loring Smith, Una Merkel and Dick Van Dyke played key roles, was directed by Henry Denker.

This season's presentation of the play, costarring Paul Ford and Maureen O'Sullivan, was staged by Gene Lasko.

Author's note in the just published Random House edition of "No Strings," book by Samuel Taylor, music and lyrics by Richard Rodgers: "The part of Barbara Woodruff in 'No Strings' is designed to be played by an American colored girl, in her early twenties. It is proposed that she also be beautiful, have style, and wear clothes well; be intelligent, witty, warmly human, and wise. The play itself never refers to her color." (As is generally known, Diahann Carroll created the role).

## Road: 'Mary' \$39,570, Central City; 'Oliver' \$76,641, 'Irma' \$24,038, L.A.; 'Kismet' 63G, S.F.; 'Sound' 48 1/2 G, Chi

The resumption of Civic Light Opera presentations in Los Angeles and San Francisco provided the road with two strong grossers last week. The pre-Broadway tryout of "Oliver" got off to a snappy start in L.A., while the CLO revival of "Kismet" opened big in Frisco.

New to the road list last week, besides those two musicals, was the bus-and-truck company of "Mary, Mary," which did nicely in the initial frame of a four-week stand in Central City, Col. Augmenting the lineup of entries this week are the Broadway-bound "La Belle," which opened Monday night (13) in Philadelphia, and the D'Oyly Carte Opera Co., which began touring that same night in Pasadena.

### Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

### BOSTON

**Unsinkable Molly Brown**, Shubert (MC-RS) (1st wk) (\$6.25-\$6.75; 1,717; \$59,000) (Tammy Grimes). Previous week, \$56,322 in its third week at the Fisher, Detroit. Opened here Tuesday night (7) to unanimously favorable reviews (Bush, Herald; Chapin, Monitor; Forsythe, Traveler; Kelly, Globe; Norton, Record American).

Last week, \$37,556 for seven performances with the gross clipped by refunds at four performances missed by Miss Grimes.

### CENTRAL CITY, COLO.

**Mary, Mary** (bus-and-truck), Opera House (C-RS) (1st wk) (Lee Bowman). Previous week, \$5,477 for Aug. 4 preview.

Last week, \$39,570 for first week of tour.

### CHICAGO

**Purlie Victorious**, Civic (C-RS) (1st wk) (\$4.40-\$4.95; 906; \$28,200) (Ruby Dee, Ossie Davis). Previous week, \$27,000, at the Edgewater Beach Playhouse, Chicago.

Last week, about \$6,500 for five performances.

**Sound of Music**, Shubert (MD-RS) (39th wk) (\$5.95-\$6.50; 2,100; \$72,000) (Barbara Meister, John Myhers). Previous week, \$49,223.

Last week, \$48,533.

### LOS ANGELES

**Irma La Douce**, Biltmore (MC-RS) (4th wk) (\$5.50-\$6; 1,636; \$55,000) (Taina Elg, Denis Quilley). Previous week, \$19,177.

Last week, \$24,038.

**Oliver**, Philharmonic (MD-T) (1st wk) (\$5.90-\$6.75; 2,670; \$83,400) (Clive Revill, Georgia Brown).

Last week, \$76,641, with Civic Light Opera subscription for first week of pre-Broadway tryout, tour.

### OMAHA

**Carnival**, Music Hall (MC-RS) (Carla Alberghetti). Previous week, \$48,550 for seven performances, with subscription, at the Municipal Auditorium, Denver.

Last week, \$26,670.

**My Fair Lady**, Auditorium (MC-RS) (2d wk) (Ronald Drake, Caroline Dixon). Previous week, \$46,481.

Last week, \$51,955.

**SAN FRANCISCO**

**Kismet**, Curran (MD-RS) (1st wk) (\$6.26-\$6.90; 1,758; \$65,000) (Alfred Drake).

Opened here Aug. 6 to three endorsements (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News Call Bulletin).

Last week, \$63,012 with CLO subscription.

**Mary, Mary**, Geary (C-RS) (4th wk) (\$5.95-\$6.50; 1,493; \$44,000) (Teresa Wright, Scott McKay, Tom Helmore). Previous week, \$39,898.

Last week, \$41,488. Julia Meade succeeded Miss Wright last Monday night (13).

**WASHINGTON**

**Come Blow Your Horn**, National (C-RS) (4th wk) (\$4.95-\$5.75; 1,673; \$48,398) (Gene Rayburn, Fred Clark, Benay Venuta). Previous week, \$12,503.

Last week, \$12,043.

**JACK CASSIDY'S TOGETHER**

Dallas, Aug. 14.

Actress Shirley Jones made a hurried weekend visit here to see husband Jack Cassidy and to spend their wedding anniversary together. Miss Jones is taking time from the filming of "The Courtship of Eddie's Father."

Cassidy is in the State Fair Musical "Gypsy," which closed Sunday (12).

## Scheduled B'way Preems

La Belle, Plymouth (9-18-62);

Affair, Miller (9-20-62);

There Must Be a Pony, Cort (9-27-62);

Stop the World, Broadhurst (10-3-62);

Come on Street, Morton (10-4-62);

Bender, Rose (10-9-62);

Virginia Wolf, Music (10-12-62);

Seidman and McNamee (10-15-62);

Step on a Crack, Barrymore (10-17-62);

Mr. President, St. James (10-20-62);

Fun Couple, Lyceum (10-22-62);

Night Life, Ambassadors (10-23-62);

Perfect Setup, Cort (10-24-62);

Matter of Position, Booth (10-25-62);

Beyond Fringe, Golden (10-27-62);

Calculated Risk, Ambassadors (10-31-62);

Newhere to Go, Winter Garden (11-10-62);

D'Oyly Carte, Center (11-13-62);

Little Me, Savoy (11-17-62);

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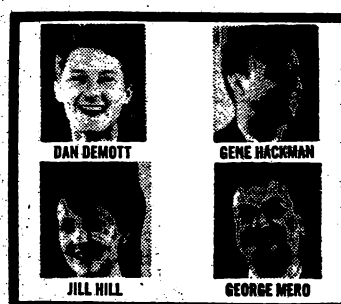
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## CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

### Legit

#### BROADWAY

"Bravo Giovanni" (MC). Producer, Phillip Rose (2 W. 57th St., N.Y.: CI 5-2255). Auditions next Tuesday (21) for a baritone as replacement and to understudy George S. Irving, at 2 p.m.; open call Aug. 23 for male dancers at 2 p.m., all at the Broadhurst Theatre (235 W. 44th St., N.Y.).

"Fanny Brice Story" (MC). Producer, David Merrick (246 W. 44th St., N.Y.: LO 3-7520). Available parts: man, about 30, must sing, handsome, affable; man, John Garfield type, must sing; femme, dance, attractive and sad; femme, Thelma Ritter type, wise, sympathetic but not sentimental; man, authoritative showman. Mail photos and resumes to Michael Shurtleff and Alan Shayne, c/o of producer.

"Hot Spot" (MC). Producers, Robert Fryer & Lawrence Carr with John Herman; production associate Robert Linden (400 E. 59th St., N.Y. 22, N.Y.: Apt. 9-D). Available parts: leading man, middle 30's ruggedly handsome, cynical with dry sense of humor and comedy, must sing; man late 20's, native houseboy, sing-dance, Caucasian features, boasting but likeable, comedian; femme, middle 20's, native with Caucasian features, attractive, intelligent, bossy, sing-dance; man, small, shy, sympathetic, sings; man comic Russian diplomat, large, blustering, sing-dance; man, middle 20's, intellectual, Boy Scout leader type, worrier, sing-dance; Congressman, middle aged, pompous, Mass. accent, broad comedy role; man, leading tv commentator; man, middle 40's, distinguished; man, mid-

dle aged, "take charge" type, comedy actor. Preliminary casting at present; mail photos and resumes to production associate, at above address; do not phone or visit.

"Nowhere to Go But Up" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.: JU 2-1690). Open call for male dancers who sing next Tuesday (21) at 11 a.m., Winter Garden, N.Y.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.: LO 3-7520). Seeking replacements: boys, 7-10, must sing, 5'4" tall or shorter. Mail photos and resumes or call Linda Otto at above address and number.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.): casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Tchin Tchin" (C). Producer, David Merrick; director, Warner Leroy (157 E. 64th St., N.Y.: RH 4-3610). Available part for actor, 20; six foot four inches tall. Mail photos and resumes to Mary Jordon, c/o director. Also seeking under studies to Anthony Quinn and Margaret Leighton.

#### OFF-BROADWAY

"Concert on Ice" (R). Producer, Jason York c/o Classical Skaters Company; 76 Irving Place, N.Y.: YU 2-7911. Available parts for ballet oriented dancer-skaters who can do character work and mime. No comedy, adagio or novelty performers: need apply. Applicants mail photos and resumes to Maia Rodman c/o the above address. Applicants who are currently working out of town should list availabilities for the last two

weeks in August and the first two in September.

"Conspiracy in Genoa" & "Timon of Athens" (Rep). Producer, Norman J. Seaman (119 W. 57th St., N.Y.: CI 5-9250). Available parts for Equity and non-Equity performers with voice and classical training. Mail photos and resumes to director, Peter Liebert (639 E. 6th St., N.Y.).

"Hostage" (D). Producer, Robert Margulies (1 Sheridan Square Theatre, 1 Sheridan Square, N.Y.: YU 9-1334). Seeking replacements. Parts available for Irish and Cockney type characters. Mail photos and resumes to stage manager Len Ross c/o theatre.

"Lady Killer" (MC). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; SP 7-7759). Available parts: corpulent, lusty, actor-singer, move well; femme, a serving wench, cockney; actress to play six different femmes, must be proficient in dialects; court fool, dancer-actor, tenor; actor to play several different men, proficient in dialects. Mail photos and resumes to producer at above address. Do not phone.

"Sitting Ducks" (MC). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; SP 7-7759). Available parts for three actors and three actresses, age 25-35, must sing-act-dance, have good timing, good sense of comedy and broad farce. Mail photos and resume to producer at above address, do not phone.

"South of Heaven" (MD). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; SP 7-7759). All Negro cast. Available parts: leading lady, 40's, Ethel Waters type, strong legit voice; leading man, early 20's, young Belafonte or Poitier type; femme, comedy lead, 30's, Butterfly McQueen type; man, 40's, likeable villain; boy, 12-16, wild precocious; ingenue, soprano, pretty. Mail photos and resumes to producer at above address. Do not phone.

#### TOURING

"Carnival" (MC). Producer, David Merrick (246 W. 44th St., N.Y.: LO 3-7520). Auditions next Monday (20): Equity male dancers who sing, 11 a.m., non-Equity 12 noon; Equity female dancers who sing, 1:30 p.m., non-Equity, 2:30 p.m.; Equity male and female singers, tenors, baritones, soprano and chest voice at 4 p.m.; non-Equity male singers, tenors and baritones only at 5 p.m. — all at the Imperial Theatre (249 W. 43rd St., N.Y.).

"Musical Theatre—USA" (MC).

Producer-director Jack O. Brooks (Musical Theatre—USA, c/o National Publicity Associates, 1545 Broadway, N.Y., 36, N.Y.): Equity and AGVA. Seeking performers who can double on musical instruments, including piano. Available parts: male and femme dancers; tenor; mezzo-contralto with strong chest voice. Producer is accepting photos and resumes at room 409 c/o above address, do not phone.

National Repertory Theatre Foundation (322 E. 50th St., N.Y.: PL 2-5640). Producers, Michael Dewell & Frances Ann Hersey, director, Jack Sydow. Auditions in early September for actors with training in classic theatre, speech and movement. No one need apply whose work is known to the producers and director. Tours under the auspices of ANTA. Mail photos and resumes to Dewell, c/o theatre, at above address. Do not phone or visit.

"Thousand Clowns" (C). Producers, Fred Coe & Arthur Cantor. Stage manager, George Thorn (Eugene O'Neill Theatre, 230 W. 49th St., N.Y.: OX 5-9262). Available part for boy, 10-12, to play the nephew in a touring company. Contact the stage manager at above number or write him c/o the theatre for an appointment.

#### OUT OF TOWN

Vanguard Playhouse, (58 E. Columbia, Detroit 1, Mich.: WO 3-3863). Managing director, W. A. Gregory. Available parts for male and femme leads, character actors and chorus for the "Three-penny Opera". Auditions August 31 at the theatre; Equity call 10 a.m.-12 noon; open call, 1-5 p.m. Applicants prepare three minute readings; vocalists must provide accompanist. Phone above number for appointment. New York auditions Sept. 4 at Variety Arts Studios (225 W. 46th St., N.Y.); same schedule and conditions as Detroit.

#### Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.: JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

#### Betty Hutton

Continued from page 55

Vincent Beck in particular. The other side is expressed by William Wymetal, CLO managing director, and by a local doctor who treated Beck and a music critic who interviewed him.

Wymetal, commenting upon Miss Hutton's appearance in "Gypsy" here, declared, "Her actions were disgraceful. She changed her act every night and made disparaging remarks about me and her fellow actors onstage. She constantly used profanity and repeatedly changed the microphone around."

"Apparently," he continued, "Miss Hutton thought she was coming into hillbilly country when she came to Pittsburgh, and she wanted to run everything to suit herself."

Miss Barton expressed herself on the situation Saturday night (11). "When the show was in Warren," she said, "even though I had 13 changes and had to be near the wings, Vincent insisted on the closer dressing room and I had to let him have it because it was in his contract."

"Curtain Call  
"However, when he asked the director in Warren for the curtain call next to closing, he was refused. But here in Pittsburgh, I got a note from Wymetal (William Wymetal, managing director of the CLO) that since I had the bow next to Betty on Tuesday, Vincent would have it on Wednesday."

"He then told Betty, so she would know who to follow, but Betty refused to hold still for it. She brought me out with her and even pushed me in front of the traveller on Wednesday night to take bows by myself. Not only did Vincent refuse to talk to me anymore, but Wymetal isn't talking to me, either."

Regarding Beck's vocal condition, the actress declared, "Any singer can fake laryngitis. I'm sure he didn't have it, because on Thurs-

day night he forgot he had a sore throat and his words came out as clear as a bell."

"It seems that I've lost that idiot as a friend and it doesn't look as if Wymetal will book me again. But summer stock is good now and I guess I'll just have to pass Pittsburgh."

Kenley, reached by phone at his theatre in Warren, defended Miss Hutton. "Anyone who could not adjust to this fine lady's work had to be wrong," he commented. "I don't like to go into personalities because it was just a passing incident and I'm in this business for life."

"Temperament, Not Temper"  
"We all loved Betty—she is a wonderful trouper and every kid backstage would have given blood for her. She came here with her baby only two weeks old and still in the hospital, but she still carried on and gave us a good show for every night of the three weeks she was with us. She may have temperament, but not temper."

As to Beck's throat condition, an attending physician confirmed that the performer had laryngitis. The same opinion was expressed by Carl Apone, music critic of the Pittsburgh Press, who interviewed the singer. Beck himself was not available for comment, having left town after Thursday night's (9) performance.

"Gypsy" was the CLO's first book show that had been produced out of town. A few cast changes were made here and the CLO orchestra was used, along with all local stagehands. In previous weeks, shows like "Fanny," with Walter Slezak, Gioglio Tozzi; "Can-Can," with Genevieve and Norwood Smith, and "Flower Drum Song," with Tim Herbert, were produced locally by the CLO staff, with the respective stars imported.



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## Guild Extends Subscription Sked

Continued from page 55

subscription," he declares. "In Philadelphia, for example, where the subscribers this season will again number more than 11,000, it means an advance guarantee of from \$20,000 to upwards of \$25,000-a-week for two weeks to the touring or tryout show."

The Guild has already set 10 of its subscription offerings for this season. "Stop the World—I Want to Get Off," a London musical, opens the TG-ATS series Sept. 17 at the Shubert, to be followed Sept. 24 by Elaine May's comedy, "A Matter of Position," at the Walnut.

Other series offerings include "Little Me," Erlanger, Oct. 8; "A Far Country," Locust, Oct. 29; "Take Her, She's Mine," Walnut, Dec. 10; "The Masculine Principle," Locust, Dec. 24; "The School for Scandal," starring John Gielgud and Ralph Richardson and "Sound of Music," a tryout of Mac Benoff's comedy, "God Bless Our Bank," and "Mary, Mary," all undated.

It appears likely to be one of the most active in some years, with some 35 productions already pencilled in for the town's five theatres, the Forrest, Shubert, Erlanger, Locust and Walnut.

### Subscription Season

Detroit, Aug. 14. Helen Hayes and Maurice Evans, costarring in "Shakespeare Revisited," will open the Theatre Guild-American Theatre Society's 23d local season Oct. 15 at the Cass Theatre. Other subscription bookings will be announced later. As it did last year, the Guild will join with the Fisher Playgroup Subscription Series in offering TG-ATS subscribers such upcoming shows at the Fisher as "Camelot," "How to Succeed in Business without Really Trying" and "Mary, Mary."

The Fisher Playgroup series has some 23,000 subscribers, while the Guild is reported to have about 2,500 subscribers. Under the cooperative arrangement, Fisher subscribers get first choice of seats

for productions at the Fisher and Shubert Theatres, while Guild subscribers get first choice at the Cass.

### 'Shot' Into Nixon

Pittsburgh, Aug. 14. "A Shot in the Dark," starring Elizabeth Seal, will be the first production of the season for the Theatre Guild-American Theatre Society in Pittsburgh, opening Oct. 22 at the Nixon Theatre.

"Mary, Mary" will follow for the week of Oct. 29. The Guild program will also include "A Far Country," scheduled for November, and "Sound of Music" the same month, if routing problems can be solved.

Other possibilities for the season are "Come Blow Your Horn" and "Night of the Iguana." Mrs. Noel Riggs, who directs the subscription operations here, says the remaining plays will be announced as they become definite.

### 7-Show Season

Rochester, Aug. 14. Local booking manager May Jackson will open a seven-show legit season here Oct. 18-20, with the break-in of "Lord Pengo," a new comedy by S. N. Behrman, starring Charles Boyer. The tryout will play the Auditorium.

Other shows scheduled by Mrs. Jackson during the season include "Irma, La Douce," Nov. 1-3; "Sound of Music," the week of Feb. 18; "Camelot," the week of April 1; "Unsinkable," Molly Brown, the week of March 4; "How to Succeed in Business Without Really Trying," the week of March 25, and "Sunday in New York" at an unspecified date.

"The Happiest Man Alive" is the new title of the Jerome Chodorov play formerly called "Has Anybody Seen Kelly?" which is playing a strawhat tour before its projected Broadway production in the fall. Darren McGavin and Eva Gabor are costarring in the stock presentations.

## League-Director Group Sign 10-Year Agreement

League of N. Y. Theatres recognition of the Society of Stage Directors & Choreographers as a bargaining agent for its members became official last Monday (13) with the signing of a 10-year agreement. The pact makes the society the 10th theatrical union with which the League has working agreements.

Minimum provisions of the contract include a \$2,000 fee for directors, plus per diem expenses of \$25 and 1% of the weekly gross.

## Ask Congress to Okay Cultural Center Week

Washington, Aug. 14. The first cultural legislation with a chance of passing this session was introduced in both houses of Congress last week. A joint resolution with bipartisan backing authorizes the President to designate Nov. 26-Dec. 2 as National Cultural Center Week.

The resolution was sponsored in the Senate by Senators Joseph Clark (D-Pa.), J. W. Fulbright (D-Ark.) and Leverett Saltonstall (R-Mass.) and in the house by Rep. Frank Thompson Jr. (D-N.J.). The measure calls in part for all persons, organizations, Federal Government agencies and state governments to observe and publicize the campaign to build the D.C. Cultural Center.

If the resolution passes Congress, it will tie in Cultural Center Week with President and Mrs. Kennedy's appearance Nov. 29 on a national closed circuit telecast, the big effort to get donations to build the Center.

### GETS HELLER AWARD

Houston, Tex., Aug. 14. Virginia Payne, a member of the resident company and the former title actress in the "Ma Perkins" radio serial, has been given the George Heller Memorial Award of the American Federation of Television & Radio Artists for outstanding service to the broadcasting industry and to AFTRA.

She was national prez of the organization in 1959-60.

## Legit Bits

Ralph Alswang will devise the lighting for Alexander H. Cohen's Broadway production of the London revue, "Beyond the Fringe."

Charles Sanford will be the musical director of "Little Me."

David Hurst will have a featured role in "The Fun Couple."

Ann Sothern, last seen on Broadway 11 years ago in "Faithfully Yours," returns as star of the "God Bless Our Bank," by Mac Benoff.

Julie Meade, who subbed as femme lead in the Broadway edition of "Mary, Mary" while Barbara Bel Geddes was on vacation, planned to the Coast over the week-end to succeed Teresa Wright in the first touring company which ends its San Francisco stand this week and then plays Seattle and Omaha before moving to Chicago for an extended run.

Manning Gurlan's production of "Get on Board the Jazz Train" will open an extended tour Sept. 10 at Her Majesty's Theatre, Montreal. The Negro musical was previously seen in London and in Europe.

Stephen Sondheim, who wrote the songs for "A Funny Thing Happened on the Way to the Forum," is vacationing in Europe.

Albert Johnson will design the scenery for the Sidney Kingsley play, "Night Life."

Gower Champion will stage and choreograph the new, untitled musical being written by Richard Rodgers and Alan Jay Lerner.

Paul E. Richards will be featured in "In the Counting House."

Robert Randolph will design the scenery and lighting and Robert Fletcher the costumes for "Little Me."

Gilbert Parker, with the Music Corp. of America play department for the last eight years, has joined the Savan-Levinson agency.

David Licht has arrived in New York from his home in Buenos Aires last Saturday (11) to begin work on Moshe Dismowsky's Yiddish-language play, "The Eleventh

Inheritor," which he'll stage for a Nov. 11 opening at the Folksbiene Playhouse, N. Y. The presentation will launch the Folksbiene's 48th season.

Will Steven Armstrong will design the sets for "Thin-Tin."

William Pitkin will design the settings for "Seidman and Son."

Michael Clarke-Laurence has joined the cast of "The Affair."

"O Say Can You See," described as a spoof of musical shows of the 1940s, with book and lyrics by Bill Conklin and Bob Miller, and music by Jack Holmes, is slated for off-Broadway production this fall by the Grenville Co.

Martin Balsam will costar with Tom Bosley in "Nowhere to Go But Up."

Blythe Foote Finke has resigned as assistant to Gertrude Mary, director of the international exchange service of the American National Theatre & Academy, to join the New York staff of the U. S. Information Agency. She will be succeeded by Ann Sharkey, formerly with Town & Country mag.

Borah Burman has left the staff of the Baltimore News-Post to become amusements editor of the Quincy (Mass.) Patriot-Ledger.

A tryout of "Go Hang the Moon," a comedy by Lonny Chapman, has been added to the schedule at the Cecilwood Theatre, Fishkill, N. Y., opening Aug. 29 and playing through Sept. 2.

Broadway pressagent Reginald Denenholz is visiting Los Angeles, San Francisco, Detroit and Kansas City to ballyhoo the subscription season of the Theatre Guild-American Theatre Society.

Philip Burton will be director of the Musical Theatre Academy. In addition to his administrative duties he will teach a class in acting in poetic drama.

"Thistle in My Bed," a comedy by Gundrun Powers, is slated for off-Broadway by John T. Weems, Robert Buccolo and Robert Mathews.

# FORREST TUCKER

## Packs 'em in at Kansas City's STARLIGHT THEATRE

When the 7600-seat STARLIGHT THEATRE in Kansas City, Mo., decided to get its '77-night summer season off to a flying start, FORREST TUCKER was signed for the starring role in "THE MUSIC MAN." It proved a WISE CHOICE BECAUSE...



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Representation  
WILLIAM MORRIS



### Pegler-Hearst Split

Westbrook Pegler, who frequently complained in the past that his Hearst-syndicated column was censored, has been fired by the chain. The parting came quickly after the columnist berated his superiors as lacking "character, ability, loyalty or principle."

Pegler's caustic appraisal of the Hearst hierarchy was made last week in a speech before a Tulsa meeting of the Anti-Communist Christian Crusade. He lauded the late William Randolph Hearst as "the great founding genius" of the Hearst chain but deplored the "character, ability, loyalty and principle" of his sons to whom "control" has passed.

The columnist's exit was revealed Monday (13) in a joint announcement by the writer and Hearst's King Features Syndicate which distributed the pillar. In explaining the break, the statement noted that "too many irreconcilable differences on vital matters have existed between the parties to continue a workable relationship."

Pegler, who had been in the Hearst camp for 18 years, was with Scripps-Howard prior to that. The latter chain did not renew his contract. The columnist's pact with Hearst, which expires in March, 1964, was settled by "mutual agreement," Pegler complained of the syndication's cutting of his columns.

An arch-conservative, Pegler has been flailing labor unions and sundry forms of liberalism for years. His firing marked the climax of reported mounting friction between the columnist and the top Hearst echelon.

Walter Winchell has also been vocal about King Features' "syndicating" his stuff, allegedly blasts against the Administration, a la Pegler's gripe.

### More Acquisitions

Show mag, which Huntington Hartford started in October 1961, and several months later acquired Show Business Illustrated from Hugh M. Hefner (Playboy publisher), merging the two, has acquired still another monthly. It is USA\*, a news magazine. Coincidentally, Washington Post Co. prexy Philip L. Graham announced acquisition of Art News, along with its affiliated Portfolio, hardcover quarterly. Alfred M. Frankfurter will continue as president and editor of both, expressing himself happy to be relieved of business responsibilities.

USA\*, founded by Rodney Campbell, a former associate editor of Time, has over 70,000 subscribers which will be added to Show, giving latter 200,000 circulation.

In addition to the Washington (D.C.) Post and Times-Herald (later was absorbed by the Post in 1954), Graham's company owns Newsweek, WTOP, radio and tv in Washington, and WJXT-TV in Jacksonville, Fla.

### Ballyhooing Seattle Expo

The Seattle World's Fair has certainly had widespread press coverage. So far around 6,500 press reps have been accredited by the publicity-information dept., says Bill McFarland, information chief. New ones are being okayed at a rate of about 30 to 40 per day.

Publicity and p.r. staff, headed by Jay Rocky, has done a terrific job on the fair. Many longtime Fair observers credit drumbeating job as one of the major reasons for show's success.

### Ted Pratt's Chores

Theodore Pratt has polished off his 31st novel, "Without Consent," his 14th on Florida, for late fall Fawcett publication. He offered hardbound rights to that field, with those publishers taking 25% of the paperback royalties instead of the usual 50%, but best offer he could get was 40%; figuring he would lose quite a few thousand dollars on that route, he turned it down in favor of original paper and keeping all the royalties.

Author's former book, "Mr. Limpet," is now being shot at Warner Bros., as a John Rose independent production. Don Knotts stars and release is scheduled for Easter, 1963. Author also has stories in current issues of Escapade, Topper, Monsieur, and two in Diners.

Pratt sails Aug. 17 on the Rotterdam for two months in London to see his publishers there and where he will try to expand the publication of his books in paperback in England. Four have already appeared there, with a fifth

contracted for. After his return he will edit a book for the University of Florida Press and teach a course in creative writing at a new college to be opened next winter in Palm Beach.

### Mpls. Herald Continuing

Three-month-old Minneapolis Daily Herald, five-days-a-week newspaper which stepped into the advertising gap created for theaters, niteries and other businesses after the two regular struck local dailies ceased publication, insists that it's here to stay.

In a lengthy lead editorial the Herald voiced this determination to remain in business after the struck morning Tribune and evening Star resume publication. This seems imminent because the sheets finally have reached agreements with all but one of the half-dozen striking unions following four months of negotiations.

The Herald came into being for the purpose of replacing the missing dailies and so that this city would not be sans any newspaper other than weeklies published here and in the suburbs. It claims a daily press run of nearly 175,000.

The struck daily newspapers are under the same John Cowles ownership and have been sans competition. With the field all to themselves they've been enormously successful and rated among the nation's best such sheets and circulation toppers.

### Roeburt's 'Rut'

Whodunit scripter John Roeburt is holed up in Provincetown, Mass., on his third-in-a-row factual book. This one is on "Sex and the Criminal Law" for Belmont, same paperback house which just published his "Get Me Geisler." Prior thereto he did "Censorship" for Macfadden.

Novelist returns to his detective story milieu thereafter and regards these "factual" assignments as a refreshing change of pace.

### C-C's Hardcover Line

New hardcover imprint bowing in the fall is the Crowell-Collier Press, as an outgrowth of the Crowell-Collier paperback line, to specialize in adult non-fiction and children's books, with an initial list of 24 titles. Louis Untermeyer is editor, and Leonard Shatzkin is general manager.

Among first titles to be released in October are "Jazz Panorama," edited by Martin Williams, and "The Reverend Goes to Hollywood," by Charles Evans.

### Still Another Merger

Los Angeles Times-Mirror will go into law book publishing with the takeover of Matthew Bender & Co. in a deal that calls for the exchange of an undisclosed number of shares of Times-Mirror common stock for all shares of Bender and two affiliated companies.

Merger, subject to audits and administrative clearances, is expected to be closed early in 1963. Total 1962 volume for Bender and its subsidiary Fiduciary Publishers (with affiliates Fallon Law Book Co. and Bank & Co.) is estimated at \$7,000,000.

### Gov. Rockefeller Appointees

Two publishers and a managing editor are among those appointed by Gov. Nelson A. Rockefeller to a 19-member commission for the Saratoga Thoroughbred Racing Centennial in 1963. They are John Hay Whitney, owner of the N.Y. Herald-Tribune; J. Samuel Perlman, publisher of the N.Y. Morning Telegraph; Fred Eaton, managing editor of The Saratogian, Saratoga Springs. Addison Malery, former mayor of Saratoga, is also a member of the Governor's Commission which includes three women.

Ashley T. Cole, head of the State Racing Commission, is chairman of the Centennial group.

### Wohl & Rice's 'Dolls'

Admen Jack Wohl (Thompson agency) and Stan Rice have produced a \$1.50 "Dolls My Mother Never Gave Me" book to cash in on the current cycle of "doll" gags. Warren Pfaff did the caricatures and James Warren is copublisher. J.W. Books distributed by Pocket Books.

It's a zany, topical book on "you wind it up" etc. Some samples: Fidel Castro doll, "you wind it up and it turns Red"; Vic Tanny doll, and "it does a deep-knee bend"; Jimmy Hoffa doll, "and it organized all the other dolls"; bank teller doll, "and it goes to Brazil"; puts its foot in its mouth—"the ambassa-

### Publishing Stocks

(As of Aug. 14, closing)

Allyn & Bacon (OC)	25	1/2
American Book (AS)	46 1/2	1/2
American Heritage (OC)	8 1/2	3/8
Book of Month (N.Y.)	24	1/4
Conde Nast (N.Y.)	21 1/2	1/8
Crowell Collier (N.Y.)	21 1/2	1/8
Curtis Pub. (N.Y.)	7 1/2	3/8
Ginn & Co. (N.Y.)	22 1/2	3/8
Grolier (OC)	23 1/2	1/4
Grosset & Dunlop (OC)	10 1/2	1/2
Harcourt Brace (N.Y.)	25 1/2	1 1/2
Hayden Pub. (OC)	5 1/2	1/2
Hearst (OC)	25 1/2	1 1/2
Holt, R & W (N.Y.)	25	1 1/2
L.A. Times Mirror (OC)	34 1/2	5
Macfadden Bartell (AS)	17 1/2	
McCall (N.Y.)	20	1/4
McGraw-Hill (N.Y.)	20 1/2	3/4
Natl. Per. Pub. (OC)	8 1/2	1/2
New Yorker (OC)	82	4
Pocket Books (OC)	8 1/2	
Prentice Hall (AS)	29 1/2	3/4
Ran'm House (N.Y.)	12 1/2	3/4
Scott Foresman (OC)	17 1/2	3/4
H. W. Sams (OC)	30 1/2	
Time Inc. (OC)	63	1 1/2
Western Pub. (OC)	22 1/2	4

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bach & Co.)

ador doll; "Cleopatra" doll—it starts looking for a husband (somebody else)," etc. Abel.

### CHATTER

Mrs. Jean Ramer Hodac has resigned as editor of Dell's Modern Screen, Screen Album, Who's Who In Hollywood, Who's Who In TV, and others in the Dell group of fan mags.

Thurston Macauley, who joined Hawthorn Books in charge of subsidiary rights, formerly headed his own publishing house; was INS correspondent in Europe; was an editor at Ziff-Davis and long edited the Stars & Stripes from a Madrid editorial base. A desire to raise his children in the U.S. hastened Macauley's return to American affiliation on the domestic level. He succeeded Andrew Ettinger, who resigned to join Pocket Books.

Peter Van Doren has joined the trade book dept. of Prentice-Hall as an editor under Stuart L. Daniels, who is editor-in-chief of that division. Van Doren was most recently chief editor for Thomas Nelson & Sons, and prior thereto ditto at NYU Press, and formerly with Putnam's and Farrar, Straus & Cudahy.

Mrs. R. (for Ruby) Hart Philipps, for 25 years resident N.Y. Times correspondent in Havana until ousted by Fidel Castro, has authored "The Cuban Dilemma" which Ivan Obolensky will publish in October.

Calling her reputation as an "international playgirl" a "false image," actress Linda Christian's autobiography, "Linda: My Own Story," was written with that objective in view. Crown will publish this fall.

Jack Warr, new sales director for Macfadden-Bartell's book dept. Herb Mayes will publish excerpts from Dore Schary's boyhood memoir, "For Special Occasions" (Random House) in McCall's, and ditto from legit producer Max Gordon's forthcoming book on which N.Y. Times drama editor Lewis Funke is collaborating.

Playboy's publication of an excerpt from Rudy Vallee's autobiography, "My Times Is Your Time" (in collaboration with Gilbert McKeon, who is of the RCA Victor recording staff) is causing Ivan Obolensky to postpone official publication date from August to December. Incidentally Fryer & Carr plan to musicalize the Vallee saga.

Richard Schickel's "The Stars," designed by Allen Hurlbut, is a \$12.50 picture-text book (Dial) primed for the Xmas trade, dealing with more than 100 of the world's best known cinema names, from the silents to date.

Dial Drama tees off its new paperback and hardcover (\$1.50 and \$3) simulpublications of plays with Leonard Woolf's "The Hotel" and Ray Bradbury's "The Anthem Sprinters." Latter is actually a compendium of five plays.

Ron Butler has joined Fawcett as p.r. director of True Magazine. He recently resigned as editor of the American Innkeeper Magazine, prior to which time he was p.r. director of Esquire Inc.

Paperback Library's new sales

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood. Accused one time of filching from Ibsen, Strindberg and other alien word-wranglers, G. Barnum Shaw let loose with a blast that the writer he really borrowed from was British Samuel Butler, a native known best for his "Way of All Flesh." "Really," added the old Dublin rent-collector, "the English do not deserve to have great people."

This observation even in Shaw's time was old hat, if not Old Testament, for it was borrowed from a prophet not being without honor save among his own kin and his own kind.

### First General In 20 Centuries

An attempt to correct this shortcoming has just come off the presses in a volume entitled "Cast a Giant Shadow" by Ted Berkman, an eminent screenwriter ("Fear Strikes Out") who said goodbye to easy money for a while and labored hard in the "desiccated vineyards of Palestine on this magnificent opus."

Published by Doubleday (Garden City) "Shadow" is the story of Mickey Marcus, a Brooklyn boy, a West Pointer, who became the first soldier since Biblical days to hold the rank of General in the Army of Israel.

Under an older Warner-Zanuck regime this story would have been in production by July 4, 1948, three days after the Marcus funeral cortege filed past New York's City Hall with the remains of a warrior who played a big part in giving Jerusalem back to the Jews.

### The Rolling "Stone"

In Israel, Mickey Marcus was known as "Mickey Stone." Actually his real name was David Daniel Marcus, but he had a big brother named Michael and David from boyhood was known as little Mike or Mickey. He never grew to be much more than a welterweight and indeed while at West Point won the intercollegiate boxing championship in that class, but in all other respects he grew to be quite a giant. He was an all-around athlete at Boys' High, Brooklyn. He and Charlie Stevenson, who was a teammate of Mickey's at Boys' High, entered West Point as plebes in 1921.

When Mickey married Emma Chaison, Stevenson was his best man and in the normal course of events both would have moved up the conveyor belt of the military and end as generals who died in bed. But Mickey pulled out of a peacetime army, studied law, and was elevated by the then Mayor LaGuardia to commissioner of corrections.

He also put in a hitch as a magistrate and might have continued in that civilian direction if in 1940 he hadn't sniffed evil winds of Hitler's Germany and returned to the U.S. Army.

### He Trains The Rangers

His first assignment was as Judge Advocate and Headquarters Commandant of the 27th division which had been moved from New York to Alabama. He took this division to the Hawaiian Islands and his next job was to train them and 8,000 others into Rangers, a commando type of combatants modeled after Col. Carlson's Raiders who were in turn modeled after the Chinese 8th Route Army. Berkman credits the British Commandos, but actually the currently disliked Chinese Reds were earlier in this sort of harassment of the enemy.

In 1943 he was recalled from the South Pacific to the Pentagon, where he had the distinction of being the worst dressed officer in the swivel-chair set, and left-handed at that.

General Hilding saw that after D-Day, the armies under Ike were going to have 300,000,000 civilians to deal with. Who had experience in this field? Col. Mickey Marcus, obviously.

He was therefore dispatched to London. His duties were with the Civil Affairs Division, but Mickey somehow wangled a place among the paratroopers.

### How To Risk Your Neck Without Training

Two men in that 10,000 had never jumped before. One was General Maxwell Taylor. The other was Col. Mickey Marcus.

According to some reports (Walter Winchell's among them) Mickey was the sixth man to land in France. Our troops were using cricket-sounders to let each other know where they were.

Some krauts got hold of these gimmicks but to Mickey's musical ear they didn't play the tune very well. So he broke his paratroopers into three parts and collected some German prisoners instead of being boobytrapped by them.

In time he reported back to the Pentagon and in time he got back to the civilian-military task which he was sent abroad to plan in the first place. The war over, he found his legal training being deployed to Dumbarton Oaks, Yalta, Potsdam and Nuremberg.

By then the war for the liberation of Israel was just beginning and the British who had the mandate knew Jews as poor Jews and Arabs as oil-rich. For Marcus it meant back to the commando routines and Marcus, never a Zionist, found his singular and daring talents were in demand again. He had seen Dachau and knew where his racial interests lay.

And so he was soon on his way from Brooklyn to Palestine, his 12th trip abroad and none of them for pleasure, though he was a pleasant and smiling southpaw.

He found an army about as well equipped as the Yanks at Valley Forge. These troops were like sabra, a sort of cactus, hard and prickly outside but with a pulp of unusual sweetness inside. That well described the Palestinian rabble bent on establishing a homeland, though surrounded by hostile Arabs at a ratio of 9 to 1.

### Brooklyn Lawyer, Will Travel

Mickey did yeoman work there and then returned to Brooklyn. It was thought by his family that he had done enough fighting and should settle down as a lawyer. Back in Brooklyn Mickey went through the motions of living but actually didn't feel alive. Cocktail parties were funeral parties as far as he was concerned.

His wife, who had seen as little of him in 21 years of an otherwise happy marriage than if he skipped a slow boat between Seattle and China, sighed and released him from Brooklyn bondage for one more try at establishing a Jewish state.

When he left on his 13th trip abroad he told his wife, "I promise you I will be back in June."

"It was a promise," Teddy Berkman writes, "tragically to be kept."

### Quelle Ironie!

He was shot and killed by one of his own sentry, six hours before the guns went silent, the last casualty before the truce that spelled victory for the Jews.

As Ben Gurion said, "He was the best man we had."

Buried now at West Point his gravestone reads: Colonel David Marcus—A Soldier for All Humanity.

His story belongs among the great tragedies and Berkman has told it beautifully.

Hollywood should make every effort to top him, with the slogan, "And nuts to the Arab market!"

v.p. is Donald Franzman, formerly with Affiliated Publishers, a division of Pocket Books.

Robert L. Bernstein elected a director of Random House which he joined in 1958 as sales manager. He became v.p. in 1960 and last month was made first vice president of the company.

Jeannette Kamins, writer-producer

er-casting director, currently lecturing at the Writers' Conference in the Rocky Mountains at the U. of Colorado, Boulder, Colo., on the theatre and casting. She's also scouting talent in the Denver area and will go on to the Coast seeking scripts, writers, directors and actors for New York before returning to Gotham Sept. 4.



## Broadway

Max Asnas, of the Stage Deli-cassens, a wide-roaming man, has a bid to visit the Vatican Oct. 20 and is going.

Don Ameche bought a bay colt for \$10,200 at the annual yearling auctions conducted in Saratoga last week by Fasig-Tipton Co.

Mexico City News columnist Pepe Romero on his first extended European trip with his wife, embracing most of the key cities.

Joseph A. Lippman of Herbert Barret Concert Management and his wife, publicist Alix Williamson, sailed for Italy last week on the Leonardo da Vinci.

Loew's Theatres veepee Ernest Emerling's son, Ernie Jr., who's with the J. Walter Thompson agency, engaged to Susan Jonas, December wedding is planned.

Attorney Julian T. Ables, cutting his London trip short by a week, sailing back July 30, because of copyright and other legalistic business pressuring his earlier return to Gotham.

Dave Flexer's Inflight Motion Pictures chalks up its first anti-airboard TWA tomorrow (Thurs.), having notched 3,346 feature screenings aloft. Inflight also signed up Pakistan Airlines recently.

Columbia Pictures' international topper, Mo Rothman, left his family vacationing in Switzerland and rejoins them in two weeks when he resumes his European o.o. He quickied back on company business.

Elmer Rice latest "advisor" to Prof. Robert C. Schnitzer (ex-ANTA) at U. of Michigan. Others: Arthur Miller, Helen Hayes, Helen Menken, Judith Anderson, Lawrence Langner, Thornton Wilder, Bob Whitehead.

Excerpt from Hildegard's upcoming autobiography is in the September McCall's. When Doubleday brings out the book next February, written in collaboration with Adele Whitley Fletcher, it will be titled "Over 50—So What?"

World premiere of John Duke's operetta, "The Yankee Peddler," will be given by the Seagle Opera Guild, at the organization's rustic theatre near Schroom Lake, N.Y., Friday and Saturday (17-18). Nathan Price is musical director of the production.

Hilde Pat Ballard, widow of Pat Ballard, back from Germany where she visited her ailing mother, and continuing to place some of her prolific songwriting husband's numbers with U.S. publishers, as she has done recently with firms like Chappell and others overseas.

Nino Schiavon, founder of Nino's, an East 52d St. spot which still bears his name, is celebrating his 20th anni as maitre d' at the Hotel Drake, where he supervises and hosts the Drake Room and Mon Plaisir, the posh nitery, built there a couple of seasons ago by Col. Serge Obolensky.

At the first rehearsal of the N.Y. Philharmonic in the new Philharmonic Hall, due to open Sept. 23, workmen and their wives to the number of 1,100 will be present. That will be two days before premiere. Fulmer-Turner-Walsh & Slattery, plus 40 subcontractors, built the hall; first completed unit of Lincoln Center.

Le Chateau, Richelieu boniface Peter Robotti and his wife, who sailed on the SS United States last week, will include his birthplace, Fubine, Italy, following their London-Paris-Rome eatery and nitery survey. Restaurants will formally dedicate the elementary school bearing his name, which he endowed along with other funds to rebuild his hometown post-World War II.

## H'wood & Vain

By WALTER WINCHELL  
(Formerly N.Y.A. Club)

Sarah Vaughan's crescendo, bit lit up the Strip.

Frank Sennes' luck at Ciro's ran out again. And with a Donn-good, Donn Arden girl-show, yet.

David Merrick did the NY-to-LA bit and caught a new play recommended to us by Laura Wilck. The author (not Laura) did many of the superior "Untouchables."

Joe Di Maj didn't bar the stars from Marilyn's finale, but he should have. A great number of them are VSDI's. (Very Special Don't Invites.) But that's a col'm for the syndicate.

George Solotaire, whose cardiac trouble killed him two years ago at Polyclinic Hosp. (and what

about all that pneumonia at the same time?), tailed the procession from the chapel to the crypt. He suffered a spasm.

Alvin Cooperman and Del Reisman-Desilus' newest brains Dept. for that show are experimenting with a new technique. "The Economist" (hardly a ticket-selling title) has the narrator gabbling for 47 minutes in the 52 minute opus. As Ness and his Feds act it out.

Editors may get a kick out of this. We owned the FBI, Washington and New York, from Hearst's News-Cali-Bulletin city room. Also to the Hearst-owned L. A. Herald-Examiner with an exclusive front-page, about the Bache & Co. bond burglar surrendering to me and naming 16 confeds now in Fed clinks. Our Frisco editor just sent us a bill for those calls.

Two years ago Jackie Gleason said: "I want to play pool with Mosconi on teevee. Some sponsor will pay a mint for it. We would preface the contest with star entertainer, etc., Runyon Funds to take the 'take.' But we both got busy. It's on again: Gleason versus no-bitter hurler Belinsky (the Angels' [J] devil who is (they say) a better pool-hustler. The H'wood Palladium heard of the match and offered to handle 'the whole thing' stars, starlets, et al. and no rent. Gleason 'no aviator he nix'd H'wood as the scene. 'Madison Square Garden,' he said with finality. (So, all right) But wait—who do you think wants to play the winner? Vince Edwards. 'Ben Casey' a whiz at bowling and the cue.

## Fire Island, N. Y.

By Mike Gross

Bill Schwartz, program manager at WNBC, spent the day at the beach without a transistor radio. Arnold B. Horwitz, lyricist-ly writer, abandoning the beach for a fortnight of "Dobie Gillis" huddles on the Coast.

Arnold Chumman, wound up a draft of "Come One, Come All, the musicalization of Dwight Taylor's "Blood And Thunder," to star Mary Martin.

After drifting along the Hamptons and Pocomo route this summer, music publisher Duke Niles returned to his old Ocean Beach haunts for a weekend.

Dialaon Carroll, the "No Strones" star, battling the surf with her infant while husband Monte Kay holds a managerial confab with Lloyd Leipzig.

Mark Olds, new program manager for Westinghouse's WINS, hooked on the beach during his first season, and is now looking for a permanent Island setup.

Art D'Lugoff, who operates the Village Gate in N.Y.'s Greenwich Village, caught the Island bug on his first hooking and now wants to pick up options for years to come.

Sigmund Miller's "That's The Way The Money Goes," book to be musicalized next season for David Merrick will be reviewed in the local gazette by child psychologist Florence Schumer.

## Las Vegas

By Forrest Duke  
(D'Elly 44141)

Spike Jones in at the Riviera wishing prexy Ben Goffstein a happy birthday.

Hank Henry doing the Silver Slipper show despite a broken rib he suffered when he fell in his swimming pool.

Morrey Brodsky, who's been running the Thunderbird Hotel's L.A. office for eight months, decided to return here and reopen his flackery.

Michael Kent started his fifth year with his strolling violinists in the Desert Inn lounge; he originally came in for two weeks with options.

Raya Morio, 22, and an 18-month veteran of the Israeli army, joined the Tropicana's Folies Bergere, making Israel the 15th country rep'd in the international spec.

Don Rickles snarled his insults at Eddie Fisher, Peggy Lee, Pat Boone, Arlene Fontana, Jack Soo, Phil Ford, Mimi Hines, Dave Burton, Bobby Hansen, Elaine Dunn, and Phil Foster at one of his Sahara sets. Same group, with one or two exceptions, showed up at Paul Anka's 21st birthday party tossed for him by Jack Entratter at the Sands, and the farewell party Morris Lansburgh gave Peggy Lee and Myron Cohen at the Flamingo.

## London

(HYDe Park 4561/2/3)

Actor Alan Gifford has opened La Ronde, a new restaurant in ritzy Kensington.

James Carreras hosted a buffet lunch in his office for Alice Boatwright, Universal's casting director.

Richard Schulman, owner of the Paris Pullman cinema here, became general manager of the New Arts Theatre Club.

U. S. actor Thomas Cole signed to make his British legit debut in "Big Fish Little Fish," with Hume Cronyn and Jessica Tandy.

Film journalist and publicist Hugh Samson joined Theo Cowan's publicity setup on a two-year stint in commercial publicity.

Veronica Bell, for 10 years top-liner of Paris' "Folies Bergere," had her first London cabaret date at the Society opening Monday (13).

Herbert Ross currently directing the musical and dancing numbers in the Cliff Richard film tuner, "Summer Holiday," at Elstree.

Wilfrid Thomas presented with a bronze award for services to Australian broadcasting. He has just planed to Uganda to gather material for his BBC radio series.

Harry Pease of 20th-Fox named as the new head of BLC promotion department. He succeeds Kenneth Green, who has gone over to handle studio publicity for Carl Foreman's "The Victors."

Around town: Eli Wallach, Jeanne Moreau, Rosenda Monteros, Julius Evans, Arthur Storch, Anita Loos, Mike Connors, Albert Erlick. In and out: Ed Sullivan, Donald Flamm, Mo Rothman.

Use of the word "hoover" in connection with Dame Sybil Thorndike in VARIETY, was a "goof." She'll sing for the first time in "Vanity Fair" but there are no plans yet for her to terps.

## The Hamptons

By Dorothy Ross  
(East Hampton 4-1888)

Barbara Benny and Norma Nannini, two VARIETY staffers, are vacationing this month in West Hampton.

Novelist Faith Baldwin working on another novel while visiting her sister, Mrs. Bruce Bromley, in Wainscott.

Columnist Bob Sylvester chasing the bluefish in Montauk on his annual vacation from gags, press-agents and the Daily News.

Bunty Pendleton's swinging piano, long a fixture at the Cafe Madison, can be heard nightly at Jack Campbell's East in Amagansett.

Blaine Thompson's Fred Golden and spouse have anchored their boat off Montauk and are entertaining the various theatre folk in the area.

Secretary of Treasury Douglas Dillon was signing autographs at Dick Ridgely's watering spa in Southampton but they were on slips of paper—not \$6 bills.

Radio Station WQXR has blocked the operations of two new radio stations from Riverhead and Patchogue. Claims that they would interfere with its frequency.

Sag Harbor's Hurd Hatfield personating at Sag Harbor Theatre when "King of Kings," in which he portrays Pontius Pilate, plays a benefit for the Hampton Animal Shelter.

Recent guests at the Westhampton Bath & Tennis Club included Dr. Jonas Salk, John Carradine, Rosie Dolly Netcher, George Montgomery and the David Nemero family.

Henri Soule will reopen the Hedges from Aug. 23 through Sept. 2, an annual custom, primarily designed to give his help from Le Pavillon a vacation and to keep his liquor license refurbished.

Composer Cy Coleman, talking shop with scribe Doug Watt and wife Ethel, mads-and drag for the theatre folk East Hampton. Ditto actor Roger Loggia and stage manager Ruth Mitchell.

Mrs. T. Markoe Robertson, the Southampton social leader, has sold the film rights of "The Happiest Millionaire," to Walt Disney. The play is based on her memories of her famous father, Anthony J. Drexel Biddle. Hayley Mills is slated to play the young Cordelia. "Ving" Lardner Jr., and family, resting at the Montauk Yacht Club

after attending the festivities in Dawson City, Canada, centered around his new musical "Foxy." Lardner, who spent his boyhood summers in this territory, has been nostalgically revisiting his favorite haunts.

Seventh Avenue's David Nemero, former chairman of the board of Russek's, now turned serious artist, drawing crowds to the Southampton Art Gallery where he is exhibiting his paintings along with the sculpture of daughter Renee and the stained glass works of son-in-law Roy Sparkia.

East Hampton's producer Fred Coe and agent Peter Witt have been burning up Route 114 from East Hampton to Sag Harbor in negotiating the contract for Rose Arrick, comparatively unknown actress, to play the femme lead in Elaine May's new play, "A Matter of Position," opposite Mike Nichols. Miss Arrick is summing in Sag Harbor.

## Paris

By Gene Moskowitz  
(66 Ave. Breteuil, SUF 5920)

A statue of Maurice Chevalier will be installed in Ris-Orange. A Yank major film offices in Algeria have top personnel problems, especially as to femme secretaries.

Ray Ventura prepping a musical pic, "Nous Irons a Deuville" (We'll go to Deauville), with Sacha Distel.

Pierre Roustang, to N.Y. for opening of sketch pic "Love at 20" which Joe Levine's Embassy Pictures distributes.

Incidentally, Jean-Claude Brialy packed to do "Sunday in New York" rather than "Write Me a Murder" for his return next season.

Robert Enrico, who won the grand prize for the best short at the Cannes Fest, now doing his first feature, "La Belle Vie."

Barbara Lass, Polish actress who became a pic star in France and Italy, to do her first legit stint here next season in "Sunday in New York" opposite Jean-Claude Brialy and Claude Brasseur.

Metro now has three films going through French bankrolled companies, Rene Clement's "Today We Live," via Cibra, and "Two Were Guilty," of Andre Layette and "Vice and Virtue," of Roger Vadim, through Gaumont-International.

Common Mart cooperation was evident at the recent Locarno Film Fest in Switzerland, when the organizations to hypo their respective national films abroad, UniFrance for France, Unitalia for Italy and Export Union for West Germany, combined to foot the bill for one party.

All firstruns, arty theatres and those showing 70m films will be allowed to charge all prices the market will bear as of this week. Film ceilings are lifted for these theatres. Other houses will be allowed free pricing for two-thirds of their seats, with remainder kept at 62 minimums.

## Westport, Conn.

By Humphrey Douless

Edna Ferber to Switzerland. Julie Wilson visiting at Bell Island.

Licia Albanese at Saratoga for the races.

Edna Ferber celebrating unnumbered birthday (15).

Ralph Roseman upped to g.m. of Country Playhouse.

Joanne Woodward and Paul Newman due in this weekend.

Romney Brent to Matunuck, R. I., to play "The Four Poster."

Mrs. Buddy DeSylva and Mrs. Danny Lawlor on European junket.

Henry and Irene Weinstein off to Spain on leave from 20th Century.

Mrs. Buddy (Marie) DeSylva and her sister Mrs. Danny Lawlor on European tour.

Jean Dalrymple returned from University of Denver where she conducted a 10-day seminar in stage direction.

John Chapman, Daily News drama critic, and his Georgie, headed back from summer vacation in Colorado.

Gene and Polly Tunney back in Stamford while President Kennedy occupies their summer island off Maine coast.

Halla Stoddard, swamped with material for her upcoming revue, "Vanity Fair," waiting to hear from Dorothy Parker.

Fred Cuneo returning from coast in several weeks to take over as manager of "Camelot." Cuneo, nephew of Mrs. Sylvester Poli, last of the family in show business.

## Chicago

(DElaure 7-4884)

Blackstone Theatre is being air-conditioned.

Jan Garber orch at Willow Brook for three weeks.

Arturo Petterino, veepee of Sahara Inn, out of the hospital after minor surgery and recuping at home.

Universal pressagent Ben Katz, and his Rena, are planning round-the-world trip in September.

Jock Mahoney, the cinema's 13th Tarzan, here this week to plug Metro's "Tarzan Goes to India."

Guitarist Carlos Montoya plays the Lively Arts Festival at U. of Chicago's Court Theatre tonight (Wed.).

Tom Williams, who's featured in "Put It In Writing" at Happy Medium, has a running part in the new "It's Light Time" vidfilm skein being shot at Cameo Studios.

Legit publicist Danny Newman, a consultant on subscription ticket sales for Ford Foundation, planes to San Francisco this week to confer with the Actor's Workshop on a sub program.

Chuck Francisco, former Chl deejay who's been appearing with June Havor in "In Any Language" at Drury Lane, stays on for the Yvonne De Carlo-starrer, "Third Best Sport," opening next week.

## Hollywood

"Toys in Attic" camera crew to New Orleans.

Fred MacMurray went fishing for two weeks.

Jackie Gleason golfed with Richard Nixon.

Mrs. Viola Lawrence retired after 50 years as a film editor.

Jack Garfein will direct his wife, Carroll Baker, in "Magic."

George Stevens hired 38 plasterers for "Greatest Story Ever Told."

Dick Shawn optioned rights to "Adventures in a Cold Water Flat."

Simone Signoret will star in French version of "The Little Foxes."

Charles Laughton reported holding his own but still on the critical list.

The "Great Gleason Express" pulled out for N.Y. on a promotion tour for his pix and tv show.

Flax Addie Hanon and Gene Schwamm hired Santa Monica Civic Auditorium to showcase client Jackie Mason.

## Cape Cod

By Evelyn Lawson

Many Cape Cod artists represented at the Cotuit Art Festival which wound week's showing Aug. 11.

Capacity audiences brought holdover of Brecht's "Private Life Of The Master Race" at Provincetown Playhouse.

Provincetown Symphony, under direction of Joseph Hawthorne, will feature pianist Jerome Lowenthal Aug. 18, second concert of season.

More interesting exhibits on the Cape included a one-man show of modern wood sculpture by the European psychoanalyst and artist Salik Guerevitz. New show was at the Golden Cod Gallery in Wellfleet.

Abe Burrows working on his screenplay based on "Janus." He leaves his home in Provincetown for the south of France early this fall to shoot the pic. Martin Powell produces and Burrows writes and directs.

## Athens

By Rena Velissariou

(47 Kefallinias St.; Tel. 814348). Actor Dinos Heliopoulos off to Paris.

Fredric March vacationing here with his family.

French Ballet of Marie Louis Didion at the Perouquet vaudeville show.

Margot Fonteyn with her husband spent their vacations in Greece.

Domenico Modugno booked for two performances at the end of this month.

Melina Mercouri and Jules Dassin left Athens after spending their vacations in the Greek islands.

The Japanese Imperial Ballet has been followed at the Glaros by the French Maria-Josette doing the strip.

Manos Hatzidakis, composer of the "Never On Sunday," probably (Continued on page 62)

## Jackie as Girl Impresario

Continued from page 1

lochen upon their performing on the White House lawn evoked memories among oldtimers of the camp's feud with James C. Petrillo and the American Federation of Musicians. Petrillo was dead-against juveniles performing publicly for free. Petrillo at the time was trying to get house orchestras commitments from the radio networks and the leading radio stations.

Suffice that Jacqueline Kennedy's interest in making the White House a showcase for a wide variety of U.S. art forms. She makes the final decision on all talent performing at the White House, both amateur and professional. Looks for music from the Broadway stage during the new social season. Because the Eisenhower Administration used tunes from musicals comedies almost to the saturation point in programs following official White House dinners, Mrs. Kennedy has steered away from such music during both of the two years she has been in charge.

An evening of Negro spirituals is also under active consideration.

Mrs. Kennedy's personal taste leans toward longhair music. The Eisenhowers had been in the White House for more than six years before classical music was ever played after a dinner. That was in May 1959 when Leon Fleisher was invited to play. Later, in October of the same year, the National Symphony Orchestra was asked to come over and play selections from "My Fair Lady." The Washington Post's music critic wrote an outraged column, and the program was changed to classical music.

Mrs. Kennedy, working closely with her social secretary, Tish Baldridge, who shares a keen interest in all the performing arts, have devised two different formats for White House use of talent.

### Lots of Dinners

The elegant and enormous East Room of the White House is used for an entertainment program after each "official" White House dinner. These have become steadily more numerous because there is one for each visiting foreign head of state, as well as the traditional dinners for the Vice President, the House Speaker, the Chief Justice and the Cabinet. There were 14 such dinners last season and will probably be more in the next.

In addition, there is a prefabricated, movable stage and an orchestra shell on the White House grounds ordered built by Mrs. Kennedy which is used by groups of children for youth concerts. Four such concerts have been held. The most recent was last week by the National High School Symphony Orchestra and the National Music Camp Ballet, both of Interlochen, Mich., and under the promotion of Joseph E. Maddy.

Earlier, the Boston Youth Symphony and the Boys' Choir of Breckenridge, Tex., were among organizations of children performing at such concerts.

Since the concerts began a year ago, the White House has been flooded with offers from throughout the country of children's musical groups to perform. Miss Baldridge who handles such mail normally requests tapes. She listens, and if they sound good, she turns them over to Mrs. Kennedy. In all instances, the First Lady makes the decision on who is invited.

### By Invitation

The audience for such concerts is all kids. They come by invitation only, and care is taken that all racial, religious, and economic groups are included. Washington area junior and senior high schools are sent tickets to distribute, as are hospitals, churches, etc. Children of Government officials are normally asked.

As is the case with professional talent playing East Room dates, the children giving the concerts receive no Government pay. Polite efforts are always made to get someone else to finance the expenses of both the props and the kids.

Show biz unions or other groups, such as the Metropolitan Opera Assn., usually pay any costs involved in East Room performances, according to Associate White House

### Press Secretary Andrew Hatcher.

Civic groups have bankrolled the kids. A North Carolina youth symphony which played had its expenses picked up by a local cigar company. In some instances where there has been no other way of getting expenses paid, Mrs. Kennedy has reportedly provided the money out of the President's expense allowance for operating the White House. (It has always been claimed by all Presidents to be inadequate.)

### Imaginative

Mrs. Kennedy has shown imagination in trying to book a variety of East Room entertainment. She has twice had ballet companies inside, something never attempted before. Pablo Casals was persuaded to end a self-imposed political exile from the U.S. capital city. Stars of the American Shakespeare Festival Theatre & Academy (Stratford, Conn.) acted excerpts from the Bard's works. A young Negro soprano, Grace Bumbury, not well known in this country, was given a huge publicity boost after an East Room concert last February.

Another facade of the culture kick of the New Frontier is the organization of a "Cabinet Committee" to sponsor invitation-only "An Evening With..." programs. All members of the Cabinet make up the "committee." Thornton Wilder read from his plays at one last spring. Carl Sandburg and other celebrated authors and poets made up other programs. These were held in the State Dept. auditorium where JFK meets the press, but President and Mrs. Kennedy did not attend them.

## Paris Fashions

Continued from page 2

new anti-Dior press group known as the Mouse Pack.

### Jeanne Moreau Influence.

Pierre Cardin's line came as a shock: in a new-wave movie mood, he changed all proportions by dropping skirts three inches. Pierre's romance and forthcoming marriage with film actress Jeanne Moreau—the most publicized love story of Paris—inspired his whole collection. Models were picked for their resemblance to Jeanne and were taught her mannerisms.

Trendsetter Nina Ricci goes all out for the muffled look: "the snuggle look of elegance." High windshield collars are up to the eyes in a cloak-and-dagger mood; little hoods frame the face in a rim of fur; circular capes cling to the shoulders as best they can. Ricci's Crahay has not lowered the hemline for daytime, but has taken the neckline down to the waist level for evening.

Lavin Castillo's tiger hats, zebra coats, leopard suits, civet umbrellas have brought the jungle to Paris. He still believes in wide Garbo shoulders, turns bathrobes into high fashion coats and nurse-type blouses into regal dresses.

The black-tie gala of Simonetto and Fabiani—the husband-and-wife team showing in Paris for the first time—had all the mad Italian charm everybody was hoping for. International celebrities, roses, diamonds, champagne, extreme clothes, had a Dolce Vita atmosphere. Dramatic coats, culottes, scintillating evening dresses, breathtaking hairdos.

Some 30% of Chanel's audience was in uniform—the Chanel uniform—from Life's Sally Kirkland in an original, to N.Y. Herald's Eugenia Sheppard in an Orbach copy. McCall's Princess Lee and several other pretty girls in the front row wore as identical as a chorus line. After the show, Coco Chanel announced she was retiring. "No one believed her." Anyway, her fans need not worry: beautiful ex-model Marie-Helene Arnaud (also ex-directress of Chanel) is opening a place of her own. She knows all Coco's tricks, and the beloved little-girl Chanel suit will continue on and on.

Yves Saint Laurent climaxed the week. From the moment his first suit appeared on model Victoire, there was unbridled enthusiasm. Press and buyers went into hysterics. The 26-year-old Yves, now on his own after his specta-

ular dismissal from the Dior Empire, has a sick sense of timing. He mixes simple clothes of his own age group with more sophisticated numbers, adding a dash of madness just for the fun of it: slim long-jacketed suits with glittering buttons in double rows, peasant smocks, shaggy wool coats, leather and black kid or satin (a reminiscence of beatnik days), clinging rajah coats in velvet or glod brocade, turbans, feathers, plumes, huge fake jewelry, amusing hairdos... everybody wanted everything, especially Lee Radziwill. Will she influence Jackie? The applause seemed unending and swooning women tore Yves Saint Laurent apart.

## Telstar Preams

Continued from page 1

Queen's guard, perhaps a visit to several art museums; and other "items" that might suit a color transmission. Initially, some stills were transmitted in color, but that's when the experts figured color in motion was not gonna happen.

Telstar is likely to make international events out of Broadway openings and the Miss America Pageant. Plans now in blueprint for the communications satellite call for telecasts of the pulchritude contest from Atlantic City. The eliminations, during the week of Sept. 3, or the Sept. 8 finals, will be beamed.

Also tentatively on the agenda for Telstar beaming are three Broadway openings. Lobby activities and personality interviews will be telecast. Under consideration are Irving Berlin's "Mr. President," David Merrick's "Oliver," and Edward Albee's "Who's Afraid of Virginia Woolf?"

### "Gypsy"

AT&T has two hush-hush international communications projects in the offing: (1) The launching of a sister satellite to Telstar and (2) a "closed circuit" Telstarization of the Jule Styne, Stephen Sondheim tuner, "Gypsy."

The launching of the second Telstar is scheduled to take place from Cape Canaveral some time in November. Yesterday (Tues.) AT&T huddled with technicians and representatives of David Merrick, who produced "Gypsy," to work out the details of the Telstarcast.

## Curvis-Dupas Bout Via Telstar Sought

London, Aug. 14

London fight promoter Jack Solomon is negotiating with BBC to present the first big fight to be bounced "live" across to America by Telstar. He has lined up British welterweight champ Brian Curvis to meet Ralph Dupas from New Orleans, the No. 1 contender, at Wembley on Sept. 11.

The BBC states: "All we can do is to pass on the suggestion to the American owners of Telstar. At the moment, Telstar could show only 15 minutes of such a fight at the outside."

Initial ire felt by the British when the French jumped the Telstar gun and beamed pix of Yves Montand from Europe to U.S. has now apparently subsided and the two sides are in personal accord as to what should happen with Telstar from now on.

Certainly, the countries have now agreed to divide equally between them the time available for communications via the space link. A policy of close cooperation between the two ground stations—at Pleumeur-Bodou and Goonhilly Down—has been agreed, post office authorities state.

### Mexico's 'Me, Too'

Mexico City, Aug. 14

Mexico definitely is climbing aboard the Telstar bandwagon.

Emilio Azcarraga has authorized negotiations with the Bell Telephone Co. so that Mexico can also avail itself of retransmissions from Telstar satellites for release of programs from England, France and Spain.

Mexico has technical possibilities of setting up 12 to 14 retransmission spheres; with this aiding not only television but newspapers and local press agencies.

Since European programs would be captured in late night hours, plan is to wax them on videotape and transmit programs at more appropriate hours.

## Chatter

Continued from page 61

will write the music of Elia Kazan's pic, "America."

Dora's Stratou Folklore Dance Group back from Bucharest where participated at the Balkan Folklore Dance Festival with great success.

Warner Bros. unit left Athens after shooting "Not In Your Life," directed by Morion Da Costa with Tony Randall, Robert Preston and Georgia Moll in leading roles.

Greek actor Spyros Phocas here from Rome when has been filming for a few days to sign his contract with Smaroula Youli for participation at the Theatre Amiral next winter.

Greek-American director John Contes back from New York to shoot another film here, "A Glass Full of Glory." His first film, "The Hands," will world preem in New York next October.

## Bermuda

By Chummy Zull  
(P.O. Box 601, Hamilton)

Clyde McPhatter opened at 40 Thieves Club for two weeks.

Mr. and Mrs. Arthur Hornblow Jr. also came along with the Cerfs to stay at Carlton Beach Hotel. Cinemaracing has been introduced here commercially, shortly after preem as an activity at Castle Harbour hotel.

Princess Hotel closed August 2, and officially will pass soon into hands of financier Karl Ludwig. It is believed Billy Butlin, owner of the Princess, eventually will make a direct sale to Ludwig.

Mr. and Mrs. Bennett Cerf and their son, Christopher, flew here for a vacation and to attend wedding of two young Bermudians, Cally Outerbridge and Michael Frith, who is editor of the Harvard Lampoon and a classmate of the younger Cerf.

## Madrid

By Hank Werba  
(Arda de la Habana, 83,  
Phone: 259.04 97)

Freddie Davis opened at the Florida Park under the RCA label. The Bluesell girls back in Spain, top billed with orientizer Hind Morabit, La Riviera.

Cesar Romero, Broderick Crawford and Frankie Avalon terminated their film roles in "Valley of the Swords."

Jose Lopez Rubio's new play "Never Too Late" was written for stage stars Amelia de la Torre and Enrique Diosdado.

Sheilah Graham will take the waters at Montecatini when she winds her swing through Europe in search of Hollywood-away-from-Hollywood.

Screen star Emma Penella will head the Teatro Lara resident company early Sept. In Calvo Sotelo's "Micaela." Same troupe includes Angel Pizarro, Jose Maria Rodero and Pastor Serrador.

Film director Jose Luis Saenz de Heredia, director of the National Film Training Institute, will open the legit season at the Teatro Infanta Isabel staging Alfonso Paso's "The Luck of the Ugly Woman."

Record breaking tourist season at seaside Benidorm is contributing to booming late spot trade at El Burro, featuring La Chunga, and at El Manilla where the Rafael de Cordova troupe is in for a Spanish ballet stand.

## Boston

By Guy Livingston  
(508 Little Bldg., 338-7560)

WNAC, Hub's first radio station, celebrating its 40th annl.

Jerome Rosenfeld and Frank Sgurge will produce "Threepenny Opera" at the Charles Playhouse opening Sept. 11.

Benny Goodman booked for benefit concert at Newport, R. I., at the naval base, benefit of Newport Boys' Club, Sept. 8.

Danny Thomas heads variety bill at Boston Garden August 30 for benefit of St. Jude Hospital which performer founded.

Managers at the three legit houses in Boston this season will be Colonial, Saul Kaplan, Wilbur, Max Michaels; Shubert, M. D. Howe.

Jimmy Dean at Pleasure Island, in Wakefield, which has been on a name policy kick this season,

for seven days through last Sunday (12).

"The Affair," with London co-stars Geoffrey Lunden and Kynaston Reeves, opens the Wilbur Theatre here Sept. 6, after two previews and a special matinee.

Hub's own Tammy Grimes starring in "Unsinkable Molly Brown," which opened legit season here earliest in years last week (7) for limited engagement at the Shubert.

Actors Playhouse, the 95-seat legit made out of the old Jewel Room nitery in Hotel Bostonian, doing the U.S. preem of Courteney's "Bouabouche" and "Article 330," directed by Alan J. Levitt.

Robert A. Hynes appointed managing director of RKO Keith Memorial Theatre to fill vacancy caused by death of Ben Domingo. Hynes was assistant since 1958, and previously with Walter Reada circuit.

## N. O. Vice Crackdown

Continued from page 36

hearing on the ordinance will be held Sept. 12.

Numerous arrests for various violations have taken place since the start of the crackdown, including managers of various spots that failed to heed the warning "to light up or close up" and B-drinking. A number of operators of Bourbon St. clubs have stated openly that if they have to halt B-drinking they'll close their doors.

The vice crackdown was started after a minor witness in a case involving theft and forgery of money orders was taken from the French Quarter and severely beaten. Barkers and cab drivers have complained that business since the start of the crackdown was off as much as 50%.

Though they worried that the "adverse publicity" may keep conventions from coming to New Orleans this fall and winter, the four buses continued to deposit loads of customers. Very few changes have come over garish, neon lighted Bourbon St. because of the cleanup drive. The lights remain about as dim as before. The strippers are still peeling to their G-strings. The bumps and grinds had lost none of their charm, though the music had lost some of its tempo. The B-drinks still flow at \$3.50 a glass.

## Mex Floating Hotel

Continued from page 1

loss or not. Wester Hotels Inc. is operating the ship's staterooms and business has been fair. Food, liquor and entertainment trade has been good on all three ships.

The Catala, backed by MacPherson Realty, will stay for the run of the Fair. Backers had hoped to clear her purchase price through hotelship operations, but it looks now as though they will have about \$130,000 in the ship when the Fair closes.

Before the Fair opened there was a great push on to assure accommodations in every way possible. Although Fair attendance has been big, there has not been the anticipated tremendous demand for rooms. Basic reason, it seems, is that regular hotel and motel operations in this area can handle any influx thus far experienced.

## Geneva Opera

Continued from page 2

an exchange of successful productions to the mutual benefit. The 1962-'63 repertory will include, besides such staples as "Tristan," "Rigoletto" and "Tosca," a number of more unusual works such as Bela Bartok's "Bluebeard's Castle," Swiss composer Frank Martin's "Monsieur de Pou ceagnac" and Debussy's "Pelleas et Melisande." Singers inked by Lamy: Giuseppe di Stefano, Tito Gobbi, Wolfgang Windgassen, Nicolai Gedda, Waldemar Kmentt, Inge Borch, Orla Dominguez, Renata Scotti, Rosanna Carteri, Anneliese Rothenberger, Hans Hotter, Wieland Wagner, Herbert Graf and Maurice Lehmann figure on the list of stage directors.

# OBITUARIES

## MRS. EDDIE (IDA) CANTOR

Ida (Mrs. Eddie) Cantor, who died Aug. 8 at 70 of a heart attack in their Beverly Hills, Cal., home, following long illness, was a rarity in show business because, albeit technically nonpro, her audience-identification with her comedian-husband was such that she was almost part of the script. Same was true of their five daughters.

The affectionate identification that the star, especially in his mass-penetration impact via top-rated radio shows, had with his five daughters, Natalie, Marilyn, Edna and Janet, their children, was unique in the American entertainment industry. It differed from the great show biz families—the Cohans, the Foyes et al.—in that Cantor alone was the star. But vicariously, Ida and the daughters

## TED HUSING

Edward Britt (Ted) Husing, famed sportscaster, died in a Pasadena, Cal., convalescent home at 60. Mother and daughter survive. Details in TV Section.

## LEN S. BROWN

Len S. Brown, veteran showman, died after a long illness in San Luis Obispo, Cal., on Aug. 3, 1962, at the age of 75. Leon Stapleton Brown was born in London in 1887. His first job in show business was playing the piano in a nickelodeon in Regina, Canada, at the age of 17. He soon became a theatre manager in Lettbridge, Canada, and eventually owned the theatre.

He came to the United States in his early 30s and worked as a theatre manager for such firms in the

Mass. in 1954 and died on their wedding anniversary.

Verna was an operatic baritone both here and in Italy before he turned to teaching.

Funeral services were held in Italy.

## EVAN E. EVANS

Evan E. Evans, 73, member of a Pittsburgh dancing family, died July 22 in Homestead, Pa.

He began his dancing career when he was a young boy. Later he met and married Helen Hartz, another dancer, and the couple continued dancing at theatres, vaudeville houses, and hotels throughout the U.S. With his wife and two children, Maryetta and Lester E. Evans, he formed the "Four Evans" dancing team which "soft-shoed" its way through Army posts throughout the world.

His wife, son, daughter and sister survive.

## HARRY S. GOODMAN

Harry S. Goodman, 68, a pioneer in the field of radio transcriptions and key figure in the broadcasting industry, died Aug. 8 in New York. Active since the early days of radio, Goodman was a charter member of the Radio Pioneers.

Goodman was also president of Harry S. Goodman Productions, Inc. and chairman of the board of Radio Representatives Inc.

His wife, two sons and three daughters survive.

## RALPH LYNN

Ralph Lynn, 80, British comedian popular during the 1920's and 30's, died Aug. 8 in London.

Lynn was characterized by a monocle and protruding front teeth, starred as the "silly ass" in farces at the Aldwych Theatre in London. These included "A Bit of a Test," "It Pays to Advertise" and "Cuckoo in the Nest." He also appeared with the Aldwych Company in early British talking films.

## DR. CARLETON GREEN

Dr. Carleton Green, 52, of the U. of Hawaii English department and Honolulu lecturer and actor, died Aug. 3 in Stratford-on-Avon, England, where he was directing a summer session tour of Europe.

A specialist in medieval literature, Green had appeared in summer stock in White Plains, N.Y., and Pensacola, Fla. He also had acted in Boston.

## ROSELEI STEPHENSON

Roselei Stephenson, 55, longtime Hawaiian singer and entertainer, died July 27 in Honolulu. She was featured at the Royal Hawaiian hotel for several years and starred in special shows staged in connection with Don the Beachcomber's luau. She also had made recordings with the late Alfred Apaka.

Her husband and four children survive.

## ERIC R. K. TITUS

Eric R. K. Titus, 71, a former performer who appeared in legit musicals, died July 30 in Boston. He later became personnel manager for the Waldorf Cafeteria System in Boston, from which he retired. At one time he was cruise director for the Polish-American Lines.

Survived by his wife, son, four sisters and two brothers.

## JACK TAYLOR

Jack Taylor, 61, longtime country and western performer, and his wife Clara, 54, died in an auto accident near Chicago Aug. 4.

Taylor was a member of the Prairie Ramblers on the WLS "National Barn Dance" and had been on the ABC-TV program of the same name until it left the air two years ago.

## JULIA M. KELLY

Julia M. Kelly, 85, for 29 years private secretary to late Will H. Hays, former U.S. Postmaster-General and later first president of Motion Picture Producers and Distributors of America Inc., died at Indianapolis, Ind., Aug. 4.

No immediate survivors. She never married.

## JOSEPH L. ROBY

Joseph L. Roby, 68, former association treasurer and road manager for the Boston Symphony Orchestra, died Aug. 5 in Wakefield, Ill. He had also been a film editor with 20th-Fox in Hollywood.

Wife and sister survive.

## LIONEL H. KEENE

Lionel H. Keene, 71, former

southern representative for Loew's Theatres Inc., died Aug. 10 in Philadelphia. Keene, who retired in 1948, had been with the Loew's chain for 20 years.

His wife and daughter survive.

Mme. Vera Hochstein Fonaroff, 77, a violinist, died recently in New York. She was at one time second violinist in the Olive Mead Quartet, organized in 1904, which was one of the leading American women's quartets. For the last 20 years, Mme. Fonaroff was a member of the violin faculty at the Mannes College of Music. Her daughter, dancer Nina Fonaroff, survives.

Wife, 46, of theatreowner Tom Muchmore, died of a heart attack July 29 in Hollywood. Also surviving are: son, daughter and two brothers, Jack Marshall, Capitol Records exec, and Frank Marshall, tv writer.

Taddy Keller Pettis, former vaudeville performer, died recently in Oklahoma City. She was a member of the vaude team known as "Keller Sisters and Lynch." Her daughter, brother and sister survive.

William R. Stich, 60, former salesman for Motion Picture Advertising Service Co. Inc. of New Orleans, died recently in Tupper Lake, N. Y., following an operation. Wife survives.

Rosemary Blackburn, 65, veteran pianist and organist who played in Milwaukee theatres during the silent screen era, died recently in Milwaukee. In later years she worked cafes and club dates.

William Secunda, 77, former president of the Yiddish Theatre Shorus Union, died recently in New York. He was the brother of Sholom Secunda, composer of the song, "Bei Mir Bist Du Schoen."

Allan Maynard, 60, paymaster for 20th-Fox studios for 20 years and later paymaster for California Studios and Producers Studio, died Aug. 9 in Los Angeles. His wife survives.

Henry C. Nordberg, 62, longtime tuba player who was active with concert groups in the Milwaukee area, died recently in that city. His wife, sister and three brothers survive.

C. Dayton La Pointe, 74, owner-operator of the Crandall Theatre, Chatham, N. Y., for 35 years, died July 28 in Albany. His wife and brother survive.

Alberto V. Sciarretti, 65, a concert pianist and orchestra conductor, died Aug. 3 in New York. His wife and two sisters survive.

Paul Kennedy, 29, dialog coach on "Perry Mason" television series, died Aug. 7 in Los Angeles of cancer. His sister is sole survivor.

Wife, 52, of Douglas Forbes, city manager of Hamrick Theatres, died in Seattle Aug. 4. Two sons survive.

## MARRIAGES

Carol Sherman to Daniel P. Hannafin, New York, Aug. 11. Bride is a dancer; he's a singer.

Adriana Keathley to Andrew L. Glaze, Baltimore, Aug. 12. Bride is a dancer; groom is press director for British Travel Association.

Peggy Nichols to Don Eccleston, Vancouver, B.C., June 9. Bride is tv script assistant; he's producer-director CHAN-TV.

Ann Margolies to Harlan Tuckman, Aug. 12, Mineola, L. I. He's an actor.

Helene Adele Huff to Wilfred McCormick, Pampa, Tex., Aug. 1. Bride's a painter and writer; he's a tv scripter and author.

Nancy Aldrich to Beverly R. Baker, Dallas, Aug. 5. Bride's a publicist for WFAA-TV there; he's an amusements staffer at Dallas Morning News.

Pat Boren to Brooks Griffen, Dallas, July 27. Bride is staffer of the Trans-Texas Theatre circuit there.

Eva Estell Griffith to Barry S. Candy, San Antonio, Aug. 11. He is the son of Louis Candy, VARIETY correspondent in that city.

Corallann Blumenstock to Donald M. Wrobel, East Williston, L. I., Aug. 11. Bride is the daughter of Sid Blumenstock, veteran film industry ad-pub exec.

## BIRTHS

Mr. and Mrs. Douglas Hermans, son, Troy, N. Y., Aug. 6. Father is booker for 20th-Fox in Albany.

Mr. and Mrs. Ross Filippone, son, Vancouver, B.C., July 25. Father is co-owner of the Penthouse night club; mother is former showgirl Penny Marks.

Mr. and Mrs. Fred Israel, son, Washington, Aug. 7. Mother is former Lesley Lowe, daughter of Florence Lowe of MetroMedia and the late Herman H. Lowe, VARIETY Washington Bureau chief, for whom child was named.

Mr. and Mrs. Jackie Kanion, son, July 24, New York. Father is the comedian and book publisher.

Mr. and Mrs. Stephen Reers, son, Frankfurt-Main, West Germany, Aug. 8. Father is MPEA chief in Germany.

Mr. and Mrs. Jimmy Wasser, son, Philadelphia, Aug. 8. Mother is disk artist Norma Mendoza; father leads a jazz combo.

Mr. and Mrs. Arthur Shulman, daughter, Aug. 12, Philadelphia. Father is assistant to the publisher of TV-Guide.

Mr. and Mrs. Jay Leipzig, daughter, Merrick, L. I., Aug. 12. Father is publicity-promotion chief at the Big Three (Robbins, Feist & Miller).

Mr. and Mrs. Stan Walker, daughter, Manhasset, L. I., Aug. 3. Father is pop publicity administrator at RCA Victor.

## Bergen Refutes Adams

Continued from page 2

or various lotteries and attractions in the clubs themselves.

Bergen emphasized that the field is sold for American entertainers, asserting he met many who have been playing there for past five years. He urged AGVA and Adams to pay less attention to conditions which Bergen called "normal and agreeable" abroad and more to getting work for members at home. "As far as unions going over there to improve conditions," according to Bergen, "they don't have to go out of the country—or even out of their offices—to help members."

Bergen recommended that theatrical unions work with performers and producers to "encourage show business." He suggested they gamble with the profits by lowering minimums and allowing producers to present shows in realistic budget areas instead of with oversized crews and other extra facilities.

He feels this will create more jobs and more opportunities to take up any slack in salaries. He also urges unions to "stop harassing management over dues that may not be paid," pointing out "if a performer gets a job, the dues can be deducted from his salary instead of forcing the producer to cancel the show, as has happened to me and many others several times."

Bergen said U.S. military clubs often use German orchestras, but added that American acts are favorites. His own show featured a three-piece German band and a Hungarian tumbling act.

Bergen is now working on tv pilot, "Charlie McCarthy Show," which Bruce Eels is producing for Storer Corp. Bergen has percentage and salary, with pilot to be shot end of this month.

## 'MFL' 60G a Week

Continued from page 1

who will be doing 14 shows weekly, instead of eight, normal for a legit.

Monte Proser, who has done legit production on Broadway, but best known as the founder of the Copacabana, N.Y., is the producer at The Thunderbird. It was his idea to bring in the current occupant, "Flower Drum Song," which will be at the Thunderbird for a record 11 months when it closes.

The Rodgers-Hammerstein legit was instrumental in converting a moribund nitery room into topgrosser. It also helped give impetus to the cafe-legit vogue which has gained considerable strength on the nitery circuits. The Lester Shurr Agency is negotiating for "Lady on a Proser's behalf."

The legit policy in Las Vegas cafes was primarily designed to overcome the shortage of names for the inns. The Riviera was the most frequent purchaser of legiters. It now has "Bye, Bye Birdie."

In Memory of My Dear Husband

## PAUL F. M. CUNNINGHAM

August 14, 1960

"My Dearest — Rest in Peace"

Florida

were tied into the overall proceedings.

Eddie Leonard's yesteryear standard, "Ida," of course, became so closely identified with the Cantor clan that it was lost in memory that Leonard, one-time minstrel great and composer of such other pops as "Roll Them Roly Boly Eyes" had written and created it. (It is analogous to Ruth Etting's more-recent-in-memory identification with "Shine On Harvest Moon," to the degree the newer generations didn't know and many probably never heard of the fact that Jack Norworth and his then wife, Nora Bayes, wrote and introduced it.) Cantor's frequent rendition of "Margie" likewise assumed the proportions of a trademarked "family" song because of daughter Marjorie (Margie) Cantor.

Cantor, also 70, has been kindly writing friends for years "from your cardiac pal," and while still himself a heart ailment victim, Ida's sickness was more recent.

Ida Tobias met Izzy Iskowitz (Cantor) on the sidewalks of the lower east side of New York when both were 13. They were childhood sweethearts and recently celebrated their 48th wedding anniversary. Ida's parents couldn't see "any future for an actor" and Cantor did make an attempt at her father's mercantile pursuits but it was Ida who aborted that.

For she recognized Cantor's talents which took him from stooging for Jean Bedini in burlesque, to blackface comedy in vaudeville, to the "Ziegfeld Midnight Frolics" in 1916, and eventually stardom in the "Ziegfeld Follies," Ziegfeld's "Whoopie," and ultimate Hollywood heights (Goldwyn) and his longtime, top-rated radio shows.

Their oldest daughter, Marjorie, died in 1959 of cancer, a great blow to both parents. The other four girls, Mrs. Natalie Metzger, Mrs. Edna McHugh, Mrs. Janet Gail and Mrs. Marilyn Baker,

middle west as Finkelstein & Ruben in Minneapolis. Frank Fisher in Madison, Wis., as RKO district manager, southern division, with headquarters in Dallas. In 1933 he managed the Mainstreet Theatre, Racine, Wis., three years later bought and operated it and the Rialto until his retirement in 1945.

Survived by his widow, daughter, brother, and two sisters.

## JAY S. MCCONKEY

Jay S. McConkey, 60, operator of the former McConkey Booking Agency, died July 27 in Hollywood of a heart attack. At one time he ran one of the largest band and cocktail lounge agencies in the country. He later expanded into talent.

Initially, he operated along mail order lines using vast amounts of mailings, which got results from many out of the way spots. By

In Memory of My Dear Pal

## BILLY MURRAY

August 17, 1954

J. V. MARTINDALE

this method, McConkey installed talent in many spots normally inaccessible to agents operating through other means.

McConkey later expanded operations with Kansas City as his base and opened offices in eight cities in the U.S. and three foreign branches. In addition, he produced wrestling films during the early days of television. The office closed a few years ago and he retired.

Survived by his wife and seven children.

## ADELINE (DUTTON) CRONE

Adeline Leppink Crone, 70, known professionally as one of the two sisters in The Duttons, one of the top equestrian acts in the heyday of vaude and circuses, died July 29 in Cincinnati, where she operated the Hotel Metropole newsstand in recent years.

Headed by the late James Dutton, "The Act Beautiful" as it was billed, was featured with the Ringling Bros. and John G. Robinson Circuses and on leading variety circuits during the 15 years of her trouping on this continent and Europe. Two horses, and all wardrobe, colonial wigs, trappings and fancy carriage in the act were white. She was the widow of John Crone, a former ticket man with the Robinson show.

Closest relatives are a niece and a nephew.

## ETTORE VERNA

ETTORE Verna, 60, New York voice teacher, and husband of Mary Curtis-Verna, leading soprano of the Metropolitan Opera, died Aug. 4 in Nervi, Italy. He had gone to Italy to recuperate from illness.

Maestro Verna was the last teacher of the late Grace Moore and he had also coached such Metropolitan Opera notables as Zinka Milanov, Ramon Vinay, Kurt Baum and Eugene Conley. He married his pupil, Mary Curtis of Salem,

## CANTOR—Ida; The Officers and

Directors of the Junior Matrons Association were grieved to learn of the untimely passing of Ida Cantor, beloved wife of Eddie Cantor. She was a generous and constant contributor to our organization and always ready to lend a hand to those less fortunate than she was. Ida will be sorely missed by all who were privileged to know her. Our sincere and heartfelt sympathy to Eddie and the children.

Junior Matrons Association  
Mrs. Ted Lewis, President

survive: Ida; also four sisters and five grandchildren. And, of course, Eddie.

The star, in semiretirement for almost a decade because of his heart ailment, was not permitted to attend the Hillside Memorial Park (Hollywood) private funeral services conducted by Rabbi Edgar Magnin on Friday (10). Cantor is still under sedation but reported recovering from the shock.





**FILMS**
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# VARIETY

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64 PAGES

## LEGIT'S EARLY SEASON TEEOFF

### Cinerama Widens Horizons With Deals On for 'MFL,' 'Camelot,' 'Molly Brown'

By GENE ARNEEL

The basic motion picture industry seems headed for a change so far as American producers are concerned. The catalyst is Nicolas Reislin, 56-year-old financier who less than three years ago bought control of Cinerama for \$1,400,000 and is now apparently embarked on a program of making Crama the thing to see in the wide, wide world of cinematics.

It was officially announced in New York last week that George Stevens would photograph and exhibit his upcoming "Greatest Story Ever Told" in the Crama process which entails three-camera cinematography and three-projector theatrical presentation. It also was disclosed that Stanley Kramer has decided on a Crama presentation of his "It's a Mad, Mad, Mad, Mad World." Kramer's picture, with its comedy title and comedy subject matter, is now in production. (Continued on page 6)

### N.Y. Friars Club Breaks With Its L.A. Counterpart

The Friars Club in New York last week voted to withdraw affiliation with its Coast counterpart, the Friars Club in Hollywood. Step was taken by the N.Y. board of governors following a special meeting which ruled that the California club was violating its agreement with the Gotham head organization by admitting more lay or non-show biz members than the constitution allows.

Under terms of an agreement between both organizations, there shall be no more than 30% lay members in the clubs at any time.

In a note sent to the N.Y. Friars by Irving Briskin, president of the Coast Friars, he declared that "our (Continued on page 62)

### Bell Warns B'casters 'Don't Be Second Class Journalistic Citizens'

Washington, Aug. 21.

It's about time broadcasters use their own medium to bang on the cellbars that restrict their coverage of news and public events, according to Howard H. Bell, assistant to the president of National Assn. of Broadcasters.

In an Oklahoma City speech released here, Bell said exclusion of broadcasters from courtroom and U.S. House of Representatives proceedings, the equal time law and (Continued on page 61)

### QUICK SHAPEUP OF HITS & FLOPS

By JESSE GROSS

Last year's successful early-August tryout preem of "Sail Away" apparently set the course for a change in one of the seasonal patterns of legit. The traditional summer lull in the unveiling in regular tryout towns of new product for Broadway has been shortened from the three months of June-through-August to just June and July.

Evidence of this development was the pre-Broadway break-in preem Aug. 13 at the Shubert (Continued on page 62)

### Actors Not More Valuable So Limit Salaries to \$425 a Week: D.C. Solon

Washington, Aug. 21.

Joey Adams' potshots fired in the Far East are being heard around Capitol Hill.

The latest political pique against high paid performers in cultural exchange shows was exhibited by Rep. William B. Widnall (R-N.J.) who has submitted a joint resolution to limit compensation to show-folk for overseas work at \$425 per week.

Congressional objection to high-priced talent in exchange programs first waxed last year against Helen Hayes and was intensified this year against Adams' reported high-jinks in the Far East.

In what Capitol observers said was direct reference to Adams, Widnall said "mature judgment hasn't been used in picking artists" for cultural exchange programs.

Widnall's resolution said that artists and comedians are not more valuable to the U. S. than the Vice (Continued on page 63)

### DICK RODGERS' 150G FOR 'ARABIA' SCORE

Richard Rodgers has signed to compose his first soundtrack for a picture not of his own creating. It will be the score of "Lawrence of Arabia," the Sam Spiegel production for Columbia Pictures.

Hollywood agent Irving P. Lazar negotiated the deal with Col's foreign production veepee Mike Frankovich (just readying to leave New York to his London base) and the Col brass in Gotham. Lazar (Continued on page 62)

Now...  
add a  
motion  
picture  
to the  
wonders  
of the  
world!

### Styne-Osterman Plan Producing Legit-Films-TV

A new producing firm, encompassing legit. films and television, has been formed by composer Jule Styne and Broadway theatre owner Lester Osterman. The two, who've been previously associated as Broadway producers, have merged their independent production operations under the corporate title, On Stage Productions Inc.

Projects on the production schedule of the new organization include three musicals and a straight play. The first to go into production for a proposed Broadway opening next spring will be "The Unfair (Continued on page 62)

### Mpls. WCCO Editorialist In Swipe at Parent Dailies For Selling TV Short

Minneapolis, Aug. 21.

The two regular daily newspapers here, the morning Tribune and evening Star, which have resumed publication after a four-month absence due to strikes, received a rebuke over the air from WCCO-TV's 10:30 p.m. newscast editorialist, George Rice. This was despite the fact that the sheets are one of the principal owners of the CBS affiliate.

What got Rice's goat were implications in the resumed newspapers that a veritable news "blackout" existed when they weren't being (Continued on page 62)

SEE PAGES 10-11

## See Good Chance for Consent Decree To Settle Suit Vs. MCA-Decca Merger

Hollywood, Aug. 21. A consent decree settling the U.S. Dept. of Justice's Antitrust Division's divestiture suit against MCA Inc. and Decca Records, which merged June 18, is believed to be in the making.

Speculation of such a move gained considerable ground last week when the Dept. of Justice postponed two dates MCA had in court in August, until October. The Government filed its divestiture, action July 13, seeking to void the wedding. A direct result of this action was the dissolution of MCA's talent agency, largest in the world at the time.

MCA was to have presented its answer to the U.S. complaint in Federal Court here Monday '20, but that has been postponed until Oct. 1, Stanley Disney, chief of the antitrust division of the Dept. of Justice in L.A., said here. He also disclosed that the Aug. 27 date for a preliminary injunction hearing has been postponed to Oct. 15.

Continuation of the court date keeps in effect the Government order obtained July 26 which prevents MCA and Decca from commingling assets pending outcome of the court hearing, also instructs MCA Inc. not to cause any change in the corporate structure or any major change in the operation of the company.

There was a reluctance on the part of both the U.S. and MCA to discuss the possibility of a consent decree, which would resolve the dispute by giving the Government sanction to the merger—a move though possible now that the talent agency has folded.

Reluctance was due to the delicacy of such negotiations, of course. In Washington, Leonard Posner, handling the Government prosecution of the case, said he couldn't comment on possible consent decree discussions, adding "if and when such discussions are under- (Continued on page 62).

## American Samoa Eyes Tourist Boom Via Jets

Honolulu, Aug. 21. American Samoa, eyeing booming tourist trade in comparatively nearby Tahiti, is gearing itself for what could become a lucrative source of revenue.

Recent completion of a jet airstrip is being followed by surveys for hotel projects, one of which calls for 100 to 200 rooms. By contrast, the Rainmaker hotel, near Pago Pago, has about 25 rooms and now is the only modern hotel in the area.

Gov. H. Rex Lee believes a substantial major resort can be developed near the new airport by the Samoan people, probably on a co-operative basis. It's known, too, that some Honolulu investors are interested in developing one or more small hotels.

## Jackie's Jag Disclaimer

Chicago, Aug. 21.

Jackie Gleason, kidding the press for insinuating that the party on the "Great Gleason Express" was boozing it up across the country, defended the other members of the group rather than himself. "I admit I take a drop," he said, "not to be sociable or to steady my nerves—just to get bagged."

"CBS is laying out quite a bit of money for this publicity stunt. I heard somebody say it came to around \$90,000. Now you know that nobody can drink that much."

## 'How Wall of Shame' Year Later Affected West Berlin Film Biz

Berlin, Aug. 21.

The 13th of August, 1962, marked the first macabre anniversary of the Communist-erected wall, or "wall of shame," as West Berliners call it, which separates East Berlin from West Berlin. Within these 12 months, 23 West Berlin cinemas which used to be frequented by East Berliners had to close their doors. Their operation just didn't pay anymore. Only one of these cinema owners has been granted Senate aid so far, it's reported. Number of West Berlin cinemas now totals 213.

Within the past year, the Communist wall has been the subject of several celluloid productions. The respective lineup includes nine short films, three documentary tv (Continued on page 62)

## Bad for Their Morals

Stillwater, Minn., Aug. 21. Inmates of the state prison here no longer can enjoy magazines with pictures of nude or scantily arrayed girls and other publications on the Playboy order to which they formerly had been permitted to subscribe. Warden Ralph Tahash stated his belief they've been a bad influence on the convicts.

When the warden told a morning St. Paul Pioneer Press reporter in explanation of his decision that "there are certain types of magazines you wouldn't want in school," he was reminded that he wasn't running a school.

"Some of these magazines are pretty raw," responded the warden. "I'm very surprised that some of the magazines, especially those published by nudist organizations, leave nothing to the imagination."

Tahash also struck from the prisoners' reading list chemistry and physics, psychiatry, medicine and pharmacy, and law and legal publication.



**JACK ENTRATTER**

President and Producer The Sands, Las Vegas, says:

"What a pleasure to see a nice young fellow perform! PAUL ANKA became 21 during his engagement at the Sands—but his talent—and gentlemanliness—put him on a level with the older members of the Sands stars. It's a thrill to have such a talented new star in our family."

## Literary Depts. Importance To Talent Agencies

Talent agency thinking is running through different channels since the demise of MCA's percenter operations. Major concentration on growth of these offices is now proceeding through a different angle—the literary department. It is now being figured that writing is the basic requirement of every facet of the entertainment industry, and the office holding the "money-making" stories, the writers of repute and ability, and the yarnspillers, will be in position. (Continued on page 62)

## FBI Pinches Actor As Draft Dodger

Honolulu, Aug. 21.

A young actor who played a lead role in a recent film made in Tahiti by an Italian studio has been arrested for failure to report for Army induction. Arthur Kanue, was picked up in Waikiki by FBI agents after having twice ignored induction orders.

Actor plays the role of Tiko in "Tiko and His Shark," which was filmed in Tahiti earlier this year.

## Expect No Politicking On Resolution to Okay Jackie's India Pic for U.S.

Washington, Aug. 21.

Fast Congressional action appears likely for the Gore resolution expressing the "sense of Congress" that the U. S. Information Agency highly praised film of First Lady Jacqueline Kennedy's trip to India and Pakistan be screened throughout the U. S. through educational and commercial channels.

The Senate Foreign Relations Committee approved the resolution offered by Sen. Albert Gore (D-Tenn.) unanimously, suggesting Republicans won't inject a political squabble. There has been no indication they will.

George Stevens Jr., who is here as motion pictures chief of USIA and is responsible for the excellence of the much lauded film, said that when Congress finally approves the resolution it will be given to a major distributing company by a selection process still to be worked out. Stevens' thinking is that the U. S. Government should derive some money from its domestic exhibition commercially. That, too, is still to be developed into specifics.

USIA legally has the right to screen the film domestically but has refused to do so until Congress expressly authorizes it. Under Edward R. Murrow, USIA is playing it safe in the event of a quarrelsome GOP postmortem.

## Tim Pan Alley Puts Musical Satellite, 'Help Me' Telstar, Into Global Orbit

### Hackett's 10G in Fla.

Miami Beach, Aug. 21.

Tall coin again seems the norm for Florida hotel bookings during the winter season. According to prices being paid for acts at this time, it's likely that the same scale will be in effect this year as in previous years.

In one of the early bookings, Buddy Hackett has been inked for the Diplomat Hotel here for one week at \$10,000. The Diplomat, as well as other hostels, is considering other performers at commensurate prices.

The Hackett deal was made by General Artists Corp.

## Temperamental Fireworks Give Way to Togetherness In Crawford-Davis Film

Hollywood, Aug. 21.

With a brace of troupers like Joan Crawford and Bette Davis giving their all to "Whatever Happened to Baby Jane?" fact that pic is running a few days behind sched isn't phasing Warner Bros., which will release the Seven Arts Production.

WB has moved up the originally planned December release to November in order to get exhibition dates to qualify for nominations in upcoming Motion Picture Academy of Arts & Sciences derby. It would be something new to Oscar's history if a joint award were to be made, for the girls admittedly are giving all their thespic know-how to the sister parts.

Producer-director Bob Aldrich personally is responsible for getting (Continued on page 63)

### Ed Sullivan's Surgery

Condition of Ed Sullivan, who underwent a gallbladder operation Saturday (18) at the Mayo Clinic in Rochester, Minn., is reported excellent. He will be out in 10 days.

Sullivan is expected to be ready for the fall season; when his CBS-TV begins its weekly live productions Sept. 30. Program is being presented on videotape during the summer.

Son-in-law Bob Precht, who is also producer of the Sullivan show, got back from Rochester, Minn., Sunday (20) night, reporting him okay. Sylvia (Mrs. Ed) Sullivan is bivouacking at the Kahler Hotel while he's in St. Mary's Hospital.

Sullivan knew of the operation's necessity before he left with his wife on their European holiday, with the Benny Ganees. They flew back to the U.S. via the polar route, stopping off first in Hollywood to film some "Bye Bye Birdie" clips for the new fall season.

Tim Pan Alley is taking a stab at the "space communications age. First up is a tune pegged on AT&T's satellite, "Help Me" Telstar," written by Ervin Drake (words and music) and recorded by The Gee Sisters on the Palette label.

The tune was ready for disk distribution within seven days after Drake first submitted it to publisher Morty Wax for his Sarah Music firm. Drake says he bypassed the larger publishing firms and the major disk companies on this tune because time is of the essence in working with a topical tune and the old line music firms and the larger diskeries aren't equipped for a quick roll with a tune idea that's tied in with current headlines. By working the indie publisher-record company route, Drake figures that he has a better chance of avoiding an eclipse of his "Telstar" tune.

The international aspect of AT&T's Telstar was another important factor in the decision to bring the tune to the indie Palette label. The diskery, operated in New York by Irwin Robinson, is part of the global combine run by Jacques Kluger, music publisher. (Continued on page 62)

## Congress Sure to OK \$2,500 Bob Hope Medal

Washington, Aug. 21.

One of the last things Congress will do before adjourning for the year will be to appropriate \$2,500 for the special gold medal already authorized to honor Bob Hope for his many services to the nation and the cause of world peace.

The delay on turning loose the money has nothing to do with Congressional respect and admiration for Hope. In the "that's show biz" context, that's politics.

Facts of the matter are that President Kennedy's request for the special appropriation arrived at the Capitol at a time when it could be handled only in the final Deficiency Appropriations Bill of the session.

This catch-all money bill, including all the last minute requests from throughout the Government, is always delayed for the final Congressional vote until the last day of the session. This is the historic ace in the hole held by Congressional leaders to prevent many Congressmen and Senators from skipping town early. As it is, lawmakers anxious to get home know they can't be on record on a big-spending appropriations bill if they don't stay in Washington through the last day.

There's no problem on the money for the Bob Hope medal. Everybody on Capitol Hill is in favor of Hope, along with God, the flag and motherhood.

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# GLOBAL BIZ HORIZONS DARKEN

## Justice Dept. Probing Availability Of Films for Hartford Toll-TV Tests

Department of Justice over the past week began investigating the availability of film product for the home-toll tests in Hartford, being concerned mainly over why some picture companies are renting their features to RKO General-Zenith for the paysee television experiments and others are not.

Unclear is whether RKO General or Zenith undertook to goad the D. of J. into a probe. But very clear is the fact that the Government antitrusters are actively seeking out the facts and are so doing via questionnaires to all film companies.

It's perhaps significant that all, or just about all, film distributors are leasing pictures to the Paramount-owned International Television pay-as-you-see video in Etobicoke, Toronto suburb.

An official source at RKO General said this company, in conducting its home toll tv in Hartford, is doing its most business with Paramount, Warners and Buena Vista. This exec declined to comment about other possible sources for film, and perhaps their reluctance to provide same.

The RKO General man also said he thought any discussion of the D. of J. investigation would be "inappropriate" at this time.

## Frankel Buys Union Films As Distrib Division

Peter Horner's Union Film Distributors, one of the most active of the New York indie distributors, has been purchased by Jay Frankel's M.J.P. International. Horner will remain as prexy and Phil Levine as veeep under the new setup. Until the death earlier this year of importer Edward L. Kingsley, Union was the exclusive distributor of Kingsley International product, as well as of the product, jointly acquired by Kingsley and Columbia Pictures.

In addition to acquiring all of Union Film, Frankel has taken over Horner's 90% interest in Art in Motion Pictures, the remaining 10% being held by Lee Kingsley, widow of Ed; and 45% interest in Brigadier Films with 10% remaining with Mrs. Kingsley and the other 45% with Irwin Lesser and Herb Gelbspan. Brigadier, which was formed shortly before Kingsley's death, specializes in exploitation product and just recently acquired the Italo spec "Romulus and Remus."

Acquisition of Union thus gives Frankel his own distributing arm. The importer (who has also been active in selling U. S. pix behind the Iron Curtain) was instrumental in presenting the two highly acclaimed Russ pix, "Ballad of a Soldier" and "A Summer to Remember," in the States. Both went out in association with Kingsley and were handled by Union. Frankel is also active in the recording field via the Artia and Parliamant labels.

## AB-PT's Hyman Urges Balanced Scheduling Of Pix Over Full Year

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, yesterday (Tues.) renewed the call for balanced scheduling of product over the full 12 months of the year. He told a New York press meeting he has asked anew that the distributors refrain from withholding their quality product during "off" periods and give particular attention to the final calendar quarter when exhibs, lacking good pictures in this period in past, have been in financial distress.

Hyman has met with sales and (Continued on page 14)

### One for the Birds

Reporters and editors of the film trade papers, magazines and the Gotham press over the years have received gifts ranging from champagne to chocolates. A kimono from Hong Kong (for "World of Suzie Wong") was within the exploitation reach of the film company exploiters.

The past week saw the free-space merchants dealing in live product; the boys at Paramount sent out pigeons, engaged and with the advice that they (the pigeons, not the boys at Paramount) should be let loose at the nearest window.

Film company has an upcoming picture titled "The Pigeon That Took Rome" and there's some kind of connection between this and the publicity gimmick.

## Astor Floats \$1,000,000 Loan

After several months of negotiations, Astor Pictures Monday (20) successfully closed a deal for \$1,000,000 in new financing from the Inland Credit Corp. Deal provides for Astor to receive \$500,000 now with the balance to be paid in 30 days.

The loan apparently smoothes the future for Astor which has been in some financial straits recently. Early Monday (20) Cinemat S.A., a Swiss company in which the Italian and French producers of "La Dolce Vita" are partnered, won a judgment in N.Y. Supreme Court for \$944,613 against Astor in connection with the latter's purchase earlier this year of all remaining rights to pic. According to the complaint, Astor entered into a contract with Cinemat Jan. 8, 1962, providing Cinemat with 12 promissory notes for "over \$1,225,000." Astor paid the first three installments, but defaulted on the fourth, with the entire balance thus coming due.

According to an Astor spokesman Monday night, the new loan will enable Astor to have the judgment withdrawn.

Meanwhile, close on the heels of the departure of Mike Hittner, two other key Astor execs are leaving the company. Joseph G. Besch, veeep and exec assistant to the prexy, has announced his resignation effective Friday (24). Also exiting is Anthony Tarell, director of franchise operations and treasurer. Besch departs New York for Europe this weekend on a personal business venture.

## New Talent, Film Ideas A Matter of Chemistry For Col's Sol Schwartz

Hollywood, Aug. 21. Columbia Pictures is looking toward development of new talent. Sol A. Schwartz, veepee in charge of Coast activities, declared last week. This may take shape in new young performers or creative potentials. He said: "It all depends on composition and chemistry, whether the people fit into the packages and the properties are right for the talent."

He cited as typical example signing of Cara Williams for the Danny Kaye pic, "Man From The Diner's Club."

After seeing her in the "Pete and Gladys" weekly show, Schwartz said he believed the chemistry would be right to cast her with Kaye. Among newcomers joining Col are former MCA agent Elliott Kastner who recently joined with Stan Sheptener on "Hanna's Doll," to be followed by one or two more.

In the same line of thinking are (Continued on page 14)

## QUOTAS, POLITICS SQUEEZE MAJORS

By VINCENT CANBY

Small but increasingly troublesome stumbling blocks are slowing down the smooth evolution of American film companies into the "international" film distributing organizations they must become in order to survive in an era of constantly dwindling Hollywood production. It's no secret that in recent years the American majors have been supplementing their release schedules in various world markets by the acquisition of non-American product, much of which will never see the light of day in the States, and much of which is handled on a limited territory basis.

Hindering the development of this trend, however, are two factors: import quotas and burgeoning nationalism—one being a hold-over from the post World War II era, and the other a strictly contemporary phenomenon most closely identified with the newly emerging countries of Africa and Asia.

The first has to do with the kind of import quota which now governs U. S. film business in Japan. The American majors there are limited to a total of 120 licenses, all of which, except in certain special instances, must be used for American-financed films. According to Irving Maas, Motion Picture Export Assn. veeep and director of the MPEA's Asian division, this severely curtails U. S. growth potential in Japan, not only by limiting the number of American pix which can be imported, but by preventing the American majors from taking advantage of the extra income being derived by them in other territories from non-American pix.

In the Philippines, for example, there are no such curbs and the majors have been doing power-house biz with product from all available sources. Such freedom is particularly important in markets which still go for the kind of action-exploitation pix which are no longer turned out in quantity by Hollywood, but still may be picked up—for example—in Italy or Japan.

Maas has no beef about the kind of biz being done in Japan by American pix at the moment. He reports that American films "are (Continued on page 14)

## Zanuck Unveiling Basic Strategy For 20th at Board Meet Today (Wed); No Immediate Manpower Decisions

By ABEL GREEN

### Who Padded 'Cleopatra'?

It has been a wide-open secret, now that "Cleopatra" is completed and is in process of being cut by director Joseph L. Mankiewicz on the Coast, that among the flagrant cost items contributing to that now w.k. \$30,000,000 total have been some bad basic deals, overcharges, and the like while on Italian locations.

There will undoubtedly be claims and possibly litigation to rectify the needlessly pyramiding costs. Just what they are have been broadly hinted. Who is responsible is being determined by the new 20th-Fox management.

At a board meeting this Wednesday afternoon, starting at 3 p.m. and expected to last until 7 p.m., new 20th Century-Fox president Darryl F. Zanuck will present to his board of directors the policy for the future operation of the company.

It will be a report to the board on the state of each and every branch of the company's operations, how it stands, and may include a proposed plan on some. However, no firm decisions will be made. There will not be time for that. There will be no old or new manpower decisions, no decisions on the studio's operation, distribution, foreign, exploitation, and the rest of it, until some future time.

Accent by Zanuck will be that "it is vital for the board to know the state of the company's affairs in all its major departments, and what the general aim will be to turn the company around and make it successful again." We will really be starting active business from now on under our new management.

It is understood that "nothing radical" will be undertaken and (Continued on page 13)

## MGM Eyes More Cinerama Deals

Hollywood, Aug. 21.

MGM, which has two co-production deals with Cinerama, "Brothers Grimm" and "How the West Was Won," also has "several new projects under consideration" for triple-screen process, "but I won't decide what the next one will be until I get back to New York," MGM prexy Joseph R. Vogel revealed here.

He also stated Cinerama's deal with United Artists for two pix is a licensing arrangement whereby Cinerama will get a royalty on every ticket sold. The deal has nothing to do with MGM's because (Continued on page 12)

## Henry Blanke Exits Par; Studio Down to Gaither

Hollywood, Aug. 21.

Henry Blanke terminated his producer contract at Paramount after two and a half years.

Producer's last—and only—for Par was "Hell Is for Heroes." His exit leaves Paramount with only one staff producer, Galt Gaither. He's readying "No Bail for the Judge."

## National Boxoffice Survey Biz Still Hot; 'Grimm' New Champion, 'Music' 2d, 'Mink' 3d, 'Story' 4th, 'Lolita' 5th

Stamina displayed by recently launched screen fare and the addition of some new, strong product will keep biz on an even keel in key cities covered by VARIETY this stanza. Some further cool, damp weather, too, is helping in many spots.

New champion is "Brothers Grimm" (MGM), which is edging out "Music Man" (WB) by a narrow margin although this is only the second week it's been on release. "Music" is moving up from third to second position by dint of some additional playdates and sustained strength on longruns.

"Touch of Mink" (U), which has been first for many weeks, is winding up third although it is getting an amazing figure in 10th session at the N.Y. Music Hall. "West Side Story" (UA) for many months on top or in second place is dropping back to fourth.

"Lolita" (MGM) is finishing fifth, same as last stanza. "The Interns" (Col) is capturing sixth position the initial week out in release to any extent. "Bird Man of Alcatraz" (UA) is pushing up to seventh place. It was ninth last week.

"Boccaccio" (Embassy) again is landing in eighth spot. "Spiral Road" (U) is finishing ninth. "Notorious Landlady" (Col) is capturing 10th position.

"Hawaii" (Par) is winding up 11th while "Miracle Worker" (UA), with some crisp new playdates,

rounds out the Top 12. "Adventures of Young Man" (20th), "Advice and Consent" (Col) and "Taste of Honey" (Cont) are the runnerup pix.

Long string of new pictures was premed this week, with many of them showing fine possibilities. "Waltz of Toreadors" (Cont) is rated smash on initial playdate in N. Y. "Kid Galahad" (UA), also new, is shaping hotly in Washington.

"Tales of Terror" (AD), fast in K.C., shapes big in Frisco and good in Philly. "Best of Enemies" (Col), another newie, is strong both in Washington and N. Y.

"Guns of Darkness" (WB), just okay in N. Y., is fair in Cincy and modest in Frisco. "Five Weeks in a Balloon" (20th), okay in Providence and Pitt, looks big in Boston, neat in Denver but slow in Portland and Philly.

"Two Weeks in Another Town" (MGM), smash in Boston and big in N. Y., looks fancy in Chi, buff in Philly and okay in Denver and Frisco. "Sky Above" (Embassy), Joffe in N. Y., shapes socko in Boston and fair in St. Louis.

"El Cid" (AA), smash in Washington, is rated snappy in L. A. "Bon Voyage" (BV), long high on the list, looks hotly in Cincy and hefty in L. A.

(Complete Boxoffice Reports on Pages 8-9.)

## WB, Col Call Off Talks to Merge O' seas Distribs

Proposed discussion to merge some of the overseas distribution operations of Warner Bros. and Columbia Pictures is dead. Col and Paramount, just like Universal and 20th, have combined distribution facilities in lesser territories, notably in the Far East, but there is a growing feeling that such economies do not work out realistically as they do on paper.

For example, in the opinion of Col's international topper, Mo Rothman, such deals are predicated on sliding expenses for overhead, shipping, etc. Whichever of the local partnership does the most business absorbs the greater load. Result can be that the major with the hit pictures, or with most picture releases, winds up carrying the major share of the nut, and if it's such a successful outlet then the saving and the division of interests by the local exchange personnel perhaps makes this a dubious economy.

Incidentally, Rothman returns to Europe this weekend, going directly to Geneva where his family is holidaying in Switzerland. Before coming back to Manhattan, en route to Tokyo and Hong-Kong, Rothman will o.o. the Venice Film Festival.

Col's European production topper, Mike Frankovich, also huddling with Col prexy Abe Schneider and exec veepee Leo Jaffe on new deals, returns to his London base this week. Studio production head Sol A. Schwartz, east two weeks ago for homeoffice huddles, has since returned to Hollywood.

## 'Grimm' B.O., New Camera Process Spark Cinerama's Hotter Wall Street Reaction

Cinerama stock on the American Stock Exchange for the second week in a row was the most active of all issues traded. The trading week which ended Friday (17) saw a total of 264,500 shares exchanging hands, with the price rising \$2 per share, closing at \$17.

Interest in the widescreen company was given impetus by the introduction of "Wonderful World of Brothers Grimm," a coproduction (Continued on page 14)

## Fresh Angles Keying Par's Reissue Plans; 'Rear Window's' Big Send Off

Officials of the five national circuits and a flock of other exhibitors made the screening room at the Paramount homeoffice in New York strictly S.R.O. The occasion was not the showing of a new epic; instead, they showed for the exposure of a campaign being done by Par for a single reissue.

Par ad-pub director Martin Davis did most of the "live" talking while Alfred Hitchcock was brought in via recordings, which for the most part are to be the spot announcements on radio, and filmed tape, to be used for the television commercials.

The basic subject was a re-release of "Rear Window," which Par will place up for grabs shortly. Hitchcock made it in 1954 with James Stewart starred and Grace Kelly among the support.

Par is out to prove there's an abundance of life still in certain vintage product if it's given new energetic handling. In line with this the company is providing an entirely new merchandising approach for the Hitchcock oldie, including new ads, trailers, tieups, etc., said Davis.

Company has been encouraged to spend the campaign money for a reissue like it would normally spend for a new picture because of the success of the just recently released package of "Sad Sack" and "Delicate Delinquent." This Jerry Lewis package just played five days at the Loew's circuit in New York (Friday through Tuesday) and grossed \$168,000. Same situations over five days (Wednesday through Sunday) drew \$172,000 with the most recent run of "Pen-It-It." The reissue plan.

The campaign for "Rear Window" is all along the lines of that used for Hitchcock's "Psycho." Indeed, Par is playing it all as though "Psycho" were the Hitchcock fore-runner and "Rear Window" the followup whereas actually "Rear Window" is being played by

(Continued on page 12)

### Weinberg Heads Group

#### Sales for 'Lawrence'

Myron (Mike) Weinberg has been appointed national supervisor of group sales for "Lawrence of Arabia," Sam Spiegel-David Lean production for Columbia.

He has been doing a similar job on Dino De Laurentiis' "Barabbas" and previously on "West Side Story," "Judgment at Nuremberg" and "Exodus."

### 'Lawrence' Ends Shooting After 15 Months, But It's All on Schedule

"Lawrence of Arabia," Sam Spiegel-David Lean production for Columbia release, this week concluded location filming in Morocco, a year and three months following start of production. The epic, being done in 70m, began before the cameras in May, 1961, and has one sequence to be shot before completion. The final footage is to be done in London next month.

"Lawrence" thus rates with the features marathon in terms of production schedules, but in this regard is unique. Reason is that the picture has been moving just according to original blueprint. Consequently there have been few if any comments in the tabloids about overboard budgets and such.

Lean is directing a cast including Sir Alec Guinness, Anthony Quinn, Jack Hawkins, Jose Ferrer, Claude Rains, Anthony Quale, Arthur Kennedy and Peter O'Toole. Desert Adventurer T. E. Lawrence is being played by

### New Detroit Arter Opens

Detroit, Aug. 21.

Studio-Midtown, a new art film house, has just opened near Wayne State University. Considerable remodeling resulted in scaling the old Midtown Theatre, long closed, from 880 seats to 500. Theatre will be operated by the Studio Theatre Corp., which has two other arties.

First bill is British combo, "Lavender Hill Mob" and "Tight Little Island."

### Legion of Decency Lauds 'Grimm' Cinerama Spec; Condemns 'Boccaccio '70'

The Roman Catholic Legion of Decency has given out one special recommendation, condemned another picture and "separately classified" four others.

Cited for special mention is the Metro-Cinerama spec, "The Wonderful World of The Brothers Grimm." LOD recommends it for the patronage of the entire family "as superior, wholesome entertainment."

Slapped with the condemnation is Embassy's "Boccaccio '70" because of its "grossly suggestive concentration upon indecent costuming, situations and dialog."

Receiving the separate classification, as not morally offensive but requiring "explanation as a protection to the uninformed," were Stanley Kramer's "Pressure Point," Embassy's "The Sky Above and Mud Below" and "Strangers in the City," and Go Pictures' "Too Young to Love."

The Legion's comments on "Sky Above" the Oscar-winning documentary about an expedition across New Guinea, finds "regrettable that tabloid advertising has misrepresented this film of merit by creating for it a reputation of cheap sensationalism."

### 'Rear Window' Reissue Getting 'Royal' Sendoff

Paramount is going strong in terms of sales and ad-pub effort with a reissue of "Rear Window," this being the Alfred Hitchcock production starring James Stewart and released the latter part of 1954.

Par is restrained from saying out loud that Grace Kelly is featured because of milling contractual commitments. The Par ads must give title, Hitchcock and Stewart equal prominence and down at the bottom mention the princess.

But exhibitors (who have no such contractual obligations) are free to splurge with the fact that Miss Kelly of Monaco has the top femme role.

### BOASBERG GETS BUSY WITH PAR SALES MEET

Charles Boasberg, who moved in at the Paramount homeoffice this week as domestic distribution chief, has already called his first national sales meeting. Takes place tomorrow (Thurs.) and Friday at the h.o.

Regional sales managers of the United States and Canada are to join in discussions of fall and winter product with Boasberg, ad-pub head Martin Davis and latter's assistant, Joseph Friedman. Par exec v.p. George Weltner will address the session tomorrow.

#### L.A. to N.Y.

Ted Apstein  
Ed Begley  
George Cukor  
Pamela Curran  
Bob Finkel  
L. Wolfe Gilbert  
William Wister Haines  
Harry M. Kalmine  
Bernard M. Kamber  
Nancy Kelly  
Fred Kohlmar  
Barna Ostertag  
Bob Precht  
George Sidney  
David Susskind

#### N.Y. to L.A.

Milburn McCarty  
Bill Ornstein  
L. G. Ornstein  
Fran Walls  
Max E. Youngstein

## New York Sound Track

The News' serial, just ended, by Theo Wilson, on photographer-biographer George Barris' "last" interview with and "last" photographic layout on the Marilyn Monroe, accents that she acquiesced to these intimate shots and even approved all quotes and proposed story mss. because it was to have become part of a "real" book about her. The News' series thus gives access to the fact the star could not have entertained suicide, nor did she appear insecure or unstable, when Barris spent so much time with her in late-July. The L.A. coroner, as is now common knowledge, did rule the 36-year-old blonde star's death as "apparent suicide."

A reporter for Sexology Magazine called VARIETY last week to check some "facts" they wanted to use in an article on Marilyn Monroe's sex life. VARIETY was unable to oblige. French director Jean-Gabriel Albicocco, whose "Girl With the Golden Eyes," starring wife Marie Laforet, is at the Paris now, had to abandon a planned stopover here because of the early start of his newest production, "Rat D'Amérique," now shooting in Brazil. It costars Marie with Charles Aznavour.

VARIETY Aug. 15 story on summer business being offish did not mention "El Cid" as being among the exceptions. Actually this Samuel Bronston production is going just fine but is now playing mostly the neighborhoods whereas the big winners cited are in many cases still first-run.

Eddie Silverman (Essaness Theatres), when he commutes to Gotham from his Chi. base, always stays at the Summit Hotel (Loews), in deference to the Tisch Brothers. Jack and son Bill Pegler (Zoo-mart) will do the Seattle Expo when they detour home from their current Hollywood o.o.

Masaichi Naita, head of Japan's Daje Films, due in from Europe early in September, with his general secretary and interpreter to powwow with local film execs.

French director Francois "Jules and Jim," "Shoot the Pianist," etc. Truffaut is in Hollywood doing a series of interviews with Alfred Hitchcock in preparation for a book. The French Film Office's Helen Scott, who is acting as translator, postcards from Beverly Hills: "Between Hitch and me, a great meeting of the minds (and stomachs). Truffaut is just along for the ride." Tom and Lillian Brandon postcard from the Pula (Yugoslavia) Fest, describing the magnificent setting (the ancient Roman amphitheatre) and audience (10,000 nightly). The MPAA's pubrel director Taylor Mills vacationing in Maine and Cape Cod.

Fred Hitt, international ad-pub coordinator on DEZ's "The Longest Day," back here from his Paris hq. Tony Randall and Lilo Pulver will costar in "The Impatient Husband" for A.P. Pic starts Oct. 1 in Paris. Embassy Pictures has signed Nat Taylor's International Film Distributors as its exclusive distrib throughout Canada. Paul N. Lazarus, Samuel Bronston's exec vep, in Hollywood this week on biz.

Help! The Theatre Equipment and Supply Manufacturers Assn. has sent out a press release which starts "There are more (new) things in Heaven and Earth... than are dreamed of in our philosophy." It's by way of calling attention to the new equipment to be shown at the annual Allied-TESMA-TEDA trade show in Cleveland in December.

The Hollywood Foreign Press has nominated Shelley Winters as best actress for her role in "Lolita." Irving Drutman, currently in Europe setting up dates for Jerome Hill's "The Sand Castle," had an article on Anita Loos and the history of "Gentlemen Prefer Blondes" in the Aug. 15 issue of the Queen's Magazine in London. "Blondes" is just now opening there.

The downtown Charles Theatre will have its second FilmMakers Festival during the entire month of September, with awards totaling \$1,000 to be given away to filmmakers whose work is selected for the fest. Gil Cates 13-minute short, "The Painting," now on the bill at the Sutton with "Waltz of the Toreadors," has been selected as one of the American entries in the art category at the Edinburgh Film Fest.

Chuck Connors in town for promotion of U.S.'s "Geronimo." Twentieth-Fox publicity director Edward E. Sullivan has been named chairman of the motion picture division of the Travelers Aid Society of New York's 57th annual fall appeal. Fund goal is \$430,000.

Ken Hyman back in New York from Paris and plans to remain here through the middle of October to oversee the preem of his "Gigot," which 20th-Fox is distributing for Seven Arts. Jeffrey Hunter in town to promote both his U-I "No Man Is An Island" and 20th-Fox's "The Longest Day." B. B. Kreisl, proxy of International Film Associates, back at his New York desk after a short vacation. He plans to leave for Europe after Labor Day to pursue his plans for an international film fest and exposition to be held in conjunction with the New York World's Fair of 1964-65.

#### U.S. to Europe

Diana Adams  
George Balachine  
Margo Bennett  
Xavier Cugat  
Jacques d'Amboise  
Kier Dullea  
Ed Feldman  
Hugh Florato  
Ezil Flaggello  
Gene & Francesca  
Symon Gould  
Melissa Hayden  
Robert Irving  
Jillana  
Allegria Kent  
Jerome Kilty  
Abbe Lane  
Irving P. Lazar  
Conrad Ludlow  
Nicholas Magallanes  
Patricia McBride  
Eve Meyer  
Russell Meyer  
Arthur Mitchell  
Francisco Moncion  
Bob Russell  
John Taras  
Violette Verdy  
Edward Villella  
Jonathan Watts  
Patricia Wilde

#### Europe to U.S.

Julian T. Abeles  
Ken Hyman  
Paul N. Lazarus Jr.  
Geoffrey Lumsden  
Michael Sean O'Shea  
Anthony Quinn  
Kynaston Reeves  
David Stillman  
Ted Straeter

### David Swift Off 'Couch'; Bides Time on Third Pic Under 5-Film Col Deal

Hollywood, Aug. 21.

David Swift has decided not to direct "Three On A Couch," comedy by Arne Sultan and Marvin Worth for Columbia. Director recently returned from five months in France—where he says he never got to taking a shower—and is biding his time before okaying a new undertaking under his five-year deal which has three more to go.

Pic he directed in Nice was "Grand Duke and Mr. Pimm" for Martin Poll. It wound up on sked at cost of \$2,800,000. Swift did chore on loanout to United Artists.

Because he found the old Rex Ingram studio at Nice reminiscent of the old Mack Sennett days, he (Continued on page 14)

### Geo. Stevens' JNF Award

Hollywood, Aug. 21.

George Stevens was presented with the special Humanitarian Award of the Jewish National Fund at its testimonial dinner Saturday night (18) for Fred Kahan, JNF executive director.

Singled out as the basis for the award to Stevens were his films, "The Diary of Anne Frank" and "The Greatest Story Ever Told." Ed Wynn made the presentation before 600 banqueters at the Beverly Hilton Hotel.



## Look quick! It's TWA's new StarStream jet!

The nation's newest transcontinental jetliner! TWA's great new StarStream\*, built expressly for DynaFan\* jet power, has new capabilities of speed, new range, increased dependability. Now in non-stop service between New York and California. For reservations, call your travel agent or nearest TWA office.



\*StarStream and DynaFan are service marks owned exclusively by Trans World Airlines, Inc.

# VENICE PIX IN GLOBAL STEW

## British TV Explores H'wood

London, Aug. 21.

Associated-Rediffusion's "This Week" program, aired nationally, and comparable to America's "Open End" format, set out to probe the passing of Hollywood's golden era, as signified by the tragic end of Marilyn Monroe. Interviewer Brian McGhee was out after a scathing attack on Hollywood from Carl Foreman but didn't get it. Local trade attitude is that McGhee's "enthusiasm" was understandable since England has benefited greatly from the increase in American production overseas. But the facts tell a different story. Of the 12 major productions on the floor at the Shepperton Studios now, only one is American.

The tv program was taped on the set with the full studio regalia in the background. Footage of Foreman rehearsing Jeanne Moreau and Eli Wallach in "The Victors" (Columbia) was included in the 15-minute segment of the program. French actress Miss Moreau also gave her perspective on the taping in Hollywood. The transcript:

McGHEE: Why, after 10 years in England, are you still living and working here?

FOREMAN: Well, you know, I have always liked Hollywood, and life is very comfortable there, on the physical level, but one did get the feeling that one was being sheltered in a very comfortable ivory tower. That does become stifling after a while.

McGHEE: Do directors, writers and producers suffer from the same pressures as actors?

FOREMAN: We do suffer very similar pressures, but I think actors suffer rather different and more difficult pressures, especially from the people behind the camera, press, fans and so on.

McGHEE: Do you find you suffer under strong pressure from people who control the money in the industry?

FOREMAN: Yes. The pressure is to give them a success every time, and that is a lot of pressure.

McGHEE: How is it, do you think, that after leading the world film industry for so many years, Hollywood is declining so suddenly?

FOREMAN: Well, I will have to synthesize that—the rise of television, the shrinking number of top stars, the rise of the various film industries throughout Europe and the Far East. These various domestic industries, for one thing, have captured the imagination of their own audiences, and now have begun to capture the imagination of American audiences, too. This is strong competition. All these facts put together you know, have caused, not so much a decline, but a period of chaos and confusion.

McGHEE: Do you think the decline in Hollywood will continue indefinitely?

FOREMAN: Well, I think it will never be a ghost town. In the sense that the vast studios will be closed down or turned into bowling alleys. Certainly, the needs of television in the States is so great that all the studios will continue intact. We will make films, and I do hope, important films. I think they will either be very small low-budget films, or very large multi-star films, and I think the accent will be more on quality.

### JEANNE MOREAU INTERVIEW

McGHEE: A lot of people think that working in Hollywood can be very corrupting for the actors and actresses involved. Are you afraid of this?

MOREAU: I do not know if corrupting is the same sense as in French, but if what I understand is right, filmmaking in Hollywood seems a very frightening industry, where the actors are not really treated like human beings, and for me I think I would be very unhappy. I don't think it would be possible for me and the directors I work with to do the films we made if we had been in Hollywood.

McGHEE: Do you think it is only in Hollywood that filming has this effect on people, or do you think it is inseparable from the industry?

MOREAU: Well, what I dislike is that the people, the importance of the people, is only the importance of their last film, and it is not true that because your last film has been a flop that it means you are a flop.

McGHEE: Talking in impersonal terms, what are the terrors of being a film star?

MOREAU: Oh, Well—it's the strain, and you're frightened, and the more you go on, the more you see and feel that it's difficult to give the best of yourself. Each time you've got to find more and more in yourself as each time you've got to be another character. It is a new call upon you, and you're always frightened not to be able to do so. And now that we talk about private life, there is the question of the journalists, and sometimes people following you when they know something important is happening in your life. It is this time in your life when you ought to be alone. You won't stand having people around to look at you. Especially if they've got cameras. Also, for an actress it is very important to be young and, for some actresses, it is very important to be beautiful, so as time passes they've got to find something else to replace that which they lose each day. These are the problems, I think.

McGHEE: What is the something you need to find as you get older?

MOREAU: You've got to find people around you that love you as you are. Because the more you become famous the more you become lonely as people become interested in you only because you are famous.

## Travel Agents Selling 'Grimm' Ducats; Railroad And Bus Tie-In, Too

Minneapolis, Aug. 21.

"The Wonderful World of Brothers Grimm" (MGM) reserved seats are on sale in nine Minnesota, Wisconsin and South Dakota towns, several more than a hundred miles distant. First "story-line" Cinema picture opened at the new Cooper at \$1.65-\$2.50 scale.

Out-of-town seats are being handled mostly by travel services and agencies, but also by a bus line and its depot and a railroad station. A leading department store here and one in St. Paul, along with a local loop ticket agency and the theatre itself have the tickets on sale, too.

Jules Dassin-Melina Mercouri due in U.S. in October to help launch "Phaedra" for Lopert-USA.

## JOHN HOUSEMAN REPS U.S. ON VENICE JURY

Venice, Aug. 21.

John Houseman has been named to rep. the U.S. on the nine-man Venice Film Festival jury, which also includes members from Italy, France, USSR, Britain and Western Germany.

Luigi Chiarini, Italo film critic, writer, director and historian, will serve as proxy. Other Italian members are: Guglielmo Biraghi, film critic of "Il Messaggero" (Rome); Giovan Battista Cavallaro, film critic of "Avvenire d'Italia" (Bologna); and Arturo Lanocita, film critic and editor, "Corriere della Sera" (Milan).

In addition, Georges Charensol reps France in the conclave; director Ronald Neame is the British member; Josef Heifitz is present for Soviet Russia; and Hans Schwarwaechter will represent Western Germany among Venice judges.

## CO-PROD. DEALS BLUR ORIGINS

By ROBERT F. HAWKINS

Venice, Aug. 21.

The growing multi-national aspects of the world's motion picture industries are characterized by the list of entries competing in the Venice Feature Film Festival, which gets under way here Sat. (25) night.

For the first time this year, three competing pix at Venice bear multiple nationality. Almost half of 14 films in race at this writing, will be distributed by American majors, hence U.S. has plenty of interests riding in the outcome of the fest, and not alone with U.S.-made items. In fact, the number two Yank pic at the fest, "Lolita," also flies a British flag in its official fest designation. Film was shot in Britain by Seven Arts for Metro release in most territories. Stanley Kubrick directed. (Other U.S. entry is "Bird Man of Alcatraz," produced by EA).

Oddly enough, both of the other multi-national pix here were likewise directed by Yanks: "Eva," entered as French-Italian; was helmed by Joseph Losey. It features Jeanne Moreau and Stanley Baker, was produced by the French-based Hakim brothers, and shot entirely in Italy.

"The Trial," listed as Franco-Italian-German, has Orson Welles as director and Anthony Perkins as one of its stars, was shot in Paris, Yugoslavia, and Rome, among other spots.

Reportedly, both "Trial" and "Eva"—despite their nationalities—have an English-language original soundtrack. Question of which track to run with such pix is an other-pager, and the source of several hassles in recent years. Not known as yet how they'll appear at Venice.

Also in the U.S. orbit is the entry officially designated as "British" at the fest: "Term of Trial," directed by Peter Glenville.

(Continued on page 14)

## Enter 5 U.S. Films In Venice Info Section

Venice, Aug. 21.

Five American pix are entered in the non-competitive Information Section of the Venice film festival.

Included are Robert Lewin's "A Third of a Man," Louis Stoumen's "Black Fox," Frank Perry's "Lisa and David," Roger Corman's "The Intruder" and Carlo Arzuffi's "The Time and The Touch."

## Montreal Fete Again Clicks at B.O. Despite Dip in Calibre of Entries

By GERALD PRATLEY

Montreal, Aug. 21.

Rain and cloudy skies throughout the week failed to dull the glitter or dampen the enthusiasm of the huge audiences which attended Montreal's third annual (non-competitive) International Film Festival at the 2,000 seat Loew's Theatre. The success it enjoyed in 1960 and 1961 was in no way minimized this year because of the absence of celebrated pictures. "Viridiana" (Kingsley) was the one exception, and tickets for it were sold out long before any other entries. Three years ago this picture could not have been shown in Catholic Quebec, but so influential has the festival been in changing censorship standards that it passed without a stir. The clergy was well in evidence at most showings.

The French were poorly represented by Francois Reichenbach's self-indulgent "A Heart As Big As That" ("Un Coeur gros Comme Ca") the fest, which opened Barriere's confusing and grotesque "La Poupée" and Godard's tiresomely juvenile, "Une Femme est une Femme" which closed it. As at Cannes, the Italians dominated the event with their promising "second brigade" of filmmakers: Eranon Olmi and "Il Posto," Pasolini and "Accattone" and Gregorini's "The New Angels."

Among the Japanese entries, Kurosawa's "Yojimbo" (Seneca International) was a tremendous success. Kobayashi's "The Inheritance" a little less so, and Ohshima's "The Sun's Burial" not at all. Rank's "A Kind of Loving" (the British entry) was well received and its director, John Schlesinger, attended the showing; the only filmmaker—apart from Canadians—to be here this year. He spoke from the stage and went through a busy schedule of press interviews.

The Brazilian prize winner at Cannes this year, Duarte's "The Promise" was compared with Bunuel with respect to its religious content, and was well-liked by

(Continued on page 14)

Italy started off the fest year with a Grand Prix at Mar del Plata for "Giorni Contati" (Days are Numbered), directed by Elio Petri for Titanus-Metro. At Cannes, two Italo items walked off with honors: "Eclipse" (Hakim), directed by Michelangelo Antonioni, and "Divorce, Italian Style" (Lux-Vides-Galatea) directed by Pietro Germi. Another Grand Prix, San Sebastian's Cr. cha de Oro, went to Damiano Damiani's "Arturo's Island," again a Titanus-Metro production. "Senilità" (Ergas-Zebra) directed by Mauro Bolognini walked off with the direction award at the same event.

Berlin saw "Salvatore Giuliano" (Lux-Vides-Galatea) cop the best director award for Francesco Rosi equal to runner-up honors, while similar recognition went to "Accattone" (Arco), directed by Pier Paolo Pasolini, at the Karlovy Vary event.

Finally, at Locarno, "Anni Ruggenti" (SPA) won the most recent of Italy's festival prizes.

Italy is in the running at Venice with two Titanus-Metro items, "Smog" and "Family Chronicle," plus one from Arco: "Mamma Roma." Partly Italian are "Eva" and "The Trial." Odds are thus in favor of another Italo win to add to the 1962 skein.

## Venice Film Fest Picks 'Trial' Over 'Fellow' As Official British Entry

London, Aug. 21.

"Term of Trial," which opened at the Warner here last Thursday (16) to mixed notices, is the official British entry at the Venice Film Fest which opens Aug. 25. This is the Laurence Olivier, Simone Signoret starrer which introduces newcomer Sarah Miles. It was directed by Peter Glenville for James Woolf. But it was not Britain's first choice.

It is understood authoritatively that the British selection committee's first choice was Brendan Behan's anti-capital punishment pic, "The Quare Fellow," starring Patrick McGeehan and Sylvia Sims.

Reason for the switch is that the Italian authorities asked to see "Term of Trial," preferred it to the Behan film. And they exercised their rights, under the festival rules, to insist on the present entry, "Trial."

A spokesman of British Film Producers Association said: "It is rare for festival committees to override the home committee, but in this instance they clearly thought that the Woolf film was more suitable for this festival."

## Cinerama for P.R.

Hollywood, Aug. 21.

Sheldon Smerling, proxy of Beacon Enterprises, is adding the fifth new Cinerama to circuit with plans afoot for construction of a 1,000-seater in San Juan, Puerto Rico. This will mark first time this territory will see the triple screen process.

Four other projects are planned in U.S. starting between now and year-end.

## Venice Festival Program

Venice, Aug. 21.

Features in Venice competition will unroll as follows at event which starts Sat. (25) night:

Sat. Aug. 25: "Smog" (Titanus-Metro) directed by Franco Rossi; with Renato Salvatori, Annie Girardot. (ITALY)

Sun. Aug. 26: "Eva" (Hakim) directed by Joseph Losey; with Jeanne Moreau, Stanley Baker, Giorgio Albertazzi, Virna Lisi. (ITALY-FRANCE)

Mon. Aug. 27: "Liudi i Zveri" (Man and Beast), directed by Sergei Gherasimov. (USSR)

Tues. Aug. 28: "Vivre sa Vie" (To Live Ones Life), directed by Jean-Luc Godard. (FRANCE)

Wed. Aug. 29: "Homenaje a la hora de la Siesta" (Homage to Siesta Hour), directed by Leopoldo Torre Nilsson. (ARGENTINA)

Thurs. Aug. 30: "Lolita" (Metro-Seven Arts-Deau) directed by Stanley Kubrick; with Sue Lyon; James Mason; Peter Sellers. (USA-GREAT BRITAIN)

Fri. Aug. 31: "Mamma Roma" (Arco) directed by Pier Paolo Pasolini; with Anna Magnani, Ettore Garofalo, Franco Citti. (ITALY)

Sat. Sept. 1: "Yvanovo Detstvo" (Youth of Ivan), directed by Andrei Tarkovsky. (USSR)

Sun. Sept. 2: "Ter mo' Trial" (Wolf-Warner) directed by Peter Glenville; with Laurence Olivier, Simone Signoret. (GREAT BRITAIN)

Mon. Sept. 3: "Koya ko Inasuna ko!" (The Mad Fox), directed by Tomu Ochiai. (JAPAN)

Tues. Sept. 4: "Therese Desqueyroux" directed by Georges Franju. (FRANCE)

Wed. Sept. 5: "Bird Man of Alcatraz" (UA) directed by George Frankheimer; with Burt Lancaster. (USA)

Thurs. Sept. 6: "Cronaca Familiare" (Family Chronicle) (Titanus-Metro) directed by Valerio Zurlini. With Marcello Mastroianni, Jacques Perrin. (ITALY)

Fri. Sept. 7: "The Trial" directed by Orson Welles; with Anthony Perkins. (FRANCE-ITALY-GERMANY)

Sat. Sept. 8: Non-competing film still to be announced, preceded by prize award ceremony.



### The 300 Spartans (C-SCOPE-COLOR)

Another larger-than-life historical spectacle for the exploitation course; slightly above par in certain areas but woefully weak in others. Should be satisfactory contender over short haul.

Hollywood, Aug. 17.

Twentieth-Fox release of Rudolph M. Mate-George St. George production. Stars Richard Egan, Ralph Richardson, Diane Baker, Barry Corbin, David Farrar, Donald Houston. Introduces Anna Synodinou with Kieron Moore, John Crawford, Robert Brown, Laurence Naughton, Anna Wakefield, Ivan Triesault, and Robert C. Elliott. Michael Nikolinakis. Sandro Giglio. Anna Hatzopoulou. Dimos Starettos. Directed by Mate. Screenplay by L. G. Latoris. Remigio Del Grosso. Giovanni D'Ermo. Gian Paolo Callegari. Camera by Louis George. Music by Jerome Webb. Assistant director, Fred R. Simpson. Reviewed at the studio, Aug. 17. Running time, 108 MINS.

Leonidas	Richard Egan
Themistocles	Sir Ralph Richardson
Elie	Diane Baker
Phylon	Barry Corbin
Phox	David Farrar
Ephialtes	Donald Houston
Agathon	Robert Brown
First Delegate	Laurence Naughton
Artemisia	Anna Wakefield
Marasus	Ivan Triesault
Mordas	Michael Nikolinakis
Myron	Sandro Giglio
Kenonath	Anna Hatzopoulou
Kamos	Dimos Starettos

Absence of dramatic finesse or characterizational nuance and dimension isn't apt to disturb appreciably the easygoing, escapist-seeking audiences for whose entertainment "The 300 Spartans" is primarily designed. In some aspects, notably magnitude of physical mounting and strength of historical source material, the Rudolph M. Mate-George St. George production is a cut above the average for these exploitation extravaganzas filmed abroad, and this should be reflected to some extent at the boxoffice. The 20th-Fox release, filmed in Greece, offers no lure or rewards for the choosy customer, and should make no pretense in such directions, but within the limits of its commercial design, it should do quite satisfactorily as a hit-and-run saturation entry.

The hopeless but ultimately inspiring defense of their country by a band of 300 Spartan soldiers against an immense army of Persian invaders in 480 B.C.—known to history as the Battle of Thermopylae—is the nucleus around which St. George's screenplay is constructed. The inherent appeal and magnitude of the battle itself virtually dwarfs and sweeps aside all attempts at romantic byplay. In fact, the script's feeble side issues only serve to clutter the film unnecessarily and impede the progress of the main story, which provides all the drama required. Intimate scenes are stilted and characters two-dimensional, but the battle sequences are interesting and adroitly handled.

An international cast has been assembled for the enterprise, primarily populated with Britishers, Greeks and Americans. It is one time when the Yankees most decidedly do not cop first place. Richard Egan, as King Leonidas of Sparta, is physically suitable for the character, but the heroic mold of his performance is only skin deep—more muscle than muscle. Ralph Richardson, as might be expected, does the best acting in the picture, but no one is going to list this portrayal as one of the great achievements in his career. Diane Baker is glaringly miscast. The fragile actress has been assigned the part of a Spartan girl who knocks two large men off their feet, bodily. As written, it's a role that required an actress of at least Loretta Young proportions. Barry Corbin as the romantic plot fabric

### Food-Film Combo

Minneapolis, Aug. 21.

Local neighborhood theatres are starting to introduce something new for Minneapolis filmgoers in the shape of a "dine-and-see-a-movie" package as a patronage inducement. For example, the Hopkins, in the earliest subsequent-run clearance slot, just had what it called a "Dinner and Movie Week."

Along with a ticket to see the reissued "Gone With the Wind" (MGM), it offered "for only \$2.50, the choice of a shrimp steak or lobster dinner, preceding the film's initial evening showing, at a nearby quality restaurant."

with Miss Baker. David Farrar is effective as the tyrannical Persian King Xerxes. Key portrayals are etched adequately by Donald Houston, Kieron Moore, John Crawford, Robert Brown, Anne Wakefield and Anna Synodinou, Greek actress whom the film introduces.

Outside of battle scenes, the players tend to perform and posture rather artificially, reflecting the shortcomings of Mate's direction. But battle passages he has managed ably, with the valuable assistance of a second unit headed by Richard Talmadge. Most departmental contributions are skillfully executed, notably Geoffrey Unsworth's camerawork, the second unit lensmanship of Cyril Knowles and Jerry Kalogeratos, and Arrigo Equini's artwork.

Tube.

### La Croix Des Vivants (The Cross of the Living) (FRENCH)

Paris, Aug. 14.

Warner Bros. release of Christina Film production. Stars Pascale Petit, Karl Boehm, Gianni Esposito, Gabriele Ferzetti. Features Roger Dumas, Marie Dubois, Madeline Robinson, Alain Cuny. Directed by Ivan Govar. Screenplay: Maurice Clavel, Alain Cavalier, J. C. Dumortier. Govar: camera, Andre Barthelemy. Paul Cavat. At the Rialto, Paris. Running time, 90 MINS.

This is a stilted drama that has a flock of good thespians wasted in surface roles. It looms mainly of payoff value in Continental spots with small chance for Yankee houses. A man accused of having killed his stepfather comes back to his home town after being acquitted. But here he meets townspeople suspicion and the hatred of a man he was to have helped before the accident, as the death is clarified. He has one friend who has a concubine he is intending to marry. But the girl falls for the returned man, and it leads to tragedy all around when she is killed in an accident and the townsfolk feel that he again is the killer. To save him from a posse, the priest of the town sacrifices himself.

All this is lugubrously written, directed and played. It emerges pretentious and heavy-handed sans any feel for drama or sacrifice needed to make this tenable. Smudgy lensing and tight budget aspects do not help either.

A good group of: Austrian, French and Italian actors is wasted in this. There's some Belgian, Italian and German coin in this production. If this is an example of Common Market coproducing, it is a negative attempt. Worthy thespians can do nothing with their skin-deep characters and the flaccid direction. Mosk.

### Vainqueurs Et Vaincus (Victors and Vanquished) (SWEDISH-DOCUMENTARY)

Paris, Aug. 14.

Athos release of Sjöberg production. Directed and compiled by Tore Sjöberg. Editor: Erik Holm. Commentary: Marcel Griozat. Spoken by Jean Michel. At the Napoleon, Paris. Running time, 80 MINS.

This documentary uses the newsreel and documentary footage on the Nazi reign, made by both the Germans and Allies, that was used by the prosecution during the Nuremberg war criminal trials. It is another searing indictment of this infamous period and is mounted with tact and power. Though following on the heels of other pix of this type, this production has enough new aspects, insight and interest for specialized film bookings abroad or for tele use.

Divided into three parts, it delves into the Nazi war gulfs, the war crimes and the evils and criminal acts perpetrated against humanity. Close up of the war criminals in the dock, it gives a shattering rundown of the Nazi infamy.

First, comes the preparations for war and the breaking of all treaties, then the disregard of all pacts in treatment of prisoners of war as well as the terror and inhumanity of the concentration camps. It points up the evil racism and horrendous destruction carried out in its name.

A subdued, instructive commentary, expert editing and a solid collection of footage make this another worthy testimony on a terrible time of recent history and a reminder that it has to be understood so as to be able to avoid combat any future manifestations of this kind anywhere in the world. Mosk.

### Vancover Fest

#### Eroica (POLAND)

Vancover, Aug. 14.

Film Polski release of Kadri Film Unit production. Features Edward Dziewinski, Barbara Polonska, Leon Niemczyk, Janusz Machowski, Kazimierz Opalinski, Jozef Nowak, Roman Klosowski, Mariusz Dmochowski, Bogumil Kobiel, Jozef Kosciol, Tadeusz Lomnicki. Directed by Andrzej Munk. Screenplay: Jerzy Stefan Slawinski; camera, Jerzy Wolecik; editors, Jozef Zalek, Miroslaw Garlicki; music, Jan Krenz. Vancover Film Fest. Running time, 83 MINS.

Part One: "Scherzo Alla Polacca" Directed by Edward Dziewinski. Stars: Barbara Polonska, Leon Niemczyk, J. Kolya. Part Two: "Ostinato Lugubre" Directed by Andrzej Munk. Stars: Bogumil Kobiel, Jozef Kosciol, Tadeusz Lomnicki.

"Eroica" is a film made several years ago by the late Andrzej Munk, but not previously given a North American release until this fest showing. It consists of two separate stories, unrelated in themselves, but complementary in theme in that both are concerned with an aspect of the disillusionment of Poles in the calamitous days of 1944.

"Scherzo Alla Polacca," the first vignette, treats this theme in comic form, with the hero cast as a disenchanted volunteer trying to avoid underground training for the Warsaw uprising. His drunkenness, disregard for safety and believable cowardice when sober are stated with humorous effect that often borders on the burlesque, but come out as something sane in a world gone mad. His will to survive finally becomes more acceptable than any desire for heroic death. Edward Dziewinski's portrayal of the cowardly hero is great. Andrzej Munk's direction makes the most of the opportunities to scoff rather than stress the solemnities of war.

"Ostinato Lugubre," more assured as an episode, revolves around the grim joke in which a fictitious escapee from a German POW camp for Polish officers boosts the morale of his fellow prisoners. In point of fact, the "escapee" lies hidden from Germans and comrades alike to maintain the illusion that he did get away. The humor in this role is far more subtle than in "Scherzo."

A Western release at this time of an Iron Curtain film that pokes fun at its country's own military traditions is refreshing, if not of any particular significance. For aficionados of the Polish school of filmmaking, via the later "Ashes and Diamonds," this early Munk looms as a good art house bet. Technically the film is satisfactory and music effective. Biggest plus is contained in the visual humor. Shiao.

### Am Galgen Hangt Die Liebe (Love On The Gallows) (WEST GERMAN)

Vancover, Aug. 14.

Export Union Der Deutschen Filmindustrie release of August Rieger production. With Carl Wery, Annie Rosar, Marina Murlis, Bart Fottel, Siegfried Rupp, Michael Janisch, Edward Kock, Guido Wieland, Jürg Holl, Michael Lenz. Directed by Edwin Zbonek. Screenplay: Erna Fenchel, Hans Walter Patsch. Editor: Eleonore Kunze. At Vancover Film Fest. Running time, 93 MINS.

Nicolas: Carl Wery  
Marulla: Marina Murlis  
Petros: Bart Fottel  
Alka: Siegfried Rupp  
Alexander: Siegfried Rupp  
German Officer: Michael Janisch  
Corporal: Edward Kock

West German second World War film is based on legend of Philemon and Baucis in Ovid's "Metamorphoses" in which an old couple who were the only people on earth to give hospitality to the god Jupiter were granted one wish. They asked to be allowed to die together, and Philemon was turned into an oak tree, his wife Baucis into a lime tree, and the branches of the two trees intertwined.

Parallel in this has the scene set in 1944, in the Greek mountains, with fanatical partisans fighting German occupation troops. A partisan leader is hunted down by the Germans and finds shelter in a hut inhabited by an old couple, who disapprove of the fighting but regard hospitality to all who enter their abode as a sacred duty. The partisan is hidden from the German officer and corporal who search the hut. When the situation suddenly reversed and the two Germans seek safety, the couple give them the same sanctuary.

Conclusion between the legend and this story is not quite the same as the partisan leader comes

back to claim the lives of the aged couple for giving his enemy the same break he had enjoyed.

Film holds some interest in having Germans play both sides realistically, but early moments of truth deteriorate into a clumsy attempt to draw a distinction between undisciplined fanaticism and justifiable patriotism that doesn't jell. Acting of Carl Wery and Annie Rosar as the old couple is the best thing here, as they convey the essence of the Ovid legend. Technical credits are okay; and English sub-titles adequate. Shiao.

### Cinerama

Continued from page 1

tion, almost half shot in the Panavision process, and will be completed in some more Panavision and some of the three-panel Crama.

It now turns out that Panavision, which is done on 70mm gauge film, can be interchangeable with Crama through photo extraction and with the prints brought down to the three strips needed for Crama exhibition.

United Artists, as distributor of "World" and the previously controversial "Story" originally was supposed to be financier-distributor but bowed out because of the scare of the economics showed test footage of both pictures at Loew's Cinerama Theatre in New York last week.

There's some uncertainty as to whether Stevens will use the traditional Crama process. The reason for this is that Reisni and his technical braintrust are now trying to work out a same-effect system with just a one-lens camera and much simplified projection system. Part Two of Reisni's hopes for the future embraces projection with only one projector, not the three now in use.

But whether old or new Crama, it's for sure that Stevens will go Crama. And it's for sure that Kramer is going for the adaptation of Crama with the Panavision of Panavision. All this means a major coup for Reisni, particularly coming on the heels of his two Crama coproductions with Metro. These are "Wonderful World of Brothers Grimm," now in release in the United States, and "Winning of the West," set for exposure abroad shortly.

"Grimm" opened two weeks ago to mixed reviews but the boxoffice for this first Crama picture with story has been excellent. In many situations the second week has been better than the first. In New York the first week was capacity and well, this is unbeatable.

#### New Financing Deal

Reisni is bent on building up a formidable corporation meanwhile and this kind of thing takes money. He's gotten it via a new financing deal with Prudential Insurance Co. of America for \$15,000,000. The Crama stock, also meanwhile, has been the most actively traded on the Amex for two weeks in a row, closed last Friday 17 at \$17 per share compared with a low of \$9.12 1/2 to a high of \$20.37 1/2.

Arthur Krim, president of UA, and other members of the UA faculty make it clear that other independently-produced pictures, financed and distributed by UA will be Crama presentations. They're justifiably proud of the test footage of "World" and "Greatest Story," which, to many observers, came through just fine.

Other companies are interested to the extent that major and possibly scintillatingly sweeping properties are likely candidates to go the Crama route. Warners is standout with the two most striking situations of the present time shortly to go before the cameras, these being "My Fair Lady" and "Camelot." The negotiations are said to be going on.

Metro talks center on doing "Unsinkable Molly Brown" and "Charlemagne" in Crama. Both are commercially strong endeavors.

Some sources are convinced that all these will pan out. It obviously would mean that Cinerama, under Reisni, would be taking on much larger dimensions than the travails of past. There can be no conclusions as to whether Reisni will rise or fall. But there is a definite conclusion that Hollywood is tending to reach out for a newer and bigger way of doing things and via television again be king of the hill.

### Morning Star (RUSSIAN-COLOR)

Artino release of Leningrad (Pravda) Film Studio production. Stars R. Chokoeva. Directed by R. Tikhomirov. Screenplay: I. Menekher. Music: M. Ravegerger. Ballet master: N. Tugeliev. Music by Leningrad Philharmonic Society. Orch. at Cameo Theatre, N.Y., starting Aug. 18. Running time, 92 MINS.

Cholpon: R. Chokoeva  
Nurdin: A. S. Chokoeva  
Temir Khan: N. Tugeliev  
Al-Dal: B. Beishenova  
Jinn: S. Abdushir  
With Corps de Ballet of Kirghizian State Opera Co.

Here is a highly artistic ballet screen vehicle that likely not only will attract ballet admirers but also will draw plenty of arty pix devotees. Russo ballet pix always have done well in N.Y., and this is one of the spotlight ones in this category.

Billed as an exotic ballet, "Morning Star" is filled with an amazing amount of vigorous terpsing and semi-nudity. Latter is almost unheard of in a Russian picture, but it's here. There's one scene where the king, in trying to cheer up the disconsolate hero, trots out a bunch of dancers, who seldom stress the toe gymnastics but go in for more down-to-earth gyrations. In fact, they seem to outstrip a routine stripper.

Basic story is that of a young hero prince who is vamped by the typical Russo bad girl. Only here, the so-called vampire is a 100-year-old femme who is turned into a comely miss by the wave of a wand. Running true to form for this type of fable, it is the good, wholesome miss who overcomes the vamp and her demon pals.

The Prince is nicely played by U. Sarbashev, typical youthful dancer. His sweetheart, the good girl, is portrayed by R. Chokoeva, who looks more like a Mongolian than a Russian. Incidentally, she is the most-honored of the ballet dancers in this pic. Her rival, the bad femme, is played by B. Beishenova, a rugged, daring type ballet stepper. N. Tugeliev is well cast as the king. The whole affair is backed by the Corps de Ballet of the Kirghizian State Opera, with the Leningrad Philharmonic Society orch playing the background music.

A different Russo color system is employed and is a shade better than the more familiar Sovcolor. Camera work, as so often in the case with a Russian pic, is top-flight but no credit is given. Wear.

### El Espejo de la Bruja (The Witch's Mirror) (MEXICAN)

Mexico City, Aug. 14.

Películas Nacionales release of Cinematografica, S.A. production. Stars Rosita Arenas, Armando Calvo, Isabela Corona. Features Diana del Mar. Directed by Chano Urueta. Screenplay: Alfredo Ruelas. Camera: Jorge Stahl. Music: G. C. Carreon. At Mariscal Theatre, Mexico City. Running time, 88 MINS.

Merit of this macabre type of horror film is its trick photography, rather well conceived and executed by cameraman Jorge Stahl. Story line is weak with a blend of witchcraft and science.

Isabela Corona, an actress deserving better things, plays the central character of a witch in the traditional setting of a bleak house. There is the love interest couple Rosita Arenas and Armando Calvo who seek to break down the mysterious, terrifying-on of Corona. The "bewitched" mirror of the witch aids in achieving such things as a hand having a life of its own; a piano that plays with no hands touching it; flowers wither from the breath of an evil wind; the witch turns into a cat; and so on.

None of this is original but the trick photography effects are excellent, contribute most of value to this naive house effort which seemed to be immensely enjoyed by audience at the theatre. Emil.

### Schoolmark & City Mgr.

Tahoka, Tex., Aug. 21.

Mrs. D. S. Jack Waldrup has returned to take over duties as city manager for Wallace Theatres here. She has been a longtime substitute teacher in the local school system.

Mrs. Waldrup and her husband had previously managed the local theatres in 1949 to 1957. The Rose and Wallace Theatres have been recently cut midweek operations and Mrs. Waldrup will endeavor to return the theatres to full time operations.

# CHI FACES D-DAY (AND DATING)

## Abby Mann Probes German Psyche

'Judgment at Nuremberg' Scenarist Favors Heavy Stress on Nazi Past in Pix

Germans who are sensitive over dramatic explorations into the meaning of Nazism and the validity of national guilt will get no sympathy from Academy Award-winning scenarist Abby Mann. In the course of a brief New York stopover last week, Mann said he thinks it would be nothing short of "criminal" if the horrors—and thus the lessons—of the Third Reich were forgotten.

He also speculated on the reasons why "Judgment" should have been a comparative flop in Germany while the Swedish-made documentary, "Mein Kampf," which was loaded with authentic atrocity films, newsreels showing the Hitlerian heydays, etc., was a smash hit. "Maybe they just liked the title," he said of the latter.

Having spent some time in Germany in connection with "Judgment" as well as with "The Condemned of Altona," his adaptation of Jean Paul Sartre's play, currently in production, Mann said further that he hadn't found any evidence of a "genuine rebirth of German democracy." The Pittsburgh-born writer, incidentally, will be probing the German psyche still further when he tackles the film adaptation of Katherine Anne Porter's "Ship of Fools" next winter.

"Fools" like "Judgment" and the recently completed "A Child Is Waiting" will be for producer Stanley Kramer, with whom Mann apparently has a completely satisfactory working relationship ("With Kramer, the script is never subservient to the availability of stars").

In the meantime, however, Mann will also be entering production for himself. With Elliot Kastner he'll be coproducing his screen adaptation of Oscar Lewis' documentary novel, "The Children of Sanchez." The picture starts production in Mexico in November with Vittorio De Sica directing and Sophia Loren starring—the same team that heads "Altona."

Next year, he'll get around to finishing his play, "He Who Stands Alone," which Otto Preminger will produce and direct on Broadway. This has to do with the meaning of the McCarthy period—about a lawyer who defends two undesirable clients. In connection with the dearth of films dealing with American problems, Mann noted that Cheyevsky "discovered the Bronx, but nobody has discovered America." He thought it amazing that nobody in films had yet seriously dealt with the frightening mass hysteria which gripped this country at the height of the McCarthy probes. Judging solely by the original novel—and not by the recently completed film which he has not seen, Mann discounted "The Manchurian Candidate" as a serious exploration of that era. It is not a subject for "shallow and superficial treatment in terms of cheap melodrama," he said.

## Gurney Accents Satire; Shoots Gotham & Conn.; Preps Sundry Properties

Independent producer Robert Gurney, previously active in the action-exploitation idiom, with a sci-fi accent, is shifting his focus to art circuit audience and will initial with "By Any Other Name," a satire scheduled to roll Sept. 10 in New York.

He's also completing an animated cartoon, based on Jules Feiffer's "Boom," with narration by the comedy duo of Mike Nichols & Elaine May. Another feature on his agenda would be based on Douglas Kiker's novel, "The Southerner," which has an integration theme. Gurney as yet has no distribution deals.

Producer said he feels "I've (Continued on page 14)

## EXHIB PATTERN IN PIC SQUEEZE

Chicago, Aug. 21.

A projected shortage of first-run pix and increasing aggressiveness on the part of the owners of the new batch of suburban hardtops, for day and date relationships with Loop houses are brewing what could be a major shakeup in Windy City motion picture exhibition and distribution patterns. Both downtown and outlying theatre owners are gloomily eyeing what shapes as the slimmest fall pickings in Windy City pic history.

The feature famine is forbidding to the downtown deluxers, but the outlying houses see it as calamitous if they don't get same-date or second week bookings on the weaker pictures. But the pressure for earlier outlying runs is not just limited to the immediate future. It's increasingly apparent that the operators of the new hardtops in the shopping centers and suburbs are feeling their oats and will not be satisfied with playing the combination of the week along with 65 second-run houses.

Pressure from the Loop houses has held up any change in the situation to date, but the distributors are giving increased attention to the dollar potential of day and date downtown and the classier outlying theatres. The demise of the Loop as an entertainment centre and the population explosion in the suburbs are now sufficiently documented, and traditional Loop-first exhibition practices are looking increasingly archaic.

Balaban & Katz, with four deluxers in the Loop and 23 neighborhood houses, has long been a foe of any change in the traditional pattern. B&K prexy David Wallerstein last week sharply criticized suburban owner Oscar Brotman's proposed Chicagoland Releasing Plan, which involves simultaneous downtown and outlying runs in selected theatres.

On the other hand, B&K has in recent weeks broken two long-standing precedents by (1) booking its first hardticket picture—"The Longest Day"—into the Roosevelt Oct. 11, and (2) setting a mid-September date for Embassy Picture's "Boccaccio '70," their first downtown art film in recent memory (and one of the first subtitled arties in Loop history).

Distributors do not unanimously agree that the exclusive Loop prems are cutting into total grosses for all runs. "The problem, if there is any," said one Film Rower, "is not with the big downtown houses, but with the overabundance of first-run outlying houses. With 65 A runs, everybody gets shortchanged, including the public, which has no choice as to what to see. This school would like to have the city broken down into zones, with about 20 non-competing theatres getting pictures on the A run and the remaining 45 set back to a B run position."

Allied Theatres of Illinois has been opposed to this plan as discriminating against the smaller houses, but Allied prexy Jack Clark has said that he would take a second look at it if the distributors would give the 45 houses to be included in the later run sufficiently good terms to make the change worth their while.

Most distributors have been willing to experiment with changes in outlying distribution, but have been reluctant to tamper with Loop priority on firstruns. 20th-Fox cut down the number of A runs for "State Fair" despite violent Allied resistance, and talk is that United Artists will do the same thing with "The Manchurian Candidate" in December.

## 20th's 'New Horizons'

Four-month "new horizons" sales drives have been launched by 20th-Fox general sales manager Glenn Morris in the U. S. and Canadian branches. The drive is on from September through the end of the year.

## Rights to Foreign Films Zoomed 400% in Last 8 Years: Jack Ellis

### 'Boccaccio' in Baito Gets Two-Ply Display

Baltimore, Aug. 21.

In line with new policy, exhibitor Jack Fruchtman will open "Boccaccio '70" at both his first-run Charles and the Crest, choice neighborhood house in which he has half interest.

First film to be played this way is "Kid Galahad" opening tomorrow (22) at both New and Edmunson Drive-In. Action was prompted in part by success of films such as "West Side Story," "El Cid," and "Judgment at Nuremberg" which are doing better in neighborhoods than they did in first-run engagements.

### 'Alcatraz' 196G In 54 N.Y. Houses

United Artists' "Birdman of Alcatraz" racked up a gross of \$198,340 for the first five days of the first subsequent run in 54 of the 66 theatres playing the pic throughout the New York metropolitan area. This is the moveover from the pic's Premiere Showcase release in 10 houses in metropolitan area in which its three-week total gross was \$490,250. Pic is holding at a number of the subsequent runs for a second week.

Meanwhile, Stanley Kramer's "Judgment at Nuremberg," which yesterday (Tues.) wound its eighth month hardticket date at the Palace on Broadway, today (Wed.) gets the Premiere Showcase treatment, moving into the Astor on Broadway and 13 other showcase houses. Considered of some significance by the New York film trade is the fact that Loew's Theatres, which heretofore has remained aloof to UA's efforts to break the traditional N.Y. release pattern, will be coming in on the Showcase treatment on "Judgment." The film opens next Wednesday (29) at Loew's Jersey City, Jersey City, as part of its Premiere Showcase release.

Big business being racked up by "Birdman" is helping to alleviate UA disappointment over the poor biz done by "Follow That Dream." Elvis Presley starrer which yesterday (Tues.) bowed out of the Showcase houses after a two-week run. Disappointment was underscored by the fact that "Dream" has been doing good biz in most other sections of the country.

### Technicality Acquires Columbus Theatre Mgr. Of Indecent Film Rap

Columbus, O., Aug. 21.

Reversing a decision of Columbus Municipal Court, Judge Robert E. Leach of Franklin County Common Pleas Court acquitted Lana Irene Lake, theatre manager, of charges of operating a theatre showing an allegedly indecent film. Municipal Judge Charles R. Petree had fined her \$300. She had been charged by city police with giving a "public exhibition of a lascivious, indecent, immoral movie" because she was managing The Little Art Theatre, which showed the film, "Five Sinners."

Judge Leach did not rule on the questioned decency of the film, but only on the technical questions of the police charge and the judge's charge to the jury. Judge Leach held that Judge Petree's instructions to the jury made the words "lascivious," "indecent," and "immoral," which have several definitions, synonymous with "obscenity," and indicated the instructions should have complied with the tests set forth by constitutional law.

The county judge also pointed (Continued on page 14)

### Vidal's 'The Best Man' By New UA Prod. Team

Gore Vidal's Broadway comedy, "The Best Man," which Frank Capra was originally set to produce and direct for United Artists, will instead be produced for UA by Stuart Millar and Lawrence Turman.

Vidal will do the screen adaptation, which is expected to be ready for production early next year.

### SW to Stand Pat With 6 Cineramas

Hollywood, Aug. 21.

With six Cinerama houses in the circuit, Stanley Warner doesn't anticipate expansion in this direction, xcepee and general manager enplaning to Gotham.

S-W currently operates triple screen houses in Cincinnati, Pittsburgh, Erie, Pa., Philadelphia and Hollywood. Its Washington unit will reopen with "Brothers Grimm" in October.

In view of Cinerama's 10-year lease on Loew's Capitol (now called Loew's Cinerama with Loew's managing under the agreement), Warner Theatre on Broadway is out of the running. House will open Oct. 4 with Darryl F. Zanuck production "The Longest Day" on two-a-day.

During fortnight stay, here, Kalmine installed Herb Copeland, former mid-west zone head with h.q. in Milwaukee, as west coast topper succeeding Pat Notaro who moved over to Pacific Drive-In chain as general operations head Aug. 15.

Kalmine will be back in two or three weeks, ahead of the October opening of the circuit's new La Mirada Theatre.

### TOA Sets Precedent To Ease Pic Shortage Via WB's 'Baby Jane'

Theatre Owners of America, representing many of the nation's leading exhibitors, has taken an active hand in acquiring product for its members when product is needed most. This trade association, president of which is John H. Stember, disclosed this week it has entered an agreement with Warners whereby the latter will make available "What Ever Happened to Baby Jane?" on Nov. 3 instead of withholding the release until, as originally planned, the early part of 1963.

TOA, sensing a fall product shortage, appointed a committee to seek out some kind of solution to the problem. The deal with WB is the first step. It adds up to this: WB steps up preparation of "Baby Jane" for marketing and in turn TOA pledges important playdates around the country plus a "Hollywood Preview Engagement" campaign embracing exhib contests and theatre-to-theatre cross plugs, tie-ins with merchants, contests among the public, and extensive bally generally.

This is the first time that an exhibitor trade association has become involved with a distributor to the extent that availability of specific product is concerned. "Baby Jane" stars Joan Crawford and Bette Davis.

Execs of TOA, WB and RKO Theatres were prominent at a New York luncheon-meeting Monday (20) to tell about the new idea. RKO chain, which is not participating in the United Artists "Premiere Showcase" presentations of first-run films in the neighborhoods and suburbia, obviously will be among the first clients for WB's "Hollywood Preview Engagement."

"Three Forbidden Stories" was acquired for U.S. release by Jack Ellis at a guarantee of \$12,500 about eight years ago. Importer Ellis claims the rights to the same caliber of picture today would cost \$50,000.

Overseas producers, particularly the Italians, are now demanding so much money for their wares that most American distributors are staying aloof from them, according to the veteran American exec. He says the Italians have become so excited about the reported \$600,000 paid for "Dolce Vita" and the reported \$300,000 shelled out for "Rocco and His Brothers" that they no longer can think in terms of what Ellis terms realistic figures. Realistic, he adds, was the \$12,500 paid eight years ago for "Forbidden Stories" because this entry grossed \$50,000 and represented barely a profit after the merchandising and release expense.

Further hiking the Italians' great expectations about guarantees for their pictures is the boxoffice performance of certain product imported and ballyhood by Joseph E. Levine's Embassy Pictures.

Ellis says he has no quarrel with Levine or, say, other importer, Astor Pictures. They're in the top money brackets.

But the Italian product which heretofore would have fallen Ellis' way—product that heretofore would have been "realistically" priced—is just being withheld by the producers who apparently don't need, or want the money or just won't go along with Ellis' idea of the going rate of guarantee.

Ellis' imports have also included "Bride Is Much Too Beautiful," "Fruits of Summer," "Girl with a Sultcase" and the reissues of "Pygmalion" and "Major Barbara."

### Can. Commonwealth Films Inks Paul Richards For 3 Pix; Launching Studios

Hollywood, Aug. 21.

Actor Paul Richards has signed a three-picture deal with James Clavell involving new Commonwealth Films Co., first motion picture company to open in Vancouver, British Columbia. Clavell has multiple deal with Commonwealth, headed by Aldrich Vacavak, under which he has just completed producing, directing and writing "The Sweet and the Bitter," first picture of the three in which Richards stars.

Additionally, Richards said, he has a private commitment for a film with Commonwealth, which could also be a Clavell picture but which will be separate from his other three films.

Next on tap on Clavell deal is "No Face on the Clock," original by Clavell to be made in the spring. Picture was to be shot immediately, but has been postponed due to wealthier conditions since it has 95% exterior work, actor said. For third, he is now discussing "White Alice." Clavell's new play which concerns the communications system in the Arctic.

Commonwealth, according to Richards, is using Hollywood technicians under contract for their initial films, with Canadian trainees set to work under their supervision. Company in six weeks will finish new studio, Hollyburn Studios, which marks first film factory setup in Western Canada. Company used Monroe Askins as cinematographer on "Sweet and Bitter," and also used American gaffer, electrician, complete camera crew and other key personnel. Aside from Richards, Hollywood actor Dale Ishimoto was in the cast along with Torin Thatcher and Japan's Yoko Tani.

"Sweet" was not made on Eady plan, although all future Commonwealth six will go under this British financing system, Richards (Continued on page 12)

# L.A. Still Stout; 'Advise' Sound 25G, 'Grimm' Boff \$36,500, 'Music' Loud 33G, 'Voyage' Smart 21G, 'Alcatraz' \$12,700

Los Angeles, Aug. 21.

First-run biz here continues on the upside this session, sparked by first general release of "Advise and Consent," which looks like stout \$25,000 in four theatres. Three potent holdovers also are helping to give a bright \$233,800 outlook in 28 spots currently.

"Wonderful World of Brothers Grimm" is heading for a great \$36,500 for second round at Warner Hollywood or ahead of first week. "Music Man" looks wow \$33,000 for fourth Hollywood Paramount stanza.

Hardticket "West Side Story" still is fine in 36th round at the Chinese. "Bon Voyage," likewise is hefty at \$21,000 for second stanza in three situations. "Bird Man of Alcatraz" is nice in same session in two houses. Opening of "Phantom of Opera" looks fair \$16,000 or near in three spots.

## Estimates for This Week

**Pantages, L.A., Four Star (RKO-Metropolitan-UA)** (1,512; 2,047; 868; 90-\$1.50) — "Phantom of Opera" (U) and "Hand of Death" (U). Fair \$16,000 or near. Last week, Pantages "Spiral Road" (U) and "One Plus One" (Indie), (2d wk), \$3,000. "El Cid" (AA) (2d wk), \$6,200; Four Star, "Bon Voyage" (BV) and "Lad: A Dog" (WB), \$1,700.

**State (UATC)** (2,400; 90-\$1.75) — "Important Man" (Lope). Okay \$5,000. Last week, "Spiral Road" (U) and "One Plus One" (Indie) (2d wk), \$4,400.

**Warner Bev (SW)** (1,316; 90-\$2.40) — "Pal Joey" (Col) and "Edy Duchin Story" (Col) (reissues). Light \$8,000. Last week, "Advise and Consent" (10th wk), \$3,700.

**Hawaii, Village, Warrens, Wiltern (G&S-FWC-Metropolitan)** (1,106; 1,535; 1,757; 2,344; 90-\$1.50) — "Advise and Consent" (Col). Stout \$25,000. Last week, Village "Bon Voyage" (BV) and "Lad: A Dog" (WB), \$7,500; others, "Notorious Landlady" (Col) and "13 West Street" (Col) (2d wk), \$15,500.

**Music Hall (Ros)** (720; \$2-\$2.40) — "Stowaway in Sky" (Lope) (2d wk). Dim \$2,900. Last week, \$3,800.

**Warner Hollywood (SW)** (1,291; \$1.65-\$2.80) — "Brothers Grimm" (MGM) (2d wk). Great \$36,500. Last week, \$33,700.

**Fox Wilshire (FWC)** (1,990; \$1.49-\$2.40) — "Adventures of Young Man" (20th) (2d wk). Soft \$9,000. Last week, \$10,000.

**Hillstreet, Iris, Loyola, Baldwin (Metropolitan-FWC-State)** (2,752; 825; 1,298; 1,800; 90-\$1.50) — "Bon Voyage" (BV) and "Lad: A Dog" (WB) (2d wk). Hefty \$21,000 or near. Last week, \$27,700.

**Orpheum, Pix (Metropolitan-Prin)** (2,213; 756; 90-\$1.50) — "Bird Man of Alcatraz" (UA) and "The Valiant" (UA) (2d wk). Fine \$12,700. Last week, \$21,500.

**Holly Paramount (State)** (1,468; \$1.75-\$2.80) — "Music Man" (WB) (4th wk). Wow \$32,000 or close. Last week, \$33,000.

**Vogue (FWC)** (810; 90-\$1.50) — "World of Comedy" (Cont) (4th wk). Sturdy \$4,000. Last week, \$5,000.

**Fine Arts (FWC)** (631; \$1.49-\$2.40) — "Boccaccio '70" (Embassy) (4th wk). Fancy \$7,000. Last week, \$9,000.

**Hollywood (FWC)** (856; 90-\$1.50) — "El Cid" (AA) (5th wk). Snappy \$4,500. Last week, \$5,000.

**El Rey (FWC)** (861; 90-\$1.50) — "Miracle Worker" (UA) (4th wk). Perky \$3,000. Last week, \$3,500.

**Egyptian (UATC)** (1,392; \$2-\$2.40) — "Hatari" (Par) (8th wk). Stout \$7,500. Last week, \$8,500.

**Beverly (State)** (1,150; 90-\$2) — "Lolita" (MGM) (9th wk). Solid \$7,000. Last week, \$7,200.

**Lido (FWC)** (876; \$2) — "Taste of Honey" (Cont) (11th wk). Sweet \$4,000. Last week, \$4,200.

**Chinese (FWC)** (1,408; \$1.25-\$3.50) — "West Side Story" (UA) (36th wk). Torrid \$24,000 or near. Last week, \$25,000.

**Crest (State)** (750; 90-\$1.50) — "Never Let Go" (Cont) (4th wk). Hefty \$2,500. Last week, \$1,500.

## Key City Grosses

### Estimated Total Gross

**This Week** \$2,791,290  
(Based on 22 cities and 273 theatres).

**Last Year** \$2,484,100  
(Based on 22 cities and 264 theatres, chiefly first runs, including N.Y.)

## 'Spiral' Fine \$15,000 In Toronto; 'Man' Hep 12G; 'Mink' Mighty 40G, 3d

Toronto, Aug. 21.  
Among newcomers, "Spiral Road" and "Adventures of a Young Man" are off to solid weekend starts and turnaway biz. But "Wonderful World of Brothers Grimm" is disappointing at the small Eglington.

Leading the city is "Touch of Mink," wow in three spots. "Lolita" and "Music Man" also socko. "Bird Man of Alcatraz" shapes great in second.

**Estimates for This Week**  
**Carlton, Danforth, Humber (Rank)** (2,318; 1,328; 1,203; \$1-\$1.50) — "Touch of Mink" (U) (3d wk). Still a wow at \$40,000. Last week, \$47,000.

**Eglington (EPI)** (918; \$1.50-\$2.75) — "Brothers Grimm" (MGM). Moderate \$6,000 or near. Last week, "Windjammer" (NT) (reissue) (6th wk), at \$1.50-\$2.50, \$5,700.

**Hollywood (FP)** (1,080; \$1-\$1.50) — "Lolita" (MGM) (2d wk). Sock \$13,000. Last week, \$16,000.

**Hyland (Rank)** (1,373; \$1-\$1.50) — "Advise and Consent" (Col) (5th wk). Dipping to fair \$5,500. Last week, \$7,000.

**Imperial, Nortown (FP)** (3,206; 959; \$1-\$1.75) — "Music Man" (WB) (5th wk). Wow \$15,000. Last week, \$17,000.

**International (Taylor)** (557; \$1-\$1.25) — "Taste of Honey" (IFD) (9th wk). Fine \$3,000. Last week, \$3,500.

**Loew's (Loew)** (1,641; \$1-\$1.50) — "Bird Man of Alcatraz" (UA) (2d wk). Swell \$12,500. Last week, \$16,000.

**Tivoli (FP)** (935; \$1.50-\$2.50) — "West Side Story" (UA) (14th wk). Okay \$8,000. Last week, \$8,400.

**Towne (Taylor)** (893; 90-\$1.25) — "World of Comedy" (IFD) (4th wk). Lusty \$6,500. Last week, \$7,000.

**Uptown (Loew)** (2,200; \$1-\$1.50) — "Spiral Road" (U). Great \$15,000 on reopening of this house.

**University (FP)** (1,393; \$1.25-\$1.50) — "Adventures of Young Man" (20th). Hefty \$12,000. Last week, "Seven Year Itch" (20th) and "Let's Make Love" (20th) (reissues), \$10,000.

## 'Music' Lusty \$11,000, Indpls.; 'Grimm' 10G

Indianapolis, Aug. 21.  
Biz is generally strong at first-runs here this stanza, largely because of the very good openings for "Music Man" at the Circle and "Wonderful World of Brothers Grimm" at the Indiana. "West Side Story" is still doing well in eighth stanza at the Lyric. "Bird Man of Alcatraz" is dull oke at Loew's. "Spiral Road" is good in second at Keith's.

**Estimates for This Week**  
**Circle (Cockrill-Dolls)** (2,800; \$1-\$1.25) — "Music Man" (WB). Great \$11,000. Last week, "Notorious Landlady" (Col), \$5,000.

**Indiana (C-D)** (1,100; \$1.25-\$2.50) — "Brothers Grimm" (MGM). Fancy \$10,000. Last week, "Windjammer" (NT) (10th wk), \$6,000.

**Keith's (C-D)** (1,300; \$1-\$1.25) — "Spiral Road" (U) (2d wk). Good \$5,000. Last week, \$6,500.

**Loew's (Loew)** (2,427; 75-\$1.25) — "Bird Man of Alcatraz" (UA). Dull \$6,000. Last week, "Lolita" (MGM) (3d wk), \$4,000.

**Lyric (C-D)** (850; \$1.25-\$2.50) — "West Side Story" (UA) (8th wk). Nifty \$7,000. Last week, \$7,500.

## 'Landlady' Hot \$8,000, Port.; 'Hatari' Okay 7G

Portland, Ore., Aug. 21.  
Some new films launched this week will help first-run boxoffice here. "Hatari" is rated good at Paramount while "Notorious Landlady" looks lusty in first at Broadway. "Judgment at Nuremberg" still is big in eighth round at the Irvington. "Five Weeks in a Balloon" shapes slow on initial week at Orpheum.

### Estimates for This Week

**Broadway (Parker)** (1,890; \$1-\$1.50) — "Notorious Landlady" (Col) and "Wild Westerners" (Col). Lusty \$8,000 or near. Last week, "Spiral Road" (U) and "Ole Rex" (U) (2d wk), \$3,800.

**Fox (Evergreen)** (1,600; \$1-\$1.49) — "Music Man" (WB) (5th wk). Loud \$7,500. Last week, \$12,800.

**Hollywood (Evergreen)** (1,180; \$1.49-\$2) — "Search for Paradise" (NT) (5th wk). Okay \$4,000. Last week, \$5,600.

**Irvington (Smith)** (650; \$1.50) — "Judgment at Nuremberg" (UA) (8th wk). Big \$4,500. Last week, \$5,500.

**Laurelhurst (Tebbetts)** (700; \$1.25) — "Boys' Night Out" (MGM) (8th wk). Slim \$1,000. Last week, \$900.

**Music Box (Hamrick)** (640; \$1.50-\$3) — "West Side Story" (UA) (23d wk). Steady \$5,000. Last week, \$5,600.

**Orpheum (Evergreen)** (1,536; \$1-\$1.49) — "Five Weeks in a Balloon" (20th) and "Fire Brand" (20th). Slow \$4,000. Last week, "Bird Man of Alcatraz" (UA) and "Sea Fury" (UA) (2d wk), \$5,300.

**Paramount (Port-Par)** (3,006; \$1-\$1.50) — "Hatari" (Par) and "Safe at Home" (Par). Good \$7,000. Last week, legit.

## 'Music' Loud 11G, Balto; 'Lolita' 7G

Baltimore, Aug. 21.  
"Music Man," nice in third week at the Stanton, is still the best news here. Otherwise, action is mild. "My Geisha" is moderate in second at the Hipp. "Adventures of a Young Man" is mild in same at the New. "Spiral Road" looks moderate in third round at Mayfair. "Lolita" is holding nicely in fourth week at the Town. "Bird Man of Alcatraz" is good on opener at the Five West. "Blaze Starr Goes Back to Nature" is trim in second at the Rex.

**Estimates for This Week**  
**Avalon (Freedman)** (860; \$1.50) — "Not Tonight Henry" (Indie) (2d wk). Down to fair \$1,700. Last week, \$2,000.

**Aurora (Rappaport)** (367; 90-\$1.25) — "Career Girl" (Indie). Fair \$1,600. Last week, "Five Sinners" (Astor), \$1,700.

**Charles (Fruchtman)** (500; 90-\$1.50) — "Miracle Worker" (UA) 4th wk. Okay \$3,500. Last week, \$4,500.

**Cinema (Schwaber)** (460; 90-\$1.50) — "Tomorrow is My Turn" (Indie) (2d wk). Fairish \$1,600. Last week, \$2,000.

**Hippodrome (Rappaport)** (2,200; 90-\$1.50) — "My Geisha" (Par) (2d wk). Mild \$5,000. Last week, \$7,000.

**Five West (Schwaber)** (435; 90-\$1.50) — "Bird Man of Alcatraz" (UA). Nice \$4,200. Last week, "Judgment at Nuremberg" (UA) (17th wk), \$2,000.

**Little (Rappaport)** (300; 90-\$1.50) — "Never On Sunday" (Lope) and "Horse's Mouth" (Cont) (reissues). Okay \$2,000. Last week, "Doctor in Love" (Gov) (2d wk), \$1,800.

**Mayfair (Fruchtman)** (700; 90-\$1.50) — "Spiral Road" (U) (3d wk). Good \$5,000. Last week, \$5,000.

**New (Fruchtman)** (1,600; 90-\$1.50) — "Adventures of Young Man" (20th) (2d wk). Lean \$5,000. Last week, \$9,000.

**Playhouse (Schwaber)** (355; 90-\$1.50) — "Only Two Can Play" (Col) (9th wk). Good \$1,400. Last week, \$2,000.

**Rex (Freedman)** (500; \$1.50) — "Back to Nature" (Indie) (2d wk). Good \$3,000. Last week, \$4,000.

**Stanton (Fruchtman)** (2,800; 90-\$1.50) — "Music Man" (WB) (3d wk). Fine \$11,000. Last week, \$15,000.

**Town (Rappaport)** (1,125; 90-\$1.50) — "Lolita" (MGM) (4th wk). Pleasing \$7,000. Last week, \$8,000.

## 'Miracle' Mild \$6,000, Mpls.; 'Grimm' Wow 19G, 'Music' 15G, 'Interns' 11G

## Broadway Grosses

**Estimated Total Gross**  
**This Week** \$579,400  
(Based on 31 theatres)  
**Last Year** \$581,700  
(Based on 30 theatres)

## 'Man' Lively \$12,000 In K.C.; 'Terror' Hot 30G; 'Mink' Slick 10G, 3d

Kansas City, Aug. 21.  
Pair of newcomers this session, with "Adventures of a Young Man" in two houses, and "Spiral Road" at Paramount to help. Third booking of note has "Tales of Terror" on first-run paired with "Experiment in Terror," playing second-run, in eight theatres for a handsome take.

Flock of big holdovers includes "Brothers Grimm" at Empire, "Touch of Mink" at Saxon, "Hatari" at Uptown and "Music Man" at the Roxy. Weather is cool for this time of year.

### Estimates for This Week

**Brookside (Fox Midwest-Nat. Theatres)** (800; \$1-\$1.25) — "Hobbs Takes Vacation" (20th) (8th wk - 5 days). Mild \$2,500. Last week, \$3,300.

**Capri (Durwood)** (1,260; 75c-\$1.50) — "Lolita" (MGM) (6th wk). Good \$4,500. Holds on. Last week, \$5,000.

**Crest, Riverside (Commonwealth)** (900 cars each), Boulevard (Rose-dale) (750 cars), Highway 40 (General) (1,000 cars), Dickinson, Overland, Aztec (Dickinson) (700, 700, 500; \$1), Isis (FMW-NT) (1,360; \$1) — "Tales of Terror" (A), first run and "Experiment in Terror" (Col), second-run. Fancy \$30,000 or better in these spots usually playing sub-runs. Last week, Crest, Riverside, Boulevard, "Mary Had a Little" (UA) and "Jessica" (UA), \$15,000.

**Empire (Durwood)** (1,294; \$1.25-\$2.75) — "Brothers Grimm" (MGM) (2d wk). Hotsy \$15,000, close to opening week pace. Stays on with 15 showings per week. Last week, \$16,000.

**Kimo (Dickinson)** (504; \$1.25-\$1.50) — "Black Tights" (Magna) (6th wk). Steady \$1,200; holds. Last week, same.

**Paramount (Blank-UP)** (1,900; \$1-\$1.25) — "Spiral Road" (U). Okay \$7,000; holds. Last week, "Tarzan Goes to India" (MGM), \$6,000.

**Plaza, Granada (FMW-NT)** (1,630; 1,217; \$1-\$1.25) — "Adventures of Young Man" (20th). Nifty \$12,000; holds at Plaza. Last week, "Bird Man of Alcatraz" (UA) (2d wk), Plaza only, \$4,500.

**Roxy (Durwood)** (850; 75c-\$1.50) — "Music Man" (WB) (4th wk). Hot \$7,000. Last week, \$7,500.

**Saxon (Durwood)** (1,600; 75c-\$1.50) — "Touch of Mink" (U) (3d wk). Great \$10,000 or over. Stays on. Last week, \$12,000.

**Uptown (FMW-NT)** (2,043; \$1-\$1.25) — "Hatari" (Par) (3d wk). Good \$7,500. Last week, \$9,500.

**'BALLOON' TRIM 10G,  
HUB; 'TOWN' 11G, 2D**

Boston, Aug. 21.  
Cool weather held up to make for another terrific summer week at local first-runs. Only new arrival, "Five Weeks in a Balloon" is trim at Pilgrim. "Sky Above" shapes smash at Orpheum in second week. "Bird Man of Alcatraz" is nice in second at Music Hall. "My Geisha" looks big in second at Paramount while "Two Weeks in Another Town" looks great at Saxon. "Brothers Grimm" is socko in second. "Music Man" is rated hotsy in third at Astor. "Satan in High Heels," which was amazing in first week; still is solid in second at State.

### Estimates for This Week

**Astor (B&Q)** (1,170; 90-\$2) — "Music Man" (WB) (3d wk). Torrid \$16,000. Last week, \$22,000.

**Beacon Hill (Sack)** (900; \$1-\$1.80) — "Advise and Consent" (Col) (8th wk-final). Good \$5,500. Last week, \$8,000.

**Boston (Beacon Ent.)** (1,354; (Continued on page 16)

Minneapolis, Aug. 21.  
Although there's only a single major newcomer, first-runs for past weekend splurged plenty in newspaper advertising for their holdovers. Theatres are taking advantage of regular dailies' return after four month strike. Lone new entry, "The Miracle Worker" shapes light at Academy. "Three Stooges in Orbit" in four ozoners is rated okay.

"Brothers Grimm" in second round continues to pack them in at night at the Cooper. "Premature Burial" and "Spiral Road" both shape fine in second weeks. "Hatari" is hotsy in second while "Music Man" and "The Interns" still are great.

**Estimates for This Week**  
**Academy (Mann)** (1,000; \$1.25-\$1.50-\$1.75) — "Miracle Worker" (UA). Light \$6,000. Last week, "Bird Man of Alcatraz" (UA) (3d wk), \$4,000.

**Avalon (Frank)** (800; \$1) — "Adam and Eve's Eyes" (Indie) and "A Woman Like Satan" (UA) (reissue) (4th wk). Satisfactory \$1,200. Last week, \$1,300.

**Bloomington, Hilltop, Lucky Twin, 7th Drive-ins** (2,500; 85) — "Three Stooges in Orbit" (Col) and "Underwater City" (Col). Okay \$8,000.

**Century (Par)** (1,300; \$1.25-\$1.50) — "Adventures of Young Man" (20th) (3d wk). Oke \$5,000. Last week, \$4,500.

**Cooper (CF)** (808; \$1.65-\$2.50) — "Brothers Grimm" (MGM) (2d wk). Splendid \$19,000. Last week, same.

**El Lago (Carisch)** (800; \$1) — "Kipling's Women" (Indie) and "Isle of Lavan" (Indie) (reissues). Moderate \$1,200. Last week, \$1,200.

**Gopher (Berger)** (1,000; \$1-\$1.25) — "Premature Burial" (A) (2d wk). Fine \$5,000. Last week, \$8,000.

**Lyric (Par)** (1,000; \$1-\$1.25) — "Spiral Road" (U) (2d wk). Healthy \$5,000. Last week, \$7,000.

**Mann (Mann)** (1,000; \$1.50-\$2.75) — "West Side Story" (UA) (27th wk). Remarkable \$7,500. Last week, \$8,000.

**Orpheum (Mann)** (2,800; \$1.25-\$1.50-\$1.75) — "Music Man" (WB) (4th wk). Loud \$15,000. Last week, \$17,000.

**Park (Field)** (1,000; \$1.50) — "Hatari" (Par) (2d wk). Torrid \$9,000. Last week, \$12,000.

**State (Par)** (2,200; \$1.25-\$1.50) — "The Interns" (Col) (2d wk). Big \$11,000. Last week, \$12,000.

**Suburban World (Mann)** (1,000; \$1.25) — "Taste of Honey" (Cont) (2d wk). Tasty \$4,000. Last week, \$4,500.

**Uptown (Field)** (1,000; \$1.25-\$1.50) — "Counterfeit Traitor" (Par) (8th wk). Dandy \$3,000. Last week, ditto.

**World (Mann)** (400; \$1.25-\$1.50) — "Notorious Landlady" (Col) (6th wk). Pleasing \$3,500. Last week, \$4,000.

## 'Interns' Rugged \$9,000, Prov.; 'Alcatraz' Fancy 9G, 'Balloon' OK 6+G

Providence, Aug. 21.  
The beaches got the big play over the weekend but fairly good mid-week biz is helping the better pix. Majestic's second round of "Music Man" is hotsy. Strand's "The Interns" shapes solid. State's "Bird Man of Alcatraz" is fairly nice in second. "Five Weeks in a Balloon" looks good at Albee.

### Estimates for This Week

**Albee (RKO)** (2,200; 65-\$1) — "Five Weeks in a Balloon" (20th) and "Broken Land" (20th). Good \$6,500. Last week, "Spiral Road" (U) and "Public Affair" (U) (2d wk), \$4,000.

**Elmwood (Snyder)** (724; 65-\$1) — "Lolita" (MGM) (4th wk). Okay \$3,500. Last week, \$4,500.

**Majestic (SW)** (2,200; 90-\$1.50) — "Music Man" (WB) (2d wk). Hotsy \$10,000. First was \$13,000.

**State (Loew)** (3,200; 90-\$1.25) — "Bird Man of Alcatraz" (UA) (2d wk). Fairly nice \$9,000. First was \$10,000 plus.

**Strand (National Realty)** (2,200; \$1-\$1.25) — "The Interns" (Col). Heading for lousy \$9,000. Last week, "My Geisha" (Par), \$5,000.



# New Pix Perk Chi; 'Miracle' Great 30G, 'Spiral' Sharp 24G, 'Town' Socko 25G, 'Interns' Boff 29G, 'Music' 29½G, 5th

Chicago, Aug. 21.

Mild weather cut into overall deluxer takes, but a batch of hep newcomers is racking up solid tallies. "Miracle Worker" is preeminent to a wow \$30,000 at the United Artists while "Spiral Road" shapes sharp \$24,000 on State-Lake bow. Debut of "Two Weeks In Another Town" is nailing a socko \$23,000 at the Woods.

"The Interns" is carving up a potent second round at the Roosevelt, while the same frame of Monroe duo of "Playgirls and Bellboy" and "Geisha Playmates" rates hotly. "A Matter of Who" is heading for a slick third session at the Esquire.

Fifth lap of "Music Man" is rousing at the Chicago, while same stanza of "Bird Man of Alcatraz" is lusty at Oriental. "Viridiana" is notching a lively sixth World round. Longrunning "Lolita" continues great in eighth Loop week.

Of the hardticketers, "Brothers Grimm" looks to grab a socko second stanza at McVickers, and "West Side Story" remains mighty in its Todd 26th session.

**Estimates for This Week**  
Carnegie (Tele-Tel) (495; \$1.25-\$1.80)—"Kind Hearts, Coronets" (Col) and "Mouse That Roared" (Col) (reissues). Nice \$3,000. Last week. "Whistle Down Wind" (Indie) (3d wk). \$2,300.

Chicago (B&K) (3,900; \$1.25-\$1.80)—"Music Man" (WB) (5th wk). Great \$29,500. Last week. \$34,000.

Cinema (Stern) (500; \$1.50)—"Taste of Honey" (Cont) (8th wk). Hep \$3,700. Last week. \$3,600.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"A Matter of Who" (AT) (3d wk). Brisk \$6,000. Last week. \$9,000.

Loop (Tele-Tel) (608; \$1.25-\$2)—"Lolita" (MGM) (8th wk). Torrid \$15,000. Last week. \$17,000.

McVickers (Cinerama) (1,100; \$1.75-\$3.50)—"Brothers Grimm" (MGM) (2d wk). Socko \$30,800. Last week. \$30,000.

Monroe (Jovan) (1,000; \$5-90)—"Playgirls and Bellboy" (Indie) and "Geisha Playmates" (Indie). Sizzling \$8,000. Last week. \$9,800.

Oriental (Indie) (3,400; \$0-\$1.80)—"Bird Man of Alcatraz" (UA) (5th wk). Nifty \$17,000. Last week. \$18,000.

Roosevelt (B&K) (1,400; \$0-\$1.80)—"The Interns" (Col) (2d wk). Smash \$29,000. Last week. near \$36,000.

State-Lake (B&K) (2,400; \$0-\$1.80)—"Spiral Road" (U). Fine \$24,000. Last week. "Bon Voyage" (BV) (7th wk). \$13,500.

Surf (H&E Balaban) (685; \$1.50-\$1.80)—"Rest of Enemies" (Col). Sock \$8,500. Last week. "Never On Sunday" (Lope) and "Black Orpheus" (Lope) (reissues), \$2,000 in 5 days.

Todd (Todd) (1,089; \$2.20-\$3.50)—"West Side Story" (UA) (26th wk). Terrific \$25,000. Last week. \$23,000.

Town (Tele-Tel) (640; \$1.25-\$1.80)—"Carry On Teacher" (Indie) (2d wk). Good \$3,000. Last week. \$6,000.

United Artists (B&K) (1,700; \$0-\$1.80)—"Miracle Worker" (UA). Boffo \$30,000. Last week. "Touch of Mink" (U) (9th wk). \$12,000 for five days.

Woods (Essaness) (1,200; \$0-\$1.80)—"Two Weeks In Another Town" (MGM). Fancv \$25,000. Last week. "Adventures of Young Man" (20th) (4th wk). \$17,000.

World (Teitel) (608; \$0-\$1.25)—"Viridiana" (Indie) (6th wk). Sharp \$4,000. Last week. \$5,000.

## ASSOCIATED BUILDING HARDTOP NEAR PITT

Pittsburgh, Aug. 21.

Ernie Stern, head of Associated Theatres here, said this week that he is going to build the first indoor theatre in the area within the last 20 years. The new theatre will be in the rich suburban community of Monroeville and will seat 1,000 with parking for 700 autos. House will be called the Monroe and is now scheduled to open in April of 1963.

Stern also said he will build another hardtop on McKnight Road which is north of the city. Monroeville is west. Associated now has 14 indoor houses and ten drive-ins.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

## Landlady' Fat 9G, L'ville; 'Story' 6G

Louisville, Aug. 21.

"Notorious Landlady" at United Artists is the only new one in town this week, and shapes strong. "Touch of Mink" is still at the Kentucky in ninth. "Music Man" is booming in fifth at the Mary Anderson. At the Ohio, "Hatari" in third is rolling along at a healthy pace while "Windjammer" in 12th at the Rialto is showing only slight deviation from 11th week.

**Estimates for This Week**  
Brown (Fourth Avenue) (900; 75-\$1.25)—"West Side Story" (UA) (8th wk). Good \$6,000 after \$6,200 in seventh week.

Kentucky (Switow) (900; 75-\$1.25)—"Touch of Mink" (U) (9th wk). Fair \$4,500 in view after eighth week's \$5,000.

Mary Anderson (People's) (1,100; \$1-\$1.25)—"Music Man" (WB) (5th wk). Still big at \$12,000. Fourth was \$13,000.

Ohio (Settos) (900; 75-\$1.25)—"Hatari" (Par) (3d wk). Nice \$5,000 or near. Second was \$5,400.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50)—"Windjammer" (NT) (12th wk). Fair \$6,000 after \$6,200 in 11th week.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25)—"Notorious Landlady" (Col). Strong \$9,000 or over. Last week. "Bon Voyage" (BV) (4th wk). \$8,000.

## 'Grimm' Hearty \$18,500, Cleve; 'Interns' 13G, 2d

Cleveland, Aug. 21.

Hardtickets are brisk sellers at Palace for "Brothers Grimm," a hearty showing for first full week under two-a-day policy. "Music Man" on third lap continues to have plenty of b.o. weight at Allen. First two stanzas of "Interns" built up sizeable pile of coin for Hippodrome. "Lolita" at Loew's Ohio, is good on moveover for fifth downtown round.

**Estimates for This Week**  
Allen (Stanley-Warner) (2,866; \$1-\$1.80)—"Music Man" (WB) (3d wk). Strong \$16,000 after \$21,000.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"Boccaccio 70" (Indie). Opens Aug. 22. Last week, "Bell Antonio" (Embassy), fair \$2,690 after \$3,800 in week ahead.

Continental Art (Art Theatre Guild) (900; \$1-\$1.50)—"Kanal" (Indie). Okay \$2,400. Last week. "Never Let Go" (Indie), \$1,300.

Heights Art (Art Theatre Guild) (925; \$1-\$1.50)—"World of Comedy" (Cont) (2d wk). Fine \$3,400 after \$4,600 last lap.

Hippodrome (Eastern Hipp) (3,700; \$1-\$1.50)—"Interns" (Col) (2d wk). Extra pleasing \$13,000 after \$20,000 last week.

Ohio (Loew) (2,700; \$1.25-\$1.50)—"Lolita" (M-G) (m.o.) (2d wk). Good \$5,500 after \$7,500 last week.

Palace (F. & A. Theatres) (2,739; \$1.25-\$2.75)—"Grimm" (MGM) (2d wk). Excellent \$18,500 since daily matinees were installed. Last week, \$12,500 for four days.

State (Loew) (3,700; \$1-\$1.50)—"Two Weeks In Another Town" (M-G). Mildish \$9,500. Last week. "Hatari" (Par) (2d wk). \$9,000.

Stillman (Loew) (2,700; \$1-\$1.50)—"Sky Above" (Embassy). Lively \$11,000. Last week. "Miracle Worker" (UA). \$7,500.

Westwood Art (Art Theatre Guild) (955; \$1.25-\$1.50)—"World of Comedy" (Cont) (2d wk). Bright \$2,900 after \$4,200.

## 'Hatari' Hefty \$22,000, St. L.; 'Music' 15G, 4th

St. Louis, Aug. 21.

With new entries spotty in current week, biz is also uneven. "Hatari" shapes big at the Fox but other newies, "Adventures of Young Man," "Tarzan Goes To India" and "Sky Above" are disappointing. "Music Man" still is fine in fourth at Ambassador.

**Estimates for This Week**  
Ambassador (Arthur) (2,970; 90-\$1.25)—"Music Man" (WB) (4th wk). Fine \$15,000. Last week. \$18,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Victim" (Indie) (2d wk). Average \$2,000. Last week. \$2,500.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"Road to Hong Kong" (UA) (3d wk). Good \$8,000. Last week. \$10,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Hatari" (Par). Big \$22,000. Last week. "Touch of Mink" (U) (6th wk). \$9,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Tarzan Goes to India" (MGM). Okay \$8,000. Last week. "Bon Voyage" (BV) (7th wk). \$6,500.

State (Loew) (3,680; 60-90)—"Sky Above" (Astor) and "No Place Like Home" (Indie). Fair \$9,000. Last week. "Tartars" (MGM). \$9,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Judgment at Nuremberg" (UA) (8th wk). Neat \$7,000. Last week. \$7,500.

St. Louis (Arthur) (3,800; 75-90)—"Adventures of Young Man" (20th). Average \$9,000. Last week. "My Geisha" (Par) (2d wk). \$9,900.

Shady Oak (Arthur) (760; 90-\$1.25)—"Lolita" (MGM) (6th wk). Nice \$2,300. Last week. \$2,500.

## Town' Socko 14G, Philly; 'Grimm' 23G

Philadelphia, Aug. 21.

Many spots are making time until after Labor Day here, with biz spotty as a result currently. "Two Weeks In Another Town" shapes sock in opener at Arcadia. "Five Weeks in Balloon" looks light in first at Fox. "Tales of Terror" is fair in first at Stanton.

"Lolita" is rated hotly in eighth at Trans-Lux while "Wonderful World of Brothers Grimm" looms lofty in third at Boyd. "That Touch of Mink" is still fancy in ninth at Randolph. "Music Man" is rugged in fourth at Stanley.

**Estimates for This Week**  
Arcadia (S&S) (622; 95-\$1.80)—"Two Weeks In Another Town" (MGM). Sock \$14,000. Last week. "Advise and Consent" (Col) (8th wk). \$3,500.

Boyd (SW) (1,536; \$2-\$2.75)—"Brothers Grimm" (MGM) (3d wk). Lofty \$23,000. Last week. \$24,000.

Fox (Milgram) (2,200; 95-\$1.80)—"Five Weeks in Balloon" (20th). Dim \$7,500. Last week. "Adventures Young Man" (20th) (3d wk). \$8,000.

Goldman (Goldman) (1,000; 95-\$1.80)—"Bird Man of Alcatraz" (UA) (4th wk). Fine \$9,000. Last week. \$10,000.

Midtown (Goldman) (1,200; \$2-\$2.75)—"West Side Story" (UA) (41st wk). Firm \$9,200. Last week. \$9,500.

Randolph (Goldman) (2,200; 95-\$1.80)—"Touch of Mink" (U) (9th wk). Fancy \$8,500. Last week. \$9,800.

Stanley (SW) (2,500; 95-\$2)—"Music Man" (WB) (4th wk). Rousing \$19,000. Last week. \$26,000.

Stanton (SW) (1,483; 95-\$1.80)—"Tales of Terror" (AI). Fair \$8,000 or near. Last week. "My Geisha" (Par) (2d wk). \$9,000.

Studio (Goldberg) (383; 95-\$1.80)—"Paradise in Sun" (Indie) and "Girls Incorporated" (Indie). Hot \$5,000. Last week. "On Any Street" (Embassy) and "Affair in Kama" (Indie). \$3,500.

Trans-Lux (T-L) (500; 95-\$2)—"Lolita" (MGM) (8th wk). Hotly \$9,000 or near. Last week. \$10,000.

Viking (Sley) (1,000; 95-\$1.80)—"Spiral Road" (U) (4th wk). Sturdy \$6,800. Last week. \$7,000.

World (R&B-Pathe) (499; 95-\$1.80)—"Last Year at Marienbad" (Astor) and "La Notte" (Lope) (3d wk). Nice \$2,400. Last week. \$3,200.

## B'way as Spotty as Weather; 'Town' Big \$41,000, 'Guns' Only Okay \$20,000, 'Grimm' Giant 59G, 'Mink' 151G, 10th

Cool weather early in the week plus plenty of rain is helping Broadway film business this stanza although some soft spots are developing with a few overly extended longruns. The Street also is being aided a bit by some new screen fare.

Topping the newcomers is "Two Weeks In Another Town," heading for a big \$41,000 in opening round at the Paramount. "Guns of Darkness," the other newie, looks like okay \$20,000 on initialer, daydating the Victoria and 68th St. Playhouse.

"Wonderful World of Brothers Grimm" is virtual capacity \$59,000 in second session at the Cinerama, the old Capitol. "Follow That Dream" is sagging to unbelievably low grosses at both the Astor and Trans-Lux, 69th St., in second rounds, with "Judgment at Nuremberg" replacing in both spots today (Wed.).

Still money champ although in 10th-final week is "That Touch of Mink" plus stageshow at the Music Hall, where a wow \$151,000 is likely for this final round. This would make a new money high of \$1,883,007 for the Hall. "Music Man" and new stageshow opens tomorrow (Thurs.).

"Lolita" still is torrid with \$29,500 in current (10th) round daydating today (Wed.) at the State and Murray Hill. "Spiral Road" is off to okay smooth \$14,000 in third week at the Warner.

"Notorious Landlady" is heading for lively \$39,000 in fourth stanza, daydating the Criterion and Beekman. "Sky Above" held up so well in ninth week at the Forum that it is being extended another session.

"Pigeon That Took Rome" opens today (Wed.) at the DeMille after six solid weeks with "Hatari." "Pigeon" will daydate with the Trans-Lux 52d St.

"West Side Story" looks like great \$43,000 in current 43d round at the Rivoli. "Judgment at Nuremberg" wound its smash 35-week run at the Palace with an okay \$17,000 or close.

**Estimates for This Week**  
Astor (City Inv.) (1,094; \$1.25-\$2)—"Judgment at Nuremberg" (UA). Opens today (Wed.). Last week. "Follow That Dream" (UA) (2d wk). off to sad \$8,000 or less after only \$9,500, considerably below hopes. Daydating with Trans-Lux 85th St.

Loew's Cinerama (Loew) (1,552; \$1.50-\$3.50)—"Brothers Grimm" (MGM) (3d wk). Second week finished yesterday (Tues.) was near capacity \$59,000 after capacity \$59,872 for opener.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Notorious Landlady" (Col) (4th wk). This session ending today (Wed.) looks like big \$28,000 after \$29,500 for third week.

DeMille (Reade) (1,463; 90-\$2.75)—"Pigeon That Took Rome" (Par). Opens today (Wed.). Last week. "Hatari" (Par) (6th wk) was okay \$15,000 after \$18,000 in fifth.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"Paradise" (Indie) and "Concrete Jungle" (Indie) (3d wk). First holdover round ended Friday (17) was great \$18,000 after \$21,000 for opener.

Palace (RKO) (1,642; \$1.25-\$2)—"Phantom of Opera" (U). Opens today (Wed.). In ahead, "Judgment at Nuremberg" (UA) (35th wk), wound longrun here at \$3.50 top and hardticket with okay \$17,000 on near after \$20,000 for 34th week. Final week was hurt badly by fact that the pic was advertised to open immediately at nearby Astor and numerous nabes.

Forum (Moss) (813; \$1.25-\$1.80)—"Sky Above" (Embassy) (10th-final wk). Ninth week ended Monday (20) was lofty \$9,800 after \$11,000 for eighth week. "Trojan Horse" (Indie), due to open Friday, has been delayed a week.

Paramount (AB-PT) (3,665; \$1-\$2)—"Two Weeks In Another Town" (MGM). Initial week finishing tomorrow (Thurs.) is heading for very good \$41,000. Holds. In ahead, "Adventures of Young Man" (20th) (4th wk-9 days). \$19,000.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Touch of Mink" (U) and stageshow (10th-

final wk). This session ending today (Wed.) looks like wham \$151,000, amazing for time of run. Ninth was \$172,616. This week's business, as estimated, will make \$1,883,007 for 10-week engagement, new money record here. "Music Man" (WB) and new stageshow opens tomorrow (Thurs.). The new gross figure tops that held by "Fanny" (WB), which was \$1,575,582.

Rivoli (UAT) (2,545; \$1.50-\$3.50)—"West Side Story" (UA) (43d wk). This stanza ending today (Wed.) is heading for wow \$43,000 after \$44,000 for 42d week. Stays.

State (Loew) (1,900; \$1.50-\$2.50)—"Lolita" (MGM). This round ending today (Wed.) shape to get torrid \$21,000 or near after \$26,000 for ninth week. Holding. Daydating with Murray Hill.

Victoria (City Inv.) (1,003; \$1.25-\$2)—"Guns of Darkness" (U) (11th-final round winding up today (Wed.)) is heading for okay \$15,000. Holding. In ahead, "Boys' Night Out" (MGM) (8th wk). nice \$12,500 for eight days.

Warner (SW) (1,813; 90-\$2)—"Spiral Road" (U) (3d wk). This stanza finishing tomorrow (Thurs.) is heading for smooth \$14,000 or close after \$19,000 in second week. Continues.

**First-Run Arties**  
Fine Arts (Davis) (468; \$1.80-\$2)—"Best of Enemies" (Col) (3d wk). Initial holdover week finished Monday (20) was great \$12,500 after \$18,000 for first session.

Beekman (Rugoff Th.) (590; \$1.50-\$2)—"Notorious Landlady" (Col) (4th wk). This week finishing today (Wed.) looks like lively \$11,000 after \$12,000 for third. Stays. Daydating with Criterion.

Carnegie Hall Cinema (F&A) (300; \$1.50-\$2)—"Last Year at Marienbad" (Astor) (24th wk). This week ending today (Wed.) is heading for big \$4,500 after \$4,800 for 23d round.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; \$1.50-\$2)—"Boccaccio 70" (Embassy) (9th wk). Eighth round completed yesterday (Continued on page 16)

## 'Grimm' Huge \$23,000, Pitt; 'Lolita' Socko 11G, 'Boccaccio' Wow \$8,000

Pittsburgh, Aug. 21.

"Wonderful World of Brothers Grimm," with exciting reviews and an extra matinee, is running ahead of last week's opening round and looms socko again in second at the Warner. "Music Man" is keeping up its wow pace in fifth round at the Stanley. "Adventures of a Young Man" got an assist from "Gizot" on Saturday night and is heading for a bigger gross this round than opening week at Fulton.

Newcomer "Five Weeks in Balloon" at Gateway is okay. "Boccaccio 70" is still bringing downtown deluxer grosses into the Squirrel Hill for third straight week. "Lolita" continues loud in second at Penn.

**Estimates for This Week**  
Fulton (Assoc.) (1,530; \$1-\$1.50)—"Adventures of Young Man" (20th) (2d wk). Nice \$6,500 with help of "Gizot" (20th) on Saturday night (18). Last week. \$5,500.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Five Weeks in Balloon" (20th). Okay \$8,000 or near. Last week. "Head" (F-L). \$7,500.

Nixon (Rubin) (1,760; \$1.50-\$2.75)—"West Side Story" (UA) (28th wk). Powerful \$6,000 after same last week.

Penn (UATC) (3,300; \$1-\$1.50)—"Lolita" (MGM) (2d wk). Socko \$11,000 or over. Last week. \$14,000.

Shadyside (MOTC) (750; \$1.25)—"Devil's Eye" (Janu). Good \$2,500. Last week. "I Like Money" (20th) (3d wk). \$2,000.

Squirrel Hill (SW) (834; \$1.25)—"Boccaccio 70" (3d wk). Wow \$7,500. Last week. \$8,700.

Stanley (SW) (3,700; \$1-\$1.50)—"Music Man" (WB) (5th wk). Big \$15,000. Last week. \$17,500.

Warner (SW) (1,516; \$1.50-\$2.75)—"Brothers Grimm" (MGM) (2d wk). Tremendous \$23,000 to top opening week's \$21,500.

# TONY CURTIS

In **HAROLD HECHT'S**



co-starring

**SAM WANAMAKER BRAD DEXTER GUY ROLFE PERRY LOPEZ** with **GEORGE**

Screenplay by **WALDO SALT** and **KARL TUNBERG** Associate Producer **ALEXANDER WHITELAW** Music by **FRANZ WAXMAN**

# YUL BRYNNER

# TARAS BULBA



and

**CHRISTINE KAUFMANN**

ACREADY ILKA WINDISH VLADIMIR SOKOLOFF DANIEL OCKO VLADIMIR IRMAN

Directed by J. LEE THOMPSON Produced by HAROLD HECHT

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THRU  
UA



## Atlanta Exhib Flaunts Ordinance That Forces Posting of Pic Ratings

Atlanta, Aug. 21. Municipal Court Judge Robert Jones intimated that he was getting just a bit weary of having Leonard Freeman, 28, manager of Kirkwood Adult Theatre, make periodic appearances before his bench on charges of violating Atlanta's motion picture rating ordinance.

Freeman's latest brush with the law came last Tuesday (14) when he was haled into court on two more charges of violating ordinance. Judge Jones gave him suspended sentence or a fine of \$53 and 30 days in jail in each case.

These charges were sixth and seventh made against Freeman and Judge Jones warned him that if he shows up once more he is going to have to serve the time in jail.

Kirkwood manager was previously convicted on three counts and acquitted of one. Another is pending and an appeal is pending on the cases in which he was convicted.

Capt. E. O. Mullen, special investigator for the Atlanta Aldermanic Board's Police Committee, made the last two charges against Freeman for failing to advertise the rating given two motion pictures, "Peeping Tom" on Aug. 8 and "It's Hot in Paradise" Monday (13). Manager's attorney Hugh Wells tried to get another continuance, but Judge Jones balked. Judge said that "while I might agree with your position, I am not going to allow Mr. Freeman to continue to violate the ordinance until it acted on by a higher court."

"We certainly don't want to give the impression that we are flaunting the law," barrister Wells told the court, but added that his client feels the ordinance is unconstitutional and "we have come to the conclusion that it is not the duty of our client to abide by it."

He added that "we are apparently being chosen as the target of the law" and charged that the city's motion picture reviewer, whom he did not call by name, is "prejudiced against our client."

Reviewer is Mrs. Christine Smith Gilliam, former Atlanta film censor, who was shorn of her duties when city's censorship ordinance was ruled unconstitutional. She is wife of City Alderman Ed Gilliam, chairman of Aldermanic Police Committee.

After censor ordinance was ruled invalid by Georgia Supreme Court Board of Alderman passed a new ordinance decreeing that Mrs. Gilliam, as reviewer, should classify films as "approved," "unsuitable for the young" or "objectionable." If a film fails to meet with approval, its classification must be posted in front of theatre and must be included in advertising. Violation of ordinance can result in a fine up to \$500 and 30 days imprisonment or both.

A companion ordinance makes it a crime to show an obscene picture.

### Can. Commonwealth

Continued from page 7  
said. He called Canada "the best of both worlds because you don't need a quota for British release and no one needs worry about quota for American release because exhibitors need pictures." Actor said, at this point, studio is trying to prove itself because "there is the same snobbery between East and West Canada as there is between Hollywood and New York."

"Sweet" has British-Lion release for United Kingdom, expected to go in next three months, and Run Run Shaw is releasing in Far East. Ed Baumgarten is in charge of American distribution. Clavell arrives here Monday to begin dubbing. Picture was made on a budget of \$500,000, completed shooting July 3.

Actor meanwhile is set as guest star in "Diamond in the Sky" seg of Lloyd Bridges new "Adam Shepherd" series, which goes on location next week in Palm Springs. He is also negotiating starring role in "Murder Manana," novel by Jimmy Starr, which Alvin Ganzer has scripted and will co-produce with Herb Coleman. Ganzer will direct, with filming to start in two months, locationing in Mexico and interiors in Hollywood.

### Mpls. Theatres Split On Supporting Herald

Minneapolis, Aug. 21. The Minnesota Amusement Co. (United Paramount circuit) has changed its mind about not having its local theatres continue to advertise in the new Daily Herald, but to confine themselves to the two regular dailies which formerly had the field exclusively and which have resumed publication after a four-month strike caused absence. After being out of the Herald a few days, the MAC theatres are back in it.

However, the MAC houses are using only single column one-inch so-called "calendars" in the Herald, instead of the large ad spreads that go into the returned old-timers morning Tribune and evening Star. The Bennie Berger circuit loop first-run and two nabe houses stopped advertising in the Herald when the Tribune and Star made their reappearance and intend to stay out of the new sheet, according to executive Lowell Kaplan. Some of the nabe houses are staying with the Herald along with the Ted Mann and Harold Field circuits' theatres.

### 'Bounty' Dallas, Houston Simultaneously Dec. 20

Dallas, Aug. 21. "Mutiny On the Bounty" (M-G) will be given a two city southwestern premiere on Thursday, Dec. 20, when it will open exclusive road show engagements at the Tower Theatre, here, and the Tower Theatre, Houston.

The two engagements were revealed by Raymond Willie, vice-president and general manager of Interstate Circuit.

### MCA 6-Mon. Net Up to \$6,631,000

MCA Inc. had consolidated net earnings of \$6,631,000 for the six months ended June 30, equal after preferred dividends to \$1.38 per share on the 4,519,603 outstanding common shares. In addition there was a non-recurring item of \$2,083,000, or 46¢ per share for a total of \$1.84 for the half year.

The figures involve a pooling with newly-acquired Decca Records.

Adjusted on the same "pooling of interests" basis for the corresponding six-month period of 1961, the consolidated net earnings were \$4,800,000, after preferred dividends being equal to \$1.10 per share on 4,329,000 outstanding common.

## Amusement Stock Quotations

Week Ended Tues. (21)

### N. Y. Stock Exchange

1962	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21 1/2	13	ABC Vending	142	15 1/2	14 1/2	14 1/2	- 3/8
47 1/2	22 3/4	Am Br-Pr Th	431	33 1/2	29	33 1/2	+ 3 3/8
20 5/8	10	Ampex	1124	15 1/4	13 3/4	14 1/4	+ 1 1/4
43 1/2	31 1/2	CBS	620	39	37 3/8	38 1/2	+ 1 1/4
33 3/4	11	Chris Craft	97	13 3/4	13 1/4	13 3/4	+ 1/8
31	14	Col Pix	285	20 1/2	18 1/2	19 1/4	+ 1/2
51 3/4	34 1/2	Decca	27	39	38 1/4	38 1/2	+ 1/4
40 5/8	26	Disney	114	32	28 5/8	31 1/2	+ 2 3/4
115 7/8	85	Eastman Kdk	361	100 1/4	98	98 1/2	- 3/4
6 1/4	4 3/8	EMI	488	5 3/4	4 3/4	4 7/8	+ 1/4
14 5/8	4 3/8	Glen Alden	174	10 3/4	10 5/8	10 3/4	- 1/4
47 1/2	19 1/2	Loew's Thea	425	25 3/4	22 3/4	24 3/8	+ 2 1/2
78 3/4	35	MCA Inc.	205	40	36 1/4	39 3/8	+ 3 3/4
15 7/8	10 5/8	Metromedia	53	14 1/4	13 1/4	14 1/4	+ 7/8
58 1/4	27 1/4	MGM	153	36 3/4	35 1/2	35 1/8	+ 7/8
9 1/4	5 7/8	Nat. G. Corp.	121	7 1/4	6 5/8	7	- 1/8
25 1/2	19	Outlet	230	21	21	21	- 1
58 1/2	36 1/2	Paramount	82	39 1/2	38	38 1/4	- 1/4
22 1/2	8 1/2	Polaroid	1517	104 3/4	100 1/4	101 1/8	+ 1 3/8
63 1/2	38 5/8	RCA	764	49	45 7/8	47 3/4	+ 2 1/2
12 5/8	7 1/4	Republic	127	8 1/4	7 1/2	8 1/4	+ 5/8
17	13	Rep., pfd.	10	14 3/8	14 1/4	14 1/2	+ 1/4
40 1/4	19 1/2	Stellar War	38	23 5/8	21	23 3/8	+ 2 3/8
33 1/4	27 1/4	Storer	9	30 3/4	30 1/4	30 5/8	+ 1/4
39 3/4	18	20th-Fox	138	23 3/4	21 3/4	23 1/4	+ 1 1/2
35 3/4	24 5/8	United Art's	94	29 3/4	27 3/4	28 3/8	+ 7/8
20 3/4	11 1/4	Warner Bros.	120	13	12 5/8	13	+ 1/4
75 3/4	44	Zenith	707	51 3/4	49 3/8	50 3/4	+ 1 1/4

### American Stock Exchange

6 5/8	2 1/4	Allied Artists	25	4	3 1/4	4	+ 7/8
9	3 5/8	Bal'm't GAC	21	6	5 1/2	5 1/2	- 1/2
21 3/4	10 1/4	Cap. Cl. Bde.	47	15 3/4	15	15 3/8	+ 1/4
20 3/8	9 1/4	Cinerama Inc.	2658	18 3/4	16 5/8	16 5/8	+ 1/8
12	6 1/2	Desilu Prods.	17	8 1/4	7 3/4	8 1/4	+ 1/4
9 3/4	4 1/2	Filmways	19	5 3/4	5 3/8	5 3/4	+ 1/4
14 3/8	6	MPO Vid.	18	7 3/4	7	7 1/4	+ 1/8
14	7 5/8	Movielab	6	9 5/8	9 1/4	9 1/4	- 1/4
23 1/4	1	Nat'l Telefilm	22	1 1/4	1	1 1/4	+ 1/8
5 1/4	2 1/2	Reeves Bde.	17	2 3/4	2 1/4	2 3/4	- 1/4
7 1/2	2 3/4	Reeves Snd.	211	4 3/8	3 3/4	3 7/8	- 1/4
12 3/4	10 1/4	Rollins Bde.	5	11 1/4	10 5/8	11 1/4	+ 1/4
22 3/4	13	Screen Gems	71	18 3/4	17 3/4	18 1/4	+ 3/8
26 3/4	8 1/2	Technicolor	385	12 3/4	11 1/2	11 1/2	- 1/2
16 7/8	6 1/4	Telepr'm't'r	35	8 3/4	7 3/8	8	+ 1/4
3	1 1/4	Tele Indus	61	1 5/8	1 3/4	1 1/2	- 1/4
18 3/4	10 1/8	Trans-Lux	13	13 3/4	13 1/4	13 1/8	+ 1/8

\* Week Ended Mon. (20).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

### Over-the-Counter Securities

	Bid	Ask	
America Corp.	1 1/2	2 1/4	
Commonwealth Theatres of Puerto Rico	7 1/4	8 3/4	+ 1
Four Star Television	13 1/2	14 7/8	- 1/4
Gen Aniline & FA	220	247	- 10
General Drive-In	9 1/2	10 1/2	+ 1/4
Magna Pictures	1 1/2	2 1/4	
Medallion Pictures	4 3/8	5	+ 1/4
Premier Albums	8 1/4	9 1/2	+ 3/4
Rapid Film Technique	1 1/4	2	
Seven Arts Productions	8 3/4	9 3/4	+ 3/8
Sterling Television	1 1/2	2	- 1/4
Transcontinent Television	9 5/8	10 5/8	+ 3/4
U. A. Theatres	6 3/4	7 5/8	+ 1/2
Universal Pictures	54	58 1/2	+ 1 1/2
Universal pfd.	91	96	
Wometex Enterprises	22 1/2	24 5/8	+ 2 1/8
Wrather Corp.	4 3/8	5 1/8	

(Source: National Assn. of Securities Dealers Inc.)

## In Own Program Notes

[Howard Hawks Does a Looking Backward]

Monograph on the works of filmmaker Howard Hawks has been printed by New York's Museum of Modern Art in conjunction with the exhibition, running to September, of the films he has made starting with "The Road to Glory" in 1926. Quotes from Hawks are taken from an interview which he had with the Museum's Peter Bogdanovich.

Some Hawks titles and Hawks comments—

"Paid to Love" (1927) with Virginia Valli, George O'Brien and William Powell: "I have used in a number of pictures. It's really a love story between two men."

"Fazio" (1928) with Charles Farrell, Gretta Nissen, John Boles: "I'm not very fond of the picture. It was a story about a sheik and a modern French girl. It was a contractual thing, someone else's story, and I just shot it."

"The Air Circus" (1928) with Arthur Lake, Sue Carroll, David Rollins: "Very little story to it. I directed it alone and then they wanted to incorporate some talking sequences and they brought a man out who they said was an authority on dialog and he turned out to be a burlesque comedian. . . And they generally botched up the picture."

"Scarface" (1932) with Paul Muni, Ann Dvorak, Karen Morley, Osgood Perkins, Boris Karloff, George Raft: "Scarface" was really the story of Al Capone. When I asked Ben Hecht to write it he said, 'Oh we don't want to do a gangster picture.' And I said, 'This is a little different. I would like to do the Capone story as if they were the Borgias set down in Chicago.' And he said, 'We'll start tomorrow.' We took 11 days to write the story and dialog. We were influenced a good deal by the incestuous elements in the story of the Borgias. We made the brother-sister relationship clearly incestuous. But the censors misunderstood our intentions and objected to it because they thought the relationship between them was too beautiful to be attributed to a gangster."

"Today We Live" (1933) with Joan Crawford, Gary Cooper, Robert Young and Franchot Tone: "from William Faulkner's Saturday Evening Post story. The picture was written just as it had appeared in the Post. It was again our little love theme about two boys who got together. Well, Metro didn't have a picture for Joan Crawford, so a week before we started they announced to me that she was in the picture. We had to change it considerably from what we had started with; to make it worse she tried to talk like the men. It didn't come out the same."

"Barbary Coast" (1935) with Miriam Hopkins, Edward G. Robinson, Joel McCrea: "As Ben Hecht said, 'Miriam Hopkins came to the Barbary Coast and wandered around like a confused Goldwyn Girl.'"

"The Outlaw" (1940) with Jack Buettel and Jane Russell, directed by Howard Hughes and, uncredited, Howard Hughes: "I found Jane Russell and Jack Buettel and I thought it was just a little western and I had my fun with it. But I had a chance to do 'Sergeant York' and I wanted to do that; and Hughes wanted to direct, so I said, 'You go ahead and direct and finish it.' I made the introduction of 'Billy the Kid' and Doc Holliday on location, and then Hughes messed up the rest."

"The Big Sleep" (1946) with Humphrey Bogart, Lauren Bacall: "It (the plot) didn't matter at all. As I say neither the author, the writer nor myself knew who had killed whom. It was all what made a good scene. I can't follow it. I saw some of it on television last night, and it had me thoroughly confused, because I hadn't seen it in 20 years."

"A Song Is Born" (1948) with Danny Kaye and Virginia Mayo: "According to Hawks this musical remake of 'A Ball of Fire' was a disaster from every point of view. Samuel Goldwyn was looking for a vehicle for Kaye and thought this was a good idea. Hawks consented to do the film as a favor and has never seen it."

"The Big Sky" (1952) with Kirk

Douglas, Dewey Martin: "I took on Kirk (Douglas) as being one of our great heavies—everytime he's played that kind of thing he's been awfully good. And when he attempts to be too pleasant or show friendship, it doesn't come off. I think he was the wrong person to put into that picture to make it really come off as I had planned."

"Land of the Pharaohs" (1955) with Jack Hawkins, Joan Collins, Dewey Martin: "This is described as probably Hawks' least favorite among his own films and he offers this explanation: 'I don't know how a pharaoh talks. And Faulkner didn't know. William Faulkner collaborated on the script with Harry Kurnitz and Harold Jack Bloom. None of us knew. We thought it would be an interesting story, the building of a pyramid, but then we had to have a plot, and we really didn't feel close to any of it.'"

Hawks was asked, "Which of your pictures do you like best?" Answer: "Oh, I imagine I like 'Scarface,' and I like 'Male War Bride,' and I like the last one, 'Hatari.'"

"Hatari" is in current release via Paramount. It's a combination of comedy and adventure anent the capturing of wild animals in Africa. Much of it was improvised from day to day and Hawks gives the reason for this: "Well, you can't sit in an office and write what a rhino or any other animal is going to do."

### Par's Reissue

Continued from page 4  
"Window" started off the shock pictures.

In any event producer-director Hitchcock makes with the play on the "shock" in "Rear Window" in the "and" spots, all done with the little bit of the whimsy that accompanied the "Psycho" sell.

In one of his recorded messages to exhibitors, incidentally, Hitchcock makes a mention of "my old friend Charlie Boasberg." "Latter the next week just took on the job as Par sales chief and the Hitchcock comment came as kind of a welcome."

Also spurring Boasberg, Davis, and Par in general with the re-run of "Rear Window" is the fact that this oldie has recently played Mannheim, London and Sapporo, Japan, and the grosses were topping many of the competitive new "A" pictures on the market.

The Jerry Lewis combo and "Rear Window," apparently comprise just a sample of what's to come. Company has established a committee of ad-pub and sales people within the organization to appraise the entire backlog for reissue potentials. Key point in their thinking is that new campaigns not just a rebash of the old merchandising, can spell the difference between profit and loss.

It's in line with this that exhibitors, as demonstrated at the Par homeoffice projection room, were on hand in such numbers to "review" the new campaign for "Rear Window."

### MGM-Cinerama

Continued from page 3  
it stems back from Stanley Warner circuit, which previously owned tri-screen company and sold it to Nicholas Reislin, now prexy, according to Vogel.

Under the S-W ownership anyone could license Cinerama because of the consent decree entered into with the Government. It was explained. The UA deal was pivot for the moment, on "Greatest Story Ever Told" and "Mad, Mad, Mad, Mad World." Other companies can also enter into similar arrangements, it was explained.

Although MGM has \$100,000,000 tied up in current pic and commitments, Vogel stated this doesn't mean "we're not going ahead with production." He said before cameras now are "Courtship of Eddie's Father" and "Mutiny On the Bounty" and "there will be several others before the end of the year." These will be decided from time to time, he added, optimistically.

# WORLD PREMIERE OCTOBER 4

MAIL ORDERS NOW



THE CAST ALPHABETICALLY LISTED:

1 EDDIE ALBERT 2 PAUL ANKA 3 ARLETTY 4 JEAN-LOUIS BARRAULT  
5 RICHARD BEYMER 6 BOURVIL 7 RICHARD BURTON 8 RED BUTTONS  
9 SEAN CONNERY 10 RAY DANTON 11 IRINA DEMICH 12 FABIAN  
13 MEL FERRER 14 HENRY FONDA 15 STEVE FORREST 16 GERD FROBE  
17 LEO GERN 18 HENRY GRACE 19 JOHN GREGSON 20 PAUL HARTMANN  
21 WERNER HINZ 22 JEFFREY HUNTER 23 CURT JURGENS  
24 ALEXANDER KNOX 25 PETER LAWFORD 26 CHRISTIAN MARQUAND  
27 RODDY McDOWALL 28 SAL MINEO 29 ROBERT MITCHUM  
30 KENNETH MORE 31 EDMOND O'BRIEN 32 RON RANDALL  
33 MADELEINE RENAUD 34 ROBERT RYAN 35 TOMMY SANDS  
36 ROD STEIGER 37 RICHARD TODD 38 TOM TRYON 39 PETER VAN EYCK  
40 ROBERT WAGNER 41 STUART WHITMAN and 42 JOHN WAYNE

Released by 20th Century-Fox in CinemaScope



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NEW YEAR'S EVE ..... Orch. & Loge \$2.75 Balcony \$2.00 & \$1.50  
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NO. OF SEATS \_\_\_\_\_ AT \_\_\_\_\_ MAT ☐ EVE ☐  
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## Click Comedy Parlay Puts Universal In Frolicsome Fiscal Groove for '62

Universal is on the laughter track for extended play. And the logic is unarguable, as witness the current "Lover Come Back"—That Touch of Mink" b.o. heroics. Largely on the strength of these two pix, the distrib' is already well ahead of its entire '61 pace in billings, and has a good chance of converting the current semester into its all-time best.

Keeping U in the ha-ha groove is Tony Curtis' "40 Pounds of Trouble," now in the post-camera phase; the now-in-production "Thrill of It All" with Doris Day (who's been bluechip for the company), and "Three On a Match," with Kirk Douglas, which just went into production.

Additionally, Cary Grant is understood set for another of his patented frolics toward the year-end, and there's the expectation Marlon Brando will start a comedy on the U-Revue lot early next year.

Actually, the comedies don't dominate U's sked, but their box-office tumult makes it seem that way. In the drama idiom, upcoming are "Gathering of Eagles," "Freud," "Only American" and "To Kill a Mockingbird." In current release are "Spiral Road," "Day the Earth Caught Fire" and "The Outsider."

While U has had success with the dramas, most of them have lagged considerably behind the funnies at the b.o. Present indications, in fact, are that "Road" and "Outsider" will just ease over into the black, but not much more. Distrib. thinks the former would ultimately look better on the books if not for a stretched budget.

It's the comedy accent—"Pillow Talk," "Operation Petticoat," etc.—which put Universal into solid fiscal orbit. These two pix, specifically, were instrumental in covering the company with much of its record-setting glory a few seasons back. This year, "Lover" charged up the momentum again, and now "Mink" has picked up the ball. Interestingly, while "Mink" is sure to mop up big, it appears chance at the moment whether it will ultimately match "Lover's" takes.

### David Swift

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shot most of his "Pimm" stuff outdoors.

Discussing French production, Swift commented crews are cheaper because their salaries are lower than in U.S. "They don't work with the rapidity we do here."

"The personality of the European is one who enjoys life and living it every day. They can't beat our technicians now. Mind you, I'm not complaining about them. It's only that the efficiency of our movie-makers remains unexcelled, unquestionably."

Between now and the time he decides on next directorial chore, Swift has taken to the road for p.a.'s on "The Interns," last film he did for Col and producer Bob Cohn. He promised Cohn he'd make an eastern tour; of the medicopie was in release when he got back from abroad. His tub thumping is his first experience in that line.

Among cities on Col itinerary are Gotham, Boston, Cincinnati, Washington and Balto.

### 'Grimm' B.O.

Continued from page 3

tion with Metro, plus the official disclosure of a new Cramo photographic process which involves use of only one camera instead of the usual three. Also new is the means of Cramo presenting pictures in widescreen systems other than Cramo, mainly Panavision, with the Cramo effect.

The stock situation is particularly interesting as pertaining to "Brothers Grimm." The price had fallen upon the reviews in New York. There were a couple of excellent notices and the others were mixed downward. But the boxoffice activity in Manhattan has been capacity or near, while in numerous parts of the country the second week outgrossed the first week.

## Striking K.C. Unions Exit Durwood Circuit

Kansas City, Aug. 21. Projectionists Local 170 and Stagehands Local 31, which have been embroiled in a labor dispute with the Durwood Theatre circuit for about 18 months, last week withdrew as bargaining agents for the firm's employees. Picketing of the circuit's theatres stopped at the same time. The circuit operates the Saxon, Roxy and Capri as first-run theatres, the Empire as a Cinerama house, and the Studio as an art-filmer.

Issue in the longstanding fuss has been the number of projectionists and stagehands on the job, and working hours of the stagehands. During the dispute, non-union Durwood employees reported threats had been made to them, a number of incidents of violence brought damage to the circuit theatres, and violence also flared against circuit execs. Action by 21 non-union employees of the circuit in filing a petition for decertification preceded the union announcement. Had the disclaimers not been filed, the petition for decertification would have called for an NLRB election to determine bargaining agent.

### Sol Schwartz

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two pix being developed by Arne Sultan and Marvin Worth. Writers recently finished script on "Three On A Couch" and are working on "The Time That Peeped," both comedies.

Schwartz declared the day is past when studio head can promise one or two blockbusters a year. Likewise, he added, "it's impossible today to tell you how many films we will definitely produce this year or next."

Col's studio head said if a project comes along and can be made for the right price with the right people he will give it serious consideration. But all the elements have to fit into place before a "yes" decision is given.

### AB-PT's Hyman

Continued from page 3

ad-pub execs of all distrib's and related he gave them assurances of full exhib cooperation in instances when they place their better features on the market. He said theatremen generally will go along with his recommendations of backing each quality pic with a major campaign, including development of new faces.

Hyman also has gotten out an elaborate book detailing the releases from all distrib's. This is the industry's most elaborate compilation of distribution skeeds and is being made available gratis by Hyman to all exhibs in the country, not excluding AB-PT's competitors.

### Gurney Accents

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served my apprenticeship," a reference to such prior pictures as "Reform School Girl," "Terror From the Year 5000" and "Invasion of the Sauer Man," all three made under contract to American International. He broke into feature production solo in '54 when he wrote, produced and co-directed "Edge of Fury" for United Artists. Gurney, presently N.Y.-based, intends to work entirely in the east. "By Any Other Name" will film in Gotham and environs, including Connecticut. It's based on a Meyer Levin story, with screenplay by the producer. Gurney will also direct. He describes the pic as an "English-style satire" dealing with a French femme who, having married a Yank, spends a holiday this side and refuses to conform to "stuffy" suburban ways.

Guinny, who arranged for the financing, says the pic is budgeted "between Never on Sunday" and "Some Like It Hot."

### 'El Cid' 45G in Atlanta

Atlanta, Aug. 21. By the time "El Cid" bows out Thursday (23) at the Capri Cinema after an eightweek run, it will have grossed nearly \$45,000.

Since the Allied Artists release was first picture to play the 750-seat Capri after a \$250,000 facelift, it got the theatre off to a flying start.

"Best of Enemies" is scheduled to open Friday (24) in carrying out the avowed intention to make the Capri a first-run spot.

### Global Biz

Continued from page 3

zooming back to the position we held in 1956," before the effects of tv competition and booming local production began to be felt. And this current success is being registered in a market which is declining overall. However, to insure a profitable future, he feels the American companies must be free to import more films—and with no restriction on origin.

#### Second Factor

The second factor hindering the "internationalization" of the American majors is the pressure being exerted by a number of countries to get the U. S. film companies to turn over their distributing operations to local firms—in effect making the U. S. distributor nothing more than an outside supplier. Such is the current situation in Indonesia, where only United Artists and Universal go through locals.

The MPEA is dead-set against this trend in all markets on the grounds that (1) there are not enough capable local distrib's to handle the increasingly expensive U. S. product as profitably as it should be, and (2) it must result in an increase in distribution costs or at least a diminution of the total remittances to the U. S., since why else would the local governments push for it? Also, this practice would obviously prevent the U. S. companies from earning much (though not all) of that important revenue to be had from outside product.

A few U. S. distribution execs appear willing to go along with government pressures to give the biz to locals in some markets, especially those markets where labor union and personnel problems are habitual. Universal, which used to own the majority of its own office overseas, is now servicing almost half its overseas markets through local outfits—and very profitably. United Artists overseas operations evolved through local distrib's, and so its emphasis on locals does not rep a conscious change in policy as does Universal's.

Most of the majors, however, are seeking to cut their overseas distribution costs by merging of facilities (as Metro and 20th have done in no less than 22 markets), and by the acquisition of non-American product.

According to one major company exec, this "internationalization" of the U. S. companies should be welcomed by all the film producing countries, since the American distrib's "are about the only stabilizing influence" in the world film market—meaning that the U. S. companies operate efficiently and with only one set of books. Should film producers be forced to turn over their pix to different distrib's in every local market, the results would be "chaotic"—producers would get less and less returns on their investments and production would inevitably decline "so that everybody, in all countries, would suffer."

### Technicality

Continued from page 7

out that Miss Lake was not charged with owning, operating, or permitting another to operate a device tending to corrupt morals, but was accused of "giving a public exhibition." He commented that the person, not the film, is on trial in this case under terms of the charge.

Miss Lake had testified she did not manage the theatre and had no control over selection of the movies. The theatre, she testified, was managed by Leroy C. Griffith, who also manages the Parsons Follies. Leach said there was no evidence to indicate Miss Lake had any knowledge of the film's contents.

## Venice Pix in Global Stew

Continued from page 5

with Laurence Olivier and Simone Signoret toplined. To confuse things even more, this one was shot in Ireland and Paris. Produced by James Woolf, it's a Warner release.

Furthermore, two of the three Italian entries go out in most territories via the Metro route, thanks to pre-production deals. The Titanus-Metro items on parade here are "Family Chronicle" and "Smog," the latter entirely shot in the Los Angeles area.

#### Precedents for Trend

There are precedents for this trend, of course, increasingly so in recent years, and at recent Festivals. At last year's Venice event, there was "Thou Shalt Not Kill," a pic directed by a Frenchman, Claude Autant-Lara, shot in Yugoslavia when Italy forbade filming in this country, and originally entered at the 1961 fest as "Swiss." This was subsequently changed to "Stateless," then to Yugoslav when that country accepted its paternity almost at the last minute. Trade-wise, however, it was a Columbia release.

At Cannes this year the Greek entry, "Electra," was almost entirely financed by a Yank company, UA, and entries repping Congo and Senegal were basically French pix to all intents and purposes. And to name just one other recent example, the female acting award at Berlin went to Rita Garm and Viveca Lindfors for "No Exit," pic shot in Argentina with American coin which was officially designated "stateless" by Berlin authorities.

The fact that International Producers Federation rules say that only three pix per country may be entered in top festivals of course has a bearing, direct or indirect, on the situation—even though it remains mainly the result of a more internationalized production pattern caused by individually shrinking markets.

For while some festival selectors may be hampered by multiple nationalities, there is no doubt that it can also help a fest overcome selection hurdles.

This was probably the cause this year here at Venice. It's a known fact that a booming Italian-pic industry was clamoring to have as many Italian items as possible admitted to the event—there were at least a dozen likely candidates, according to reports.

Yet Venice was up against the FIAPF edict of a three-pic limit per nation which had largely been prompted by complaints that Italy had entered four features in both the 1960 and 1961 Venice events. What to do? Obviously, the multiple designation of three entries helped salvage national prizes as well as relieve pressures.

For, considering "full" and "partial" nationalities, giving "Lolita" Anglo-American paternity naturally also gives the U.S. two entries instead of one, and Britain likewise. And totting up "full" and "shared" nationalities, Italy actually has five entries, France four, and Germany one—which it would not have if it didn't share "The Trial" with Italy and France.

Looking at it another way still, France and Italy between them are "interested" in nine of the 14 competing features.

Actually, only four of the pix in the running here are not produced: the two Russian entries, plus one from Japan and one from Argentina.

Obviously, several countries have been left out of Venice competitive picture completely—though many will participate in fest's Information Section. Among previous competitors and/or winners are Spain, Sweden, India, Yugoslavia, not to mention such curtain countries as Czechoslovakia and Poland and the USSR is the only curtain competitor this year.

In conclusion, it is evident that the well-intentioned FIAPF edict limiting entries per country to three has lost force, and for three basic reasons: one, the above-detailed trend towards multi-national productions which if rigidly applied would exclude valid entries from festivals; two, the increased difficulty in clawing a clearcut line as to nationality; three, the

festival authorities themselves know from recent experience that restrictions or not, festivals will go on, and their position, vis a vis the producers group, is getting stronger every year. More than one fest director has admitted privately that he could just as well do without the FIAPF backing (and rulings) and, with time, and if absolutely necessary probably would.

### Montreal Fete

Continued from page 5

audiences. The Communist block was upheld by the USSR with "Peace to Him Who Enters," one of the most popular entries which good-naturedly presents a kindly image of Russia and a friendly hand to Americans. The Polish entry, "Halloween" by Konwicki, proved a dreary affair about the last war as did the Czech entry dedicated "with love and honor to the Soviet" entitled "Song of the Grey Pigeon." The second Czech film was delightful however, being Karel Zeman's decorative "Baron Muenchhausen."

The U.S. entry, John Hubley's "Of Stars and Men," was felt to be too academic for its own good, although cleverly carried out. It was compared unfavorably to the NFB's "Universe."

#### Seven-Day Schedule

During the seven days the festival showed 18 features from 13 countries; 22 short subjects, 18 scientific and educational films; the feature length children's film from Poland, "The Yellow Slippers," and a new print of the famous Russian classic, "Earth" by Dovzhenko. Main showings were at six and nine-fifteen in the evening, with documentaries in the afternoon and special screenings in the morning. All showings were held at Leew's theatre which now seats 2,230 since the balcony was re-designed with wide, colorful seats and more leg room between rows.

"We consider our seats to be 2,000 for boxoffice purposes," said Germain Cadieux, the executive secretary. "We give out 230 press and special tickets." He estimates that this year the cost of the festival will be between \$75,000 and \$80,000 with 60% of this being covered by admissions at \$1.25, \$1.50, and \$2.25 with the remainder being made up with grants from the Montreal Arts Council and the Province of Quebec.

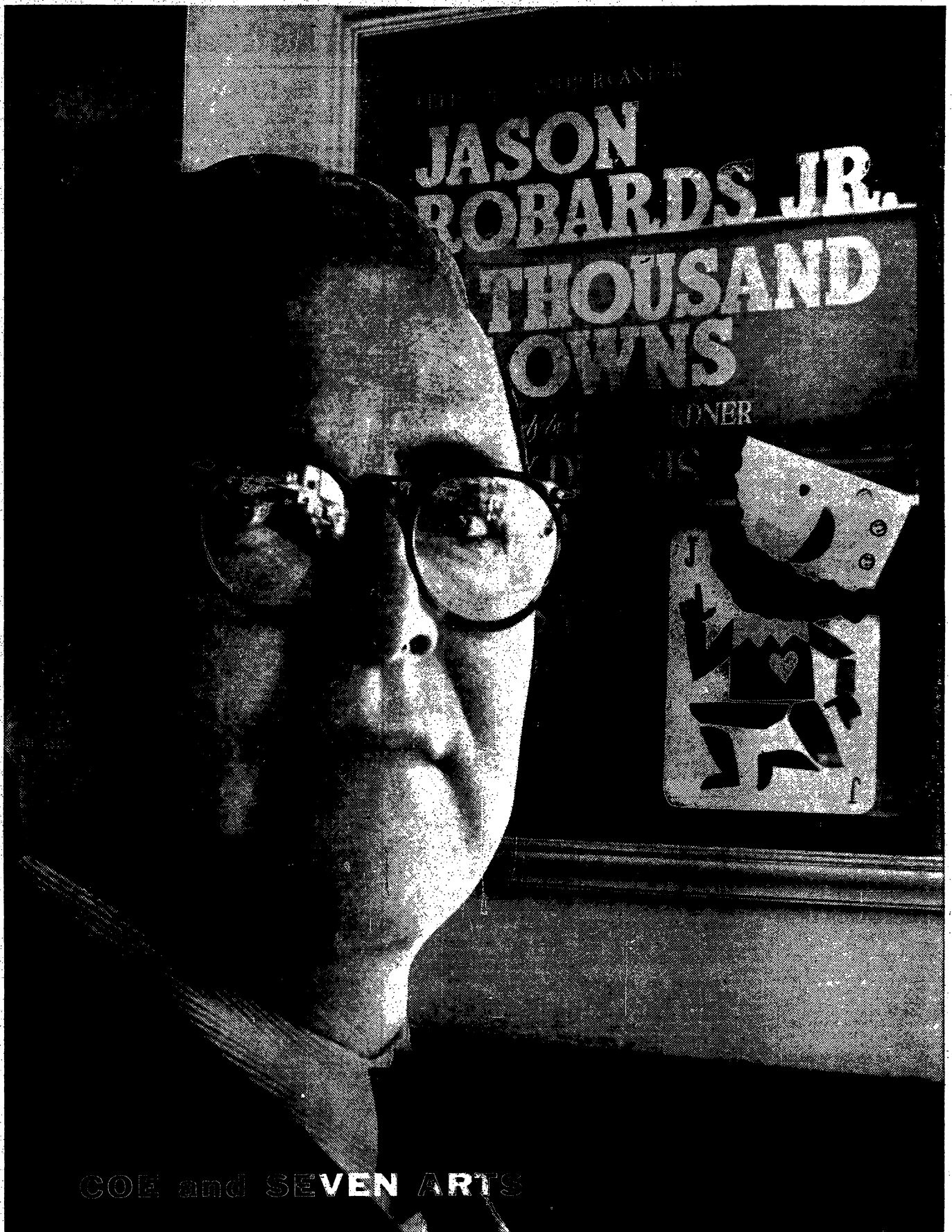
Although well pleased with their continuing success, Cadieux admits that a film festival in a large city will "in the end perhaps be self-defeating as more and more of the films we show will come later to the specialized cinemas. We help to create the public for these cinemas, we want to work with and help the distributors. We do not want to take people away from their showings later in the city."

"But we feel we give them more publicity and a showplace which would not be possible for the distributor to provide," Cadieux is not worrying about running out of films however. "That is something for the future, and we'll worry about it when the time comes. There are always films which somehow never get shown. Whether these will be exciting enough to carry a festival we'll have to wait and see."

As part of the festival the committee mounted an ambitious display of film posters at the Ville Place Marie obtained from "Les Journees du Cinema." Among them were impressive and artistic posters from Poland, France, Italy, UK and many other countries, with Saul Bass prominently representing the U.S.

The short films were of a high standard, with the usual delightful animations from Poland and Czechoslovakia getting stiff competition this year from Richard Williams' "Love Me, Love Me, Love Me" and George Dunfries' "The Flying Man." The wardrobe and "The Apple" fall from the UK) and Andre Mathis' "Where Are the Nerves of Yesterday" from France. Dan Dasilva's "Sunday" was highly appreciated too. As in previous years, Montreal exhibitors have considerable space to the festival.





COE and SEVEN ARTS

**Fred Coe, the distinguished motion picture, theatrical and television producer, is now preparing the film version of Tennessee Williams' noted play, "THIS PROPERTY IS CONDEMNED" ... for Seven Arts.**



**SEVEN ARTS  
PRODUCTIONS**

## 'Interns' Smash \$12,000, D.C.; 'Geisha' Big 11G, 'Kid' Hep 11G; 'Music' 12G

Washington, Aug. 21. Four initialers are bolstering trade this session which has seen biz holding its own this summer thanks to mild weather. "The Interns" shapes sock at the small Trans-Lux and "Best of Enemies" looks lofty at Playhouse.

"My Geisha" looms big first round at Palace. "Notorious Landlady" is rated sock in second week at Capitol. "Kid Galahad" looms fine in first. "Music Man" shapes sockeroo in fourth at two houses.

### Estimates for This Week

**Ambassador-Metropolitan** (SW) (1,680; 1,000; \$1-\$1.49) — "Music Man" (WB) (4th wk). Smash \$12,000. Last week, \$16,500.

**Apex** (KB) (940; \$1-\$1.25) — "I Like Money" (20th) (2d wk). Hefty \$7,500. Last week, \$9,500.

**Capitol** (Loew) (3,240; \$1-\$1.65) — "Notorious Landlady" (Col) (2d wk). Sock \$16,000 after \$23,400 opener.

**Dupont** (Mann-Kib) (400; \$1-\$1.65) — "Jules and Jim" (Janus) (2d wk). Nifty \$4,000 after \$5,500 in first frame.

**Keith's** (RKO) (1,839; \$1-\$1.49) — "Kid Galahad" (UA). Hep \$11,000. Last week, "Jack, Giant Killer" (UA), \$10,000.

**MacArthur** (KB) (900; \$1.25-\$1.40) — "Only Two Can Play" (Col) (6th wk). Good \$6,000, after same last session.

**Ontario** (KB) (1,240; \$1-\$1.49) — "Lolita" (MGM) (7th wk). Good \$4,000 or over. Last week, \$4,500.

**Palace** (Loew) (2,360; \$1-\$1.49) — "My Geisha" (Par). Big \$11,000 or close. Last week, "Adventures of Young Man" (20th), \$9,300.

**Playhouse** (TL) (459; \$1.49-\$2) — "Best of Enemies" (Col). Tall \$9,500. Last week, "Advise and Consent" (Col) (10th wk), \$9,900.

**Plaza** (TL) (278; \$1.49-\$1.80) — "Two and Two Make Six" (Union) (2d wk). Fair \$3,700 after \$4,100 opener.

**Town** (King) (800; 90-\$1.25) — "Touch of Mink" (U) (8th wk). Lusty \$6,000. Last week, \$6,200.

**Trans-Lux** (TL) (599; \$1.49-\$2) — "Interns" (Col). Boff \$12,000 or near. Last week, "Advise and Consent" (Col) (10th wk), \$4,300.

**Uptown** (SW) (1,300; \$1.49-\$2.75) — "West Side Story" (UA) (40th wk). Fast \$9,500. Last week, \$10,000.

**Warner** (SW) (1,250; \$1.25-\$1.60) — "El Cid" (AA) (10th wk). Socko \$9,000. Last week, \$10,000.

## 'CLEO'S' 450,000 FEET GETTING 4-HOUR TRIM

Hollywood, Aug. 21. "Cleopatra" will run close to four hours after it's finally cut, edited and scored, according to director Joseph L. Mankiewicz. He expects to wind spectacle early in March, just before it's two-day prems. Mankiewicz also said he has all the footage he needs and didn't believe there was any need for miniatures.

If there's any filming done at the 20th-Fox lot, it will be odds and ends. To date more than 450,000 feet of footage filmed in Italy and Egypt is on hand.

Asked if he had any other comments on the most expensive film ever made, Mankiewicz ducked with "everything about the picture has already been said."

## 'Advise' Preems Earned \$200,000 for Charities

Washington, Aug. 21. Special prems of Otto Preminger's "Advise and Consent" held in 30 states in June, benefiting the favorite charity of the U.S. Senators of those states, earned \$200,000 for the charitable groups involved. Sen. Jacob Javits (R-N.Y.) reported to the Senate.

Preminger had offered his political film, based on the Allen Drury bestseller, to the Senators of all 50 states, to be screened either in the state capital or the biggest city, with the proceeds of the advance showing to go to the charity named by the Senators of that state. No explanation was given for the evident fact that 20 states passed it up.

## 'Interns' Socko 19G, Denver; 'Mink' 11G, 4

Denver, Aug. 21.

Some fresh screen fare is helping brighten the biz picture here this stanza. "Two Weeks in Another Town" is okay at Paramount while "The Interns" is rated socko at Orpheum. "Wonderful World of Brothers Grimm" is still capacity in second session at the Cooper. "That Touch of Mink" looms very big in fourth week at the Centre. "Lolita" is rated sharp in fifth at the Aladdin.

### Estimates for This Week

**Aladdin** (Fox) (900; \$1.25-\$1.45) — "Lolita" (MGM) (5th wk). Sharp \$3,500. Last week, \$4,800.

**Centre** (Fox) (1,270; \$1.25-\$1.45) — "Touch of Mink" (U) (4th wk). Sturdy \$11,000. Last week, \$12,000.

**Cooper** (Cooper) (814; \$1.65-\$2.50) — "Brothers Grimm" (MGM) (2d wk). Capacity \$21,000. Last week, same.

**Crest** (Wolfberg) (750; \$1.25-\$1.45) — "Music Man" (WB) (7th wk). Trim \$3,700. Last week, \$4,000.

**Deham** (Indie) (800; \$1.25-\$2.50) — "West Side Story" (UA) (16th wk). Tall \$7,200. Last week, \$7,300.

**Denver** (Fox) (2,432; \$1.25) — "Five Weeks in Balloon" (20th) (2d wk-4 days). Neat \$7,500. Last week, \$11,500.

**Esquire** (Fox) (600; \$1.25) — "Carry On Teacher" (Indie) (4th wk). Stout \$1,900. Last week, \$2,500.

**Orpheum** (RKO) (2,690; \$1.25) — "Interns" (Col) and "A Public Affair" (Indie). Socko \$19,000. Last week, "Stooges in Orbit" (Col) and "Mortha" (Col), \$8,500.

**Paramount** (Wolfberg) (2,100; \$1.25) — "Two Weeks in Another Town" (MGM) and "Airborne" (Indie). Okay \$9,000. Last week, "Music Man" (WB) (6th wk), \$11,500.

**Paris** (Art Theatre Guild) (350; \$1.25) — "Kitchen" (Indie). Good \$1,100.

**Towne** (Indie) (600; \$1.25-\$1.45) — "Miracle Worker" (UA) (2d wk). Okay \$4,500. Last week, \$5,500.

**Vogue** (Art Theatre Guild) (600; \$1.25) — "Taste of Honey" (Cont) (4th wk). Fine \$1,200. Last week, \$1,300.

## BROADWAY

(Continued from page 9)

(Tues.) was socko \$20,600 after \$25,000 for seventh week.

**Fifth Ave. Cinema** (Rugoff Th.) (250; \$1.25-\$2) — "Shoot Piano Player" (Astor) (5th wk). Fourth round ended Sunday (19) was nice \$5,000 after \$6,000 for third week.

**Normandie** (T-L) (592; \$1.25-\$2) — "War Hunt" (UA) (3d wk). First holdover week ended Monday (20) was mild \$4,000 after \$7,000 for opener.

**Little Carnegie** (L. Carnegie) (520; \$1.25-\$2) — "Money, Money, Money" (Times) (6th wk). Fifth stanza completed Monday (20) was okay \$5,000 after \$8,500 in fourth. "Tales of Paris" (Times) opens Aug. 26.

**Guild** (Guild) (450; \$1-\$1.75) — "Matter of Who" (Indie) (5th wk). Fourth week ended Monday (20) was excellent \$10,000 after \$11,000 for third.

**Murray Hill** (Rugoff Th.) (565; \$1.50-\$2) — "Lolita" (MGM) (10th wk). This session winding today (Wed.) is heading for great \$8,500 after \$9,000 for ninth. Daytating with State.

**Paris** (Pathé Cinema) (568; \$1.50-\$2) — "Gin With Golden Eyes" (Union). Opened Monday (20). In ahead, "Taste of Honey" (Cont) (16th wk), was good \$7,000 after \$8,000 in 15th week.

**Plaza** (Lopert) (525; \$1.50-\$2) — "A Coming-Out Party" (Union) (4th wk). Third round ended Sunday (19) was okay \$6,000 after \$8,500 for second week.

**68th St. Playhouse** (Leo Brecher) (370; \$1.50-\$2) — "Guns of Darkness" (WB). First week winding tomorrow (Thurs.) looks like okay \$5,000. Daytating with Victoria.

**Sutton** (Rugoff Th.) (561; \$1.50-\$2) — "Waltz of Toreadors" (Cont) (2d wk). Initial session finished Sunday (19) was sockeroo \$25,000.

**72d St. Playhouse** (Baker) (440; \$1.50-\$2) — "Light in Piazza" (UA) and "View From Bridge" (UA) (reissues). Open today (Wed.). Last

week, "Trapeze" (UA) and "Vikings" (UA) (reissues), \$3,500. **Trans-Lux** 52d St. (T-L) (540; \$1.25-\$2) — "Pigeon That Took Rome" (Par). Opens today (Wed.). In ahead, "Adventures of Young Man" (20th) (4th wk), was mild \$3,500 after \$5,200 for previous week.

**Trans-Lux** 85th St. (T-L) (550; \$1.25-\$2) — "Judgment at Nuremberg" (UA). Opens today (Wed.). In ahead, "Follow That Dream" (UA) (2d wk). Sad \$2,500 or less after only \$3,000 for opener, below hopes.

**World** (Perfecto) (390; 90-\$1.50) — "Many Ways to Sin" (Mishkin) (20th-final week). This round ending tomorrow (Thurs.) looks like okay \$6,000 after \$6,400 for 19th week. This 20th session will make a near-record run at house. "Sun Lovers Holiday" (Astor) opens Friday (24).

## 'Voyage' Fast 12G, Cincy; 'Grimm' 15G

Cincinnati, Aug. 21.

Pennant repeat bid of Cincy Reds ball club is no joy for exhibs. Crosley Field sellouts for weekend series with L. A. Dodgers were coupled with telecasts of Saturday night and Sunday afternoon games plus regular radio coverage. "Wonderful World of Brothers Grimm" looks okay in second week as potential town topper at Capitol. "Music Man" remains strong in fifth round at Albee.

"Bon Voyage" looks sock in second week at Keith's. Newcomers are "Tarzan Goes to India" shaping good at Grand, "Guns of Darkness" rating mild at Palace, and "Three Stooges in Orbit" and "Panic in Year Zero" okay at Twin ozoner. "West Side Story" retains winning stride in 22d canto at the Valley.

### Estimates for This Week

**Albee** (RKO) (3,100; \$1-\$1.75) — "Music Man" (WB) (5th wk). Solid \$13,000. Last week, \$16,000. Holding on.

**Capitol** (SW-Cinerama) (1,540; \$1.25-\$2.75) — "Brothers Grimm" (MGM) (2d wk). Okay \$15,000 after first week's \$15,500.

**Esquire** (Art-Cin-T-Co) (500; \$1.25) — "I Like Money" (UA). Fair \$1,400. Last week, "Advise and Consent" (Col) (m.o.) (5th wk), \$1,300.

**Grand** (RKO) (1,300; \$1-\$1.25) — "Tarzan Goes to India" (MGM) and "East of Eden" (MGM). Fine \$9,500. Starter Jack Mahoney of "Tarzan" made stage appearances Friday (17) and guested on radio-TV programs. Last week, "Bird Man of Alcatraz" (UA) (3d wk), \$5,000.

**Guild** (Vance) (300; \$1.25) — "Whistle Down Wind" (Indie) (4th wk). Nice \$1,500 after \$1,800 for third week.

**Hyde Park Art** (Cin-T-Co) (500; \$1.25) — "Advise and Consent" (Col) (m.o.). Firm \$1,300 in eighth front line session. Last week, "Utamaro" (Indie), \$1,000.

**Keith's** (Cin-T-Co) (1,500; 90-\$1.25) — "Bon Voyage" (WB) (2d wk). Smash \$12,000 following \$15,000 opener. Stays on.

**Palace** (RKO) (2,600; \$1-\$1.25) — "Guns of Darkness" (WB) and "Parrish" (WB). Mild \$6,500. Last week, "Hawaii" (Par) (3d wk), \$5,000.

**Twin Drive-In** (Cin-T-Co) (800 cars each side, 90c) — "Three Stooges in Orbit" (Col) and "Pirates of Blood River" (Col). Okay \$5,500. Last week, "Tales of Terror" (AI) and "Concrete Jungle" (Indie) (2d wk), \$5,300. East.

"Panic in Year Zero" (Indie) and "It Happened in Athens" (20th). Fair \$5,000. Last week, "Lisa" (20th) and "Air Patrol" (20th), \$4,600.

**Valley** (Cin-T-Co) (1,275; \$1.50-\$2.50) — "West Side Story" (UA) (22d wk). Oke \$5,000. Last week, \$5,200. Continues through Sept.-12.

## Boston Houses Set Bout

Boston, Aug. 21.

Two Hub theatres are carrying the closed-circuit telecast of the Patterson-Liston fight from Chicago, Sept. 25, the RKO Keith Memorial, and the Pilgrim.

All seats will be reserved at the RKO Keith Memorial at \$6.50 each. At the Pilgrim, all main floor seats are reserved at \$6.50 each, with the balcony unreserved, at \$5.50.

## 'Miracle' Boff \$17,000, Det.; 'Stooges' Fair 10G; 'Grimm' 26G, 3d; 'Music' 20G

## 'Interns' Nifty \$12,000, Buff; 'Man' Slight 8G

Buffalo, Aug. 21.

First-run trade shapes quite uneven here currently. "Tarzan Goes to India" and "Tartars" shapes nice at the Buffalo while "Interns" is rated nifty in third at Century. "Reprieve" is sad in opener at Lafayette and "Adventures of Young Man" is rated thin at Paramount. "Music Man" is the best holdover.

### Estimates for This Week

**Buffalo** (Loew) (3,500; 90-\$1.25) — "The Tartars" (MGM) and "Tarzan goes to India" (MGM). Nice \$12,000. Last week, "Sky Above" (Embassy), \$8,000.

**Center** (AB-PT) (2,500; 90-\$1.49) — "Music Man" (WB) (4th wk). Fast \$9,500. Last week, \$11,000.

**Century** (UATC) (2,700; 90-\$1.50) — "Interns" (Col) (3d wk). Nifty \$12,000. Last week, \$15,000.

**Lafayette** (Basil) (3,000; 90-\$1.25) — "Reprieve" (AA) and "Big Wave" (AA). Sad \$4,000. Last week, "Misfits" (UA) and "Let's Make Love" (UA) (reissues), \$5,000.

**Paramount** (AB-PT) (3,000; 90-\$1.25) — "Adventures of Young Man" (20th). Thin \$8,000. Last week, "Guns of Darkness" (WB) and "Murder on Campus" (Indie), \$7,500.

**Cinema** (Martina) (450; 90-\$1.49) — "Touch of Mink" (U) (2d wk). Neat \$3,000 on second of moveover run. Last week, \$3,300.

## 'Terror' Big \$17,000 In Frisco; 'Grimm' Hep 37G; 'Boccaccio' Boff 10G

San Francisco, Aug. 21.

First-run biz is spotty currently, with longruns holding up best. "Tales of Terror" looms surprisingly big on opener at Fox. "Wonderful World of Brothers Grimm" is rated great on initialer at Orpheum. "Two Weeks in Another Town" looks good in second at Warfield. "Guns of Darkness" is rated quiet in first at St. Francis. "Music Man" still is loud in sixth session.

### Estimates for This Week

**Golden Gate** (RKO) (2,850; \$1.25-\$1.50) — "Spiral Road" (U) and "Payroll" (Indie) (3d wk). Slow \$7,000. Last week, \$8,000.

**Fox** (FWC) (4,631; \$1.25-\$1.50) — "Tales of Terror" (AI) and "Mermaids of Tiburon" (AI). Big \$17,000 or over. Last week, "Adventures of Young Man" (20th) and "Swinging Along" (20th) (2d wk), \$7,400.

**Warfield** (Loew) (2,656; \$1.25-\$1.50) — "Two Weeks in Another Town" (MGM) (2d wk). Good \$9,000 or close. Last week, \$11,500.

**Paramount** (Par) (2,646; \$1.25-\$1.50) — "Stooges in Orbit" (Col) and "Zotz" (Col). Okay \$13,000. Last week, "Notorious Landlady" (Col) and "Wild Westerners" (Col) (3d wk), \$10,000.

**Orpheum** (Cinerama) (1,439; \$2.75-\$2.95) — "Brothers Grimm" (MGM). Great \$37,000.

**St. Francis** (Par) (1,400; \$1-\$1.75) — "Guns of Darkness" (WB). Quiet \$9,000. Last week, "World of Comedy" (Cont) (4th wk), \$7,500.

**United Artists** (No. Coast) (1,151; \$1.50-\$3) — "West Side Story" (UA) (36th wk). Steady \$14,000. Last week, \$14,500.

**Vogue** (S. P. Theatres) (346; \$1.50) — "Macario" (Indie) (3d wk). Oke \$1,800. Last week, \$2,600.

**Stagedoor** (A-R) (444; \$1.50) — "Lolita" (MGM) (8th wk). Hot \$7,000. Last week, \$7,200.

**Metro** (United California) (1,600; \$1.50-\$1.80) — "Boccaccio '70" (Embassy) (4th wk). Boff \$10,000. Last week, \$12,000.

**Esquire** (No. Coast) (846; 90-\$1.25) — "Jack, Giant Killer" (UA) and "Minotaur" (UA). Okay \$6,000 or close. Last week, "Judgment at Nuremberg" (UA) (4th wk), \$5,800.

**Coronet** (United California) (1,250; \$2) — "Music Man" (WB) (6th wk). Loud \$14,000. Last week, \$16,000.

It's a holdover situation this week for all but two of the first runs and biz remains brisk. Newcomers are "Three Stooges in Orbit" which looks only fair at the Palms, and "Miracle Worker", great. "Wonderful World of Brothers Grimm" continues to pace city in third wow session at the Music Hall.

"Music Man" stays big in fifth week at the Michigan. "Interns" looks boffo in second session at Grand Circus. "Boccaccio '70" is sockeroo in second week at the Trans-Lux Krim.

### Estimates for This Week

**Fox** (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.49) — "Bus Stop" (20th) and "7 Year Itch" (20th) (reissues) (2d wk). Slight \$8,000. Last week, \$9,500.

**Michigan** (United Detroit) (4,026; \$1.25-\$1.49) — "Music Man" (WB) (5th wk). Wow \$20,000. Last week, \$21,000.

**Palms** (UD) (2,995; \$1.25-\$1.49) — "3 Stooges in Orbit" (Col) and "Zotz" (Col). Fair \$10,000. Last week, "Tales of Terror" (AI) and "Tell-Tale Heart" (AI), \$14,000.

**Madison** (UD) (1,408; \$1.50-\$2.65) — "West Side Story" (UA) (27th wk). Strong \$12,000. Last week, \$12,200.

**Grand Circus** (UD) (1,400; \$1.25-\$1.49) — "Interns" (Col) (2d wk). Great \$20,000. Last week, \$22,000.

**Adams** (Balaban) (1,700; \$1.25-\$1.50) — "Lolita" (MGM) (5th wk). Trim \$7,500. Last week, \$8,500.

**United Artists** (UA) (1,667; \$1.25-\$1.50) — "Spiral Road" (U) (13d wk). Slow \$4,000. Last week, \$4,200.

**Music Hall** (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "Brothers Grimm" (MGM-Cinerama) (3d wk). Mighty \$26,000. Last week, same.

**Mercury** (UM) (1,465; \$1-\$1.80) — "Miracle Worker" (UA). Wham \$17,000. Last week, "Touch of Mink" (U) (8th wk), \$12,100.

**Trans-Lux Krim** (Trans-Lux) (980; \$1.80-\$2) — "Boccaccio '70" (Embassy) (2d wk). Sockeroo \$16,000. Last week, \$17,500.

## BOSTON

(Continued from page 8)

**Capri** (Sack) (850; 75-\$1.80) — "Lolita" (MGM) (6th wk). Hot \$8,000. Last week, \$9,800.

**Exeter** (Indie) (1,376; 90-\$1.49) — "World of Comedy" (Cont) (5th wk). Fourth week was slick \$7,000. Last week \$8,000.

**Fenway** (Indie) (1,300; \$1.50) — "La Notte" (Indie) (2d wk). Hot \$5,000. Last week \$5,200.

**Gary** (Sack) (1,277; \$1.50-\$3) — "West Side Story" (U) (42d wk). Smash \$12,500. Last week, \$14,000.

**Memorial** (RKO) (3,000; 90-\$1.50) — "Spiral Road" (U) and "Swingin' Along" (20th) (3d wk). Oke \$7,000. Last week, \$8,000.

**Music Hall** (Sack) (2,100; 75-\$1.50) — "Bird Man Alcatraz" (UA) (2d wk). Fine \$20,000. Last week, \$27,000.

**Orpheum** (Loew) (2,900; 90-\$1.49) — "Sky Above" (Embassy) (2d wk). Modest \$10,000. Last week \$15,000.

**Paramount** (NET) (2,357; 70-\$1.65) — "My Geisha" (Par) (2d wk). Okay \$9,000. Last week, \$13,000.

**Pilgrim** (ATC) (1,909; 75-\$1.25) — "Five Weeks in Balloon" (20th) and "House of Bamboo" (Indie). Nice \$10,000. Last week, "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues), \$6,500.

**Saxon** (Sack) (1,100; \$1.50-\$1.80) — "Two Weeks in Another Town" (MGM) (2d wk). Great \$11,000. Last week \$16,000.

**State** (Trans-Lux) (730; 75-\$1.25) — "Satan in High Heels" (Indie) and "Morals Squad" (Indie). Fair \$6,000 or over. Last week, \$16,500, way above estimate.

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## 20th Awaits 'Go' Signal From Zanuck; Schulberg's 'Enemy' Status Up in Air

Hollywood, Aug. 21. Reports Cinerama-Panavision optical process would be employed in the final printing of 20th-Fox's "Cleopatra," now being edited by Joseph L. Mankiewicz, are scotched by Westwood studio topper Peter G. Levathes.

Film has been shot in Todd-AO in color and there are no plans for changing the system, asserted Levathes.

Levathes stated he has been in constant contact with prexy-production chief Darryl F. Zanuck who returned to Gotham from Paris over the weekend, and as yet there has been no word on what pix will be started between now and the year end.

"We are taking a breather," said Levathes, "until Zanuck studies the entire situation. Projects in the preparation stage are being continued, both in tv and feature production."

Asked if Budd Schulberg, now working on final script of "Enemy Within," based on Attorney Gen. Robert F. Kennedy's book, would be consultant on the pic, when it is ready to go before cameras, Levathes insisted this was up to Zanuck. Reports Jerry Wald's production would be an associate producer on the film likewise were denied by 20th studio head.

Author-scripter has been working closely with the U. S. Attorney Gen. on what final script will contain and although he has several other commitments to follow, he would like to see "Enemy" through to final shooting on the Westwood lot. He feels he owes this to late producer who worked with him for more than year and a half on various outlines and details.

Schulberg also admits his staying on is up to Zanuck. He has changed his routine the past week, working in an especially rented office away from the new writers' building on the 20th lot in a determined endeavor to stop interruptions and put the final to the script.

Meanwhile, producer Frank McCarthy and director Henry Koster are ready to start "Take Her, She's Mine" soon as Zanuck blows the whistle. James Stewart has a mid-September starting date on his part and, according to studio execs, hasn't been advised otherwise.

Levathes and Bill Self, tv production head, are putting together a pilot for ABC for the 1963-64 season. Details are lacking but being worked out on a new series which should be finalized in next few weeks.

Studio topper also said he has made no plans for planning to Gotham for a sesh with Zanuck. Latter may ask Levathes to trek east after he confers with board this week.

But for the moment, all at the studio remains status quo—tv and feature pix wise—until Zanuck flashes the "Go" signal.

T. L. Harville, owner of the Rio Theatre at Alice, Tex., was recently elected to the post of county judge there and will take office on Jan. 1.

### Houston Theatre Upsurge

Houston, Aug. 21. Interstate Theatre Circuit, with headquarters in Dallas, is planning to put up a new hardtop in Spring Branch as soon as the U.S. Justice Dept. approves.

There are plans to build another pair of back-to-back theatres in the Northline Shopping Center on the north side of the city. This would be to the pair of theatres to be constructed in Gulfgate.

Construction is nearing completion here of a Cinerama theatre to be operated by the Jefferson Amusement Co. with headquarters in Beaumont.

## Wald's Prod. Unit Being Dissolved At 20th Studios

Hollywood, Aug. 21. The late Jerry Wald's production unit is gradually being dissolved at 20th-Fox. One assistant and two secretaries have already checked off the lot. Two more assistants and another secretary are remaining until assignments are completed.

Already gone is Peter Nelson, Wald's assistant on "Adventures Of A Young Man." Curtis Harrington, now editing "Woman in July," bows out soon as final work print is turned over to distribution.

Marvin Gluck is working with writer Budd Schulberg, scripter on "The Enemy Within," who is pounding his typewriter off the lot this week. As soon as Schulberg winds the final script, he will submit it to Attorney General Robert F. Kennedy for approval. Decision on production will be up to prexy Darryl F. Zanuck.

If Schulberg continues in a consultant capacity Gluck most likely will stay on as assistant. Otherwise, he will check out with writer. This will leave Florence Mack, long time sec of Wald's, to handle the remnants.

Meanwhile, Franklin Schaffner, who directed "Woman," returned from Washington yesterday where he directed President Kennedy's tv address to the nation on taxes. He had previously directed the First Lady's Tour of the White House on tv.

He is now assisting on the final editing and cutting of Wald's last film. Whether "Within" and "Ulysses" will be placed before the cameras this year, or next, is a decision Zanuck will make.

Zanuck also is expected to suspend activity on DFZ Prods. with the windup of "The Longest Day," slated to open Oct. 4, roadshow, at the Warner, New York, and Oct. 11 at the Carthay Circle here.

In the interim, Richard Zanuck is continuing prepping "Fate Is the Hunter" which Ernest D. Gann, author, is scripting abroad, and "Shock Treatment," which writer Bernard Wolfe is putting into screen shape on the 20th lot. Studio head Peter G. Levathes yesterday asserted there has been no cessation of prepping activities on feature or tv division. Decision on what will go before cameras and when awaits Zanuck's formal announcement, expected after Aug. 22 board sesh in Gotham.

Despite reports to the contrary, Levathes said there are no plans for reactivating "Something's Got to Give." Hal Kanter has finished additional dialogue where Walter Bernstein left off, and the script has been wrapped in mothballs.

## \$2,000,000 AD BUDGET SET FOR 'LONGEST DAY'

Twentieth-Fox has set a \$2,000,000 budget for the ad campaign backing new prexy Darryl F. Zanuck's upcoming "The Longest Day," according to ad-pub veep Charles Einfield.

Einfield, who was given the "close-up" treatment in Peter Bart's New York Times ad column last Friday (17), says the \$2,000,000 will back an international advertising campaign aimed at bringing in the \$30,000,000 gross needed for the \$10,000,000 production to make a profit.

"Day" has its world preem in Paris at a special showing at the Palais de Chaillot Sept. 25, to be followed by the New York preem at the Warner Theatre Oct. 4.

### Zanuck Strategy

Continued from page 3

that the studio situation will "hardly be dwelt on" other than what will be Zanuck's next and immediate concern—decisions on current commitments. There are many "costly commitments" and after he has studied all the properties and okayed activation (i.e. production) of same, Zanuck will then make first studio visit. At the moment, as he has expressed himself before, he doesn't want to "face any of that Hollywood apple-polishing of the new boss" and that "when I go out to the Coast I'll be working at the studio," but it will not be as production boss, in the sense that he formerly was the veepee in charge of all studio operations.

Zanuck, who will headquarter in New York ("probably in a hotel where I need the phone service," etc.), must make one more quickie trip back to Paris. This will be midweek next week because he "must see the final completed stereo print" from the original negative of the U.S. version from which the international versions of "The Longest Day" will be made. This will require about three more days abroad. "The Longest Day," directed by four different directors and giving the D-Day viewpoint from four different perspectives—the Yanks, British, German and French—retains not a little French and German dialog, for example, which will probably be given greater footage for those markets than for the American and British audiences.

**100% Board Attendance**  
Zanuck expects an almost 100% board attendance today including Robert Lehman, who has been away but is back; Robert L. Clark, the American Express exec; also William Wyler who is coming on from the Coast.

Zanuck has been checking and crosschecking 11 different surveys made from within and without the company. The outside surveys were authorized by him but these outsiders' identities are not disclosed.

He has been "proofreading and adjusting them" and he has expressed himself to intimates "that it's worse than writing a script," but the board will know of his plan of operation by tomorrow evening.

He indicates that "it is only fair that the trade press and the others know of some of our thinking and conclusion about our policy and our general aim." This will be disclosed tonight.

Zanuck's primary concern is with the exchequer. It is no secret that the first half year's red ink is "pretty rugged" and that, even for the final six months, he refuses to take responsibility for something he will have inherited from the previous management.

**Name-Droppers**  
On the names that have been dropped in the proposed manpower checkerplay, Zanuck states "policy" is still his prime concern; that some of the names he has heard he has not been in

## Inside Stuff—Pictures

The magazines have picked up the Shirley MacLaine scent. The star is proving the new quotable of Hollywood, much like the copy Marilyn Monroe furnished the slicks and fan books. Not long ago, Miss MacLaine got as nude as the consors—and Esquire—would permit for a series of photos in that monthly. As for candid wordage, she appears to be staking a claim via Peter Meyerson's interview in the September Modern Screen. Discussing her long absences from husband Steve Parker, Japan-based film producer, she remarks: "And, you know, everyone expects me to sleep around town when he's gone for two months. Why should they understand if I don't? When they're in my place for two days they all act differently."

With prankster overtones, she later announces: "But I'll tell you something. One of these days—just to see if I can do it—I'm going to ask for a million bucks to do a picture. Just to see if I have the guts to break a producer's back. I want to see what's going to happen. I'm curious to see."

When reporter Meyerson asked if he could doff his jacket, the actress is quoted in reply, "Mister, you can take off your pants, if you'd feel more comfortable."

Cessation of the Brooklyn Paramount occurs tonight (Wed.), marked by an "informal" backstage party for the house staff and officials of Long Island Univ., the landlord, which is taking over the building for additional classroom and administrative utilization. Showcase earlier this week took filmpage space in the Gotham dailies for a gracious au revoir to the public, Eugene Pleshette, exec director of the 4,144-seat house, a whitom bigleague vaudeville berth, notes that an estimated \$3,000,000 collection of "art treasures" (sculpting, oils, etc.) came through the years relatively unscathed. No indication what happens to these treasures immediately, whether to be sold, warehoused, or re-situated for esthetic pleasure of the university populace. Pleshette will be reassigned to an executive berth within the AB-PT organization.

Allen Rivkin, president of the Screen Writers Guild, in an NBC-TV interview last week, said he did not see or perceive "any evidence" of Communist influence there today. Pointing out that he had taken the lead to "lead the Guild of Communist members,"

Rivkin cited two facts to support his belief they are non-existent. One, "The FBI and the House Committee on Un-American Activities haven't been given trouble recently, and have not been here for the past four or five years." Two, "The Motion Picture Industry Council was created for this purpose, to weed out Communist influence." The Council lasted for 10 years, but has not been functioning for the past several years. That is another reason I feel it (Communist influence in Hollywood) doesn't exist any more. "That (former period) was a bad time," he declared.

Mirisch Co. is more and more taking on the role of middleman in the fashion of a Tinkers to Evers to Chance combo, illustrating the point are two pictures being made outside the company as Mirisch coproductions. Robert Wise is shooting "Two for the Seesaw," and Leon Roth and Irvin Kershner will soon roll their first project, "Dark Sea Running," as Roth-Kershner Productions. Roth, by the way, was a Mirisch v.p. until he resigned last April.

Both pix will be released by United Artists.

Rotary International's first Asian president, Nitish C. Laharry, is a prominent figure in the film industry of India who recently retired after serving 25 years as managing director in India for Columbia. In addition he served on four different occasions as president of the Kinematograph Society of India, Burma, Ceylon and Pakistan and as chairman of the East India Film Advisory Board.

Reader Stanley Richards writes to point out that a story in the Aug. 1 issue of VARIETY erred in referring to the Brazilian pic, "Os Cafes Jastes," as being the Grand Prix winner at this year's Cannes Fest. The winner was another Brazilian film, "O Pagador de Promessas." Latter was based on a prizewinning play of which Richards has recently completed an English adaptation titled "Journey to Bahia."

"In a recent issue," writes Seymour Simon for the County Bldg., Chicago, "you announced that I used to be a film attorney in Chicago. I still am a film attorney; I am just taking a six months' leave to break into my new job as president of the Board of Commissioners of Cook County."

To lure proud Sicilian aristocrats as extras for "The Leopard's" posh ball sequence, producers have (so it's claimed) added following conciliatory clause to all contracts: "Il Signor Luchino Visconti promises not to be rude or lose his temper. Thank you."

Allied Theatres of Michigan 43d annual convention will be held Sept. 18-19 at the Shearson-Cadillac Hotel.

touch with for months and sometimes years; and withal gives the impression that after he becomes a working stiff, supervising the day-to-day operations of his duties as chief executive officer, he will get into those matters. Without dwelling on any names he observes, "I read things which make me feel that some of them have one-man publicity campaigns going for them."

Zanuck brought his French secretary over with him this time. His business files, accumulated during his five-year French residence as head of the DFZ Productions Inc. (which becomes extinct now that his 20th-Fox president), must be integrated into his new duties.

Spyros P. Skouras will preside at this afternoon's meeting as the new chairman of the board, suc-

ceeding Judge Samuel I. Rosenman who resigned along with the former John L. Loeb-Milton S. Gould dissident group. At that time Zanuck was elected the new president to succeed Skouras, for 20 years the chief executive officer of the company.

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# HIGH IMPACT AT LOW COST

In any gathering of film-selling strategists there is bound to be divided opinion on the various media. There are exploitation men who swear by or at newspapers, radio, television, national magazines, billboards, car cards, sky-writing, girls on floats or junkets to the Colorado Rockies.

Nobody may question that there is something to be said for all the various media of communications and means of ballyhoo.

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# VARIETY

## While French Film Prods. Slumped In Past Season, Coproductions Rose

Paris, Aug. 21.

The Centre Du Cinema, the governmental film office, has come up with a set of statistics on the past film season which show that while French production declined, there was more investment in minority French coproductions.

Filming, kept falling and production costs rising. Film Aid was high in spite of the gradual cutting of gross percentages on the last six to go towards future productions. Fifty-four pix were made in color and 60 widescreen of the 108 French and mainly French pix.

Registered producers were up to 617 for feature pix and 960 for shorts. Actual active producers had 143 accounting for one pic. 25 on two, 14 three, six for four, four for five, four for six and two for seven. It came to a total of 198 due to bipartisan methods of producing. This last year 104 French directors worked against 110 last year.

There were 345 films used by the market last year of which 145 were French, or partly, and 200 foreign dubbed pix.

There are 5,802 cinemas, about 19 less than last year. There were 326,500,000 paid admissions or less than last year, but a higher gross because of upped admission tabs. It came to a 5.47% loss in patrons and 0.1% hike in gross.

Most foreign take fell except from Canada, Switzerland and Eastern Bloc countries. The Yanks again took about a third of the local playing time and take with the French getting a little over 50%.

But it is still a bleak setup, with the need for detaxation, more aid, and somehow getting more attendance. Plus more foreign income; still the main problems. That's the talk in film circles as the industry gears for a new season.

### C. Ponti Setting Prelim Details for 'Sanchez'; Some Mex Objections

Mexico City, Aug. 14.

Carlos Agostoni, representing Carlo Ponti, is working on pre-lims to the ultimate filming of "Children of Sanchez" in Mexico. In talks with Carmen Baez, head of the Film Bureau, Agostoni has stressed that the only objection to the film can be on grounds of misery which it will depict, but he added that misery is not an exclusive trait of Mexico alone. He also pointed out that the Italian picture industry opened up unsuspected markets precisely by not shutting its eyes to the "reality of misery," interpreted in universal terms.

Agostoni said that film will have a minimum cost of \$1,600,000. He has signed Gabriel Figueroa as cameraman, while Vittorio de Sica will direct. Such name stars as Sophia Loren and Dolores del Rio will be used.

Screenplay is promised within three weeks for review by the Film Bureau, with Agostoni leaving matter up to Miss Baez as to whether film is to be made in Mexico or elsewhere.

Miss Baez has relented from her former uncompromising statement that "Children" would be derogatory to Mexico. She claims she is not frightened by misery which would be central theme of film. But she added that no firm opinion can be given until she has reviewed the script. The Film Bureau head stressed, however, that "we are interested in having well-known names of the international film industry coming to Mexico to make motion pictures."

### U's Alice Boatwright In London for Talent

London, Aug. 14.

Alice Boatwright, Universal's eastern casting director from N.Y., is here on a two-week playgoing and talent junket. Among the British young talent that has caught her eye is Ann Beach, who is in one of the two John Osborne shorts, "Plays For England."

She is also impressed with Oliver Reed and Sarah Miles. But, so far, Britain has not come up with "the most beautiful girl in the world," whom she is seeking for the title role in "She," which Hammer is skedded to make for U-I.

### Madras Studio Struck So Owner Shuttters It

Bombay, Aug. 14.

B. Nagi Reddi decided on closing down Vijaya-Vauhini Studios in Madras as of Aug. 1, as sequel to the strike by workers over the discharge of 165 employees. Reddi is paying out a sizeable sum as severance pay to about 600 workers.

The Madras government whose help was sought to halt the closure declined to interfere since workers went on strike without any notice to the government or the studio.

### Roger Vadim Sez France Censors Too Many Pix, Cramps Style of Prods.

Paris, Aug. 21.

Roger Vadim, the French film director who really created the filmic sex symbol Brigitte Bardot, France's most potent money-making export, in "And God Created Woman," says that France is the most censor-ridden country in the Western world. Also that it lacks the freedom that American filmmakers are given.

Vadim explains this seeming paradox in this way. French scripts get a pre-production going by a committee with reps from all the ministries. So a pic must satisfy families, the army, navy, education etc. Now, how can anyone make a forthright film that way? he asks. There is a moral leeway and so, for some sort of expressive daring, French filmmakers are forced to use undraped women and frank love scenes.

Then in the U.S., these scenes are cut. But Yank films like "From Here to Eternity" (Col.), with its firm looksee at the Army and "On the Waterfront" (Col.) in its attacks on hoodlumism in unions, as well as films on segregation could just not be made in France.

An American film like "Paths of Glory" (UA) is still forbidden here though it shows an isolated example of French army ineptitude and cowardice during the First World War as based on a true incident. It was only last year that a film on the Dreyfus Case finally was allowed a local showing.

Vadim's film "Les Liaisons Dangereuses" came along in 1959, when the 5th Republic also came into being, and was held up for export for three years. Though it was an updated version of an 18th Century classic, a desire to present France in a new light of glory and dedication had the pic refused export because one of its characters was a diplomat.

He is now making a French pic, "Vice and Virtue" for the Metro-bankrolled company, Gaumont International. It is vaguely based on a Marquis De Sade story but up dated. But here, too, Vadim says he has turned it into a general look at what a sort of political insanity can do to people morally. It really could take place in any powerful dictatorship.

Vadim Set Against Film Fests

Vadim is also down on film festivals. He feels he is making films for the general public and not for a jury of assorted highbrows. He is sure that "Woman" would have gotten short shrift at a fest while it went on to become a great world grosser.

He first swore off fests at Cannes when he saw a film of Elia Kazan, "East of Eden" (WB), which showed him a new attitude towards acting, the use of Scope and color. But this film got nothing, top award going to "Marty" (UA).

### Globe Sets 5 AA Films

Rome, Aug. 21.

Globe Films International of Rome will release five Allied Artists films in Italy. Pix covered in pact signed here by Bernard Gates for AA and Henry Lombroso for Globe are "Confessions of an Opium Eater," "Hitler," "Angel Baby," "Hands of a Stranger" and "Tormented."

Globe, besides current deal and several productions of its own, also handles Italo release for American International product.

### INTERPRETATION MOOT What About That Luscious Voice That Doesn't Answer?

London, Aug. 14.

Gimmick dreamed up between Columbia's publicity department and Ansafone (Southern Instruments Ltd.) to boost the Dino De Laurentiis production, "I Love, You Love," at the Columbia Theatre, was regarded by Col as "satisfactory."

Idea was to invite people to ring a London phone number advertised in newspapers. According to publicity hounds callers "are greeted by a low, luscious voice belonging to one of the 223 Continental beauties featured in the film." "Softly and seductively," "raves the handout," she invites callers to make a date with her at the Columbia Theatre for "a magic carpet tour of love around the world."

A VARIETY reporter made eight abortive attempts to make contact before deciding that either the scheme was a bit because the number was constantly engaged or a flop because it was out of order.

## Greece Loaded With Festivals

Athens, Aug. 14.

Those who think that festivals are on the decline will readjust their views if they come down to Greece where fests are so in fashion that there is one or even two going on almost all year round. Festivals are rated a tourist attraction and tourists are really flooding this country this year.

The Athens Festival runs from July 26 to Sept. 20 for the seventh consecutive year. It follows the Festival of Classic Drama. But while this Epidaurous Fest was on, another one was held here, the Festival of Spectacle on the occasion of the international convention of the International Institute of Theatre. Apart from the local art organizations, foreign talent filled in the program, such as the Ballet of Marquis de Cuevas, the Theatre de la Cite de Villeneuve and the Roumanian Philharmonic.

The four classic dramas presented in Epidaurous were "Bacchae," with Alexis Minotis, Katina Paxinou and Nicos Tziouzas; "Hecate," with Anna Synodinou and Thanos Kotsopoulos; "Hercule Defiant," with Thanos Kotsopoulos and "Oedipus in Kolonos," with Alexis Minotis. Crix acclaimed these performances as the best ever by the National Theatre of Greece.

The National Theatre is booked for 22 performances during the festival. It will present the classic dramas previously done in Epidaurous plus "Electra," "Ekave" and "Aias." It also will present two modern Greek classics.

The whole Festival program is presented in the unique background of the ancient marble theatre on the slope of the Acropolis.

### Nippon Actress Wants Coin From Reissues

Tokyo, Aug. 14.

Hideko Takamine, one of Japan's top actresses, protested the reissuing of her old pictures without just compensation. She claimed such practice is detrimental to her present livelihood, as she now makes only one or two films a year. Miss Takamine's ire was first made known after Daiel rereleased the oldie "Inazuma" (Lightning) without her consent. After making a protest, Miss Takamine received a letter of apology from Daiel, presumably with some compensation.

A Daiel spokesman said that while the studios own and control the distrib of their pictures as in the U.S., it is customary here for the stars, director and scripter to receive notification and a token compensation when their films are reissued. An example of such payment was given as being \$150. After the incident with Daiel, Miss Takamine protested when Shochiku informed her that it was planning to reissue "Nijuyon no Hitome" (Twenty-four Eyes), in which she also starred.

## International Sound Track

London

Daniel M. Angel has hired director Joseph Losey to helm a beatnik yarn called "The Furnished Room" for Associated British. Willis Hall and Keith Waterhouse have screenplayed the project, from Laura Del Rivo's novel, but so far there's no casting. . . . Charlie Drake, pint-sized funny man who recently proclaimed that he was going to quit showbiz, now admits that he's ready for another film with Associated British. . . . Kirk Douglas and Tony Curtis expected soon to start shooting John Huston's "The Secret List of Adrian Messenger" for U-I. . . . Mel Ferrer is to direct "Assault on the Queen." It's not anti-Royalist. The "Queen" is the ship, "The Queen Mary." . . . Alan Hackney, who wrote "I'm All Right, Jack," is now working on the screenplay for Charles H. Schneer's first film comedy, "The Village That Wandered." It concerns a Devonshire village which splits from the mainland and floats into New York harbor. . . . Paul Lukas signed for a key role in Samuel Bronston's "55 Days at Peking." . . . D. J. Goodlatte becomes international European representative of the Variety Club International, succeeding C. J. Latza who is tipped to the executive board. . . . Michael Craig and Edward Judd cast opposite Susan Hayward in "Summer Flight," which Dan Petrie is directing for Mirisch-Barbican. Diana Carter is the studio flack. . . . Latest addition to the starboarded cast of "The Victors," Carl Foreman's current project, is French actress Elizabeth Eroy. . . . Charles Addams is to design the credit titles for the William Castle/Hammer "creepie," "The Old Dark House," which stars Janette Scott and Tom Poston and has just wound up at Bray Studios. . . . Princess Margaret will be at the London preem of Darryl F. Zanuck's "The Longest Day," at the Leicester Square Theatre on Oct. 11. Proceeds go to the till of the Army Benevolent Fund.

Paris

Slack biz has top firstruns hurrying in reissues with Brigitte Bardot's "The Truth" back on the Champs-Elysees and ditto the customer "Cartouche" in a theatre it played in via its firstrun only four months ago. There is also Charles Chaplin's "Limelight" (UA) and "Goodbye Mr. Chips" (MG) in an arty, not counting "Harold Lloyd's World of Comedy" (Col.) and Buster Keaton's "The General." . . . On a recent visit King Vidor mused whether Metro owed him money on "Hallelujah," his 1932 pic for which he took no salary to make and in which he still thus has an interest. He heard about a longrun arty house reissue a couple of years ago here but has never received anything for it. . . . Harold Lloyd, on a visit two months ago, also heard that one of his pix "Feet First" has been playing around. Technically, this is a bootleg copy for he owns the rights to all his films. But the fine welcome of his "World of Comedy" at the Cannes Fest and in Paris had him saying he would do nothing about it. . . . Local paper Candide heralding the reissue of "Limelight" as a film depicting the twilight of a god and calling it a masterpiece. . . . French pic "The Honors of War" finally released after supposedly being held up by mysterious agreements between distributors and exhibitors. It got so-so reviews. . . . Paul Guers, Maurice Sarfati, Alexandra Stewart, French thespians and Italo actress Alida Valli all dubbed themselves in Spanish in the Argentine competing pic at the forthcoming Venice Fest, Aug. 25-Sept. 8. It was directed by Leopoldo Torre Nilsson, who was prized at various fests. Pic is an Argentine-French coproduction. . . . Actor Pierre Mondy turning film director for "Let's Hold Up a Bank" being scripted by Albert Vidalie and Louis Sapin. . . . Russ composer Dimitri Shostakovich reportedly composing the music for the Italo pic "Altona" of Vittorio De Sica. . . . Theatre owner and legit producer-director Andre Barsacq is tired of hearing filmmaker's biz laments. He points out it is tougher for legit which does not have the guaranteed payments for most concerned before it comes out and is taxed 12% by the government each night and hands over 12% to the author. He feels a group setup to allow good-ones to carry laggards, as in big pic companies, could help ailing theatre here. Also he feels people pay to see films but seem averse to doing the same for the theatre.

Next week Pierre Montazel starts shooting "Les Jeunes Filles De Bonne Famille" (Girls From Good Families), which is the first in a three picture deal Joe Levine has made with local producer Gilbert Bokanowski. Levine invests for worldwide distrib rights. Pic is about a photog who gets mixed up with French debbs. Jacques Charrier, Gisele Andre and Marie-France Pisier star. . . . Darryl Zanuck telling the local press he will unveil all his future plans for 20th-Fox in New York Aug. 22. He regrets leaving Paris and probably not making any more pix personally. But 20th is a company he helped found and he is dead set to get it running right and in the black again. He has finished "The Longest Day," and remarks sadly that it may be his last personally produced pic. . . . Jerry Lewis-Dean Martin pic "At War With the Army" (Par) getting a firstrun round again in four houses in only its dubbed version. . . . Anne Ronell seeing local musicals and meeting composers before heading for Moscow to join Yank pic producer husband Lester Cowan who is prepping a coproduction there. Miss Ronell is a film music composer in her own right.

Rome

Abby Mann, here to o.o. work on his "Altona" script, close to winding at Tirrenia Studios with cast headed by Sophia Loren, Freddie March, Maximilian Schell, and Robert Wagner, plans to cast George Chakiris and Rita Moreno in "Children of Sanchez" which he and Carlo Ponti will produce in Mexico this winter. . . . After making actress Sandra Milo gain 10 pounds to fit part in his "Fellini 8 1/2," Federico Fellini signed another Italo fest, Rossella Como, on promise she would lose 12 pounds before start of stint. . . . Marina Vlady makes her first Italo pic appearance in many years here in "Queen Bee" (Sancro) for director Marco Ferreri. French actress got her start some years back in Italian pix. . . . "Ninive vs. Babylon" being retitled something which, in English, might resemble "The Seven Lightning Bolts of Assur" but producer Aldo Pomilia plans to use original title for foreign markets. Pic stars Howard Duff and Jackie Lane.

The nine U.S. majors earned a total of \$1,354,000 in Japan during July, a drop of \$322,000 from the previous month. Standings in order of earnings were Metro, UA, Para, 20th-Fox, U-I, RKO including Disney and BCF, Col, WB and AA. . . . "Man Who Shot Liberty Valance" (Para) opened strong at HiBiya. . . . "Red Shoes" n.g. in revival at Togeiki. . . . George Chakiris greeted fans on two nights at Shochiku Piccadilly, where "West Side Story" (UA) is in longrun boff. . . . In a reshuffling at Toei, Yoshi Roh has been named director in charge of sales, publicity and the foreign division. . . . Toho pushing bally campaign and saturation booking for "King Kong vs. Godzilla," sort of a heavyweight monster title bout. Nipponese moppets must take easily to such outlandish casting, however, as film has been recommended by both Juvenile Film Council and Central Children's Welfare Council. . . . Employees of Metro offices in Japan have been latest to form union, which will soon submit demands. . . . "Lolita" (Metro) opens here at Miyuki-za in late September with Sue Lyon maybe making p.a. visit earlier in the month. . . . Henri Michaux of Para due soon to huddle on sales of "Hatari" and "Counterfeit Traitor." . . . A four-month French Film Fest opened at National Museum of Modern Art. Some 90 pictures will be shown over the period, including many never seen here before and others that were pre-war imports. Project is being handled by Henri Langlois, director of "Cinemathque Francaise." It is expected that about 25 pics will be left as donation to the film library of the museum to commemorate its 10th anni.



## Despite Bad Theatre Season, French Prods. Make Big Plans for '62-'63

Paris, Aug. 14. Theatre people are getting a bit nonplussed about films getting most of the publicity on the crisis in conditions here. They maintain they have it rough, too, and this last year was really disastrous. But they are going on with big plans for next season.

However, a look at last season's lacks has some idea of the trouble taking shape. It is felt that the so-called "Right Bank" boulevard houses, dedicated to froth and light dramas, have been taking a beating and the well-heeled class also is not coming on as it used to.

Even the offbeat Left Bank entries are not quite getting the backing of yore. But the few hits on each side show that their respective audiences show up when critics, word-of-mouth and casts make for a hit.

It has been found that big names without adequate vehicles are hard put to make a success. Costs are rising, prices are deemed too high, tele. household appliances, autos, plus more vacation time are also cutting into attendance. Consensus seems to be that some government help and lower admission tabs would help.

Many Readied For August, Sept. In spite of the few successes and rapid-turnover shows which are now closing rapidly because of costs, a flock of new plays are now being readied for late August and September mounting.

Theatre Mathurins has a play of the late Italo writer Curzio Malaparte, "Women Also Lost the War," which Raymond Gerome stages. Michel Andre's reworking of a Henri Bernstein play, "Eloise's Idea," hits the Theatre Michel, with Jean Le Poullain directing. Jean Mercure directs a costume, "Trencavel," by Robert Collon at the Theatre Montparnasse. Antoine B.B. Brech's "In the Jungle of the Cities" at the Studio Des Champs-Elysees will star Sami Frey.

Another costume drama, "La Reine Galante," is due at the Ambassadeurs, with Andre Castellet writing. A new playwright Pierre Griphari has his "Lieutenant Tenant" at the Gaitte-Montparnasse. Theatre De Poche is housing Marguerite Duras' macabre comedy, "The Viaducts of Seine and Oise." The Varietes will have a new comedy-revue as yet untitled by Robert Dhery. The Alhambra will do a comic revue by Michel Serrault and Jean Poirot "The Red Feathers."

Simone Signoret will star in Lillian Hellman's "The Little Foxes" at the Sarah-Bernhardt in her own adaptation. Michel Andre's comedy "The Good Hideout" with film star Bourvil comes into the Nouveautes. Romain Gary's "Johnny Coeur" will be mounted by Francois Perier at the Michodiere. Jean Anouilh adapts Graham Greene's "The Compliant Lover" for the Comedie des Champs-Elysees and also directs Roger Vitrac's "Victor" at the Ambigu.

Roland Dubillard's second play "The Bone House" will be at the Theatre Lutèce.

## Only 22 Pix Play Mex During July

Mexico City, Aug. 14. Only 22 films were exhibited in Mexico during July, making this one of the weakest months of the exhibition year.

According to data obtained from official distributorships, seven Hollywood pictures were released, three each from German, French and Spanish, two Mexican and one each from Italy, England, Czechoslovakia and Russia.

"Spartacus" (U) in ninth week is doing over \$13,000. "Absent-Minded Professor" (BV), in fifth week, is just under \$13,000. "Tender Is the Night" (WB), getting so-so critical reviews, is chalking up approximately \$6,000 in four days, but this not including weekend business which will push up the boxoffice total.

Biggest grossers among the Mexican films included "Sins of Youth" and "The Witch's Mirror." Outstanding short subject was the Japanese animated cartoon, "Alakazam, the Magician."

## Yael Dayan Back to Israel To Prep Her 'Mirror' Pic

Tel Aviv, Aug. 7. Writer Yael Dayan is back in Israel to prepare the film production of her first book, "New Face in the Mirror." Israeli actress Dina Doron will star. Ivan Lengyel is directing while Walter Lassally will handle the camera.

Film is to cost \$130,000, put up partly by Israelis and partially by an American group. A long struggle with the Israeli film authorities preceded the start of "Mirror."

Anybody can make any kind of picture in Israel, but in order to receive subsidies from the government, the producer needs the consent of a Committee, headed by Asher Hirschberg, who heads the government film department. Dayan's book is considered to be rather "unfortunate" because it presents in a controversial way the heroine, a soldier in the Israel Army. Also in the book, the father of the soldier-girl, a high-ranking officer, is far from a sympathetic figure. Actually, the real-life father of authoress Dayan is General Moshe Dayan, one of the national heroes of modern Israel and now Minister of Agriculture.

The authorities finally agreed to grant the usual subsidies, provided the final product essentially will not differ from the synopsis presented them.

## 38,000 Attend Bad Hersfeld Summer Fest

Bad Hersfeld, Aug. 14. One of West Germany's leading summer theatre festivals compares in many ways to summer stock performances in America) attracted 38,000 visitors to its 24 performances here. The 12th Bad Hersfeld Fest, under the general management of former Hollywood director Wilhelm Dieterle, presented six performances of Schiller's "Maria Stuart," six of Hauptmann's "Florian Geyer," Shakespeare's "Midsummer Night's Dream" and Sophocles' "Antigone."

Most popular presentation was that of Shakespeare, which will be repeated next year along with an addition of Hofmannsthal's "The Salzburg World Theatre" and Anouilh's "Becket." Also one complete innovation, the staging of a modern instead of a famed old drama, will be added.

Like U. S. summer stock, the summer fests in West Germany generally attract some of the top stage players, who are usually under contract 10 months of the year at some city-supported rep theatre. These take advantage of the twomonth summer break to perform some of the classics at one of the summer festivals.

Many of these fests are held outdoors, often at such picturesque sites as on the terrace of the castle at Heidelberg or even performed from a raft floating near the shore (where the audience is seated on the banks) of the Rhine River.

Salaries are small, but the summer plays give the actors a chance to work under different directors. Also to generally play in the renowned classics by German and British playwrights.

## Shipman, King Cinemas Net Profit \$437,755

London, Aug. 14. Business has been booming with Shipman and King Cinemas. Net profit for the year ended March 31 was \$437,755, a boost of \$28,336.

After taxes, provision for depreciation of properties and a sum for deferred repairs and maintenance, a balance of around \$50,000 has been carried forward. Company will be paying a 5% dividend.

## Seeks Common Mart For Spanish Language Pix

Mexico City, Aug. 14. Roberto Ratti, veteran Argentine director, here to sound out Mexican reaction to idea of a "Common Market for Spanish language films." In a deal with Spain, Ratti revealed that pictures made by an Argentine director, even if remainder of unit is Spanish (including technicians and actors), when exhibited in Argentina are considered national product. Same sort of deal is sought with Mexico, and Ratti has been talking with Film Bureau, State Department and film industry officials.

Goal of the Argentine-inspired drive is to set up a common defense in Spanish language markets, against "the avalanches of foreign films." Ratti claimed both the Argentine and Mexican industries are on the verge of ruin because of the major influx of international product in recent years.

## France Has High Hopes for Next Cinema Season

Paris, Aug. 14. Although the '61-'62 film season was again a fairly lean year generally, hopes are high for next season which promises some solid product from the U.S., France and Italy as well as the inevitable off-beaters and specialized pix from Sweden, Russia, Germany, Japan and other lands.

Yank companies have plenty of big guns pencilled in for next year plus the world preem late in September of Darryl Zanuck's "The Longest Day" (20th).

Some biggies due are "Mutiny on Bounty" (MGM), "Barabbas" (Col.), "Lawrence of Arabia" (Col.), "Taras Bulba" (UA), "Hatari" (Par.), "Man Who Shot Liberty Valance" (Par.), "Advice and Consent" (Col.), "Lolita" (MGM), "Two Weeks in Another Town" (MGM) and "Sweet Bird of Youth" (MGM).

Also due are "The Miracle Worker" (UA), "Long Day's Journey Into Night," "Bird, Man of Alcatraz" (UA), "Counterfeit Traitor" (Par.), "Touch of Mink" (U) and "Cleopatra" (20th).

Britain is banking on "A Taste of Honey," "Waltz of Toreadors," "Term of Trial" and "This Sporting Age" plus an assist from Joseph (Continued on page 22).

## Strikes Slow Up Rome Film Prod.

Rome, Aug. 21. A series of strikes in Rome's technical labs currently are slowing down Italian production schedules, and there's talk that some feature pic invited to the Venice Film Fest as a consequence will not be ready in time. One local source gives the number of films tied up by the walkout at 25. Technicolor, Spes, Teconostampa and Luce Institute are among the shuttered labs here.

Venice problem principally concerns two of Italy's entries: "A Family Chronicle" (Titanus-Metro) and "Mamma Roma" (Arco). "Smog" (Titanus-Metro), the third all-Italian pic slated for the festival, has been ready for some time. It is slated to be shown on the fest's opening night, Aug. 25.

"Chronicle" is still in the print phase, now under way at Technicolor's Rome plant, while "Mamma Roma" a black and white entry requires some editing, post-synch work, after which a "clean" print must be drawn from composites.

There is also a difference of opinion about whether these films would be screened at Venice if the strike continues, in their work print form (which is also that seen by festival preselection committee). Some producers have agreed while others have nixed the idea, and hope that the strike will break in time.

## South Korea's Film Industry Seen Staging Comeback After War Wiped It Out; 100 Pix Produced in 1959

### 'Concert Release' For 'Der Rosenkavalier'

London, Aug. 14. The "concert release" technique for the filmed version of "Der Rosenkavalier," tried out successfully in Germany earlier in the year, is being repeated in London at the Royal Festival Hall. This Paul Czinner production for Rank release, which was lensed at the Salzburg festival, has completed a capacity week at the Festival Hall, and is now playing on Sundays only, also to SRO.

The Festival Hall has a capacity of over 2,350 and top admission is \$2.15. "Rosenkavalier" is skedded to play Sunday engagements up to the end of August, and the capacity signs for the last Sunday showing, July 29, were posted several days in advance.

A similar pattern is being established for the U.S. release, which is being handled by Frank Kassar: The Stateside preem is scheduled for the Donnelly Memorial Theatre, Boston, Oct. 3-6. It will follow for four nights at the Carnegie Hall, New York, starting Oct. 9. Other U.S. dates set include the Academy of Music, Philadelphia, Nov. 1-2, and a two-week run at the Ontario, Washington, in November.

## Modern Hotels Big Tokyo Need For Olympics

Tokyo, Aug. 14. Western-style hotels in the Tokyo area will be able to accommodate only about half of the expected 30,000 foreign visitors to the 1964 Olympic Games, according to this city's governor, Ryutaro Azuma. He described this as the biggest single problem of hosting the Games.

Azuma said only about 15,000 beds will be available in Western-style hotels by that time and that an additional 10,000 will have to be put up in Japanese-style inns and hotels in the resort cities surrounding Tokyo. Improved train service is expected to place such resorts as Hakone and those in the Izu and Shonan areas within 50 minutes of Tokyo, added Azuma.

He said that the remaining 5,000 expected visitors will be accommodated in renovated Japanese inns, apartment houses to be built by the city and various private interests, and camps.

Unique in this Olympics, Azuma pointed out, will be the limited accommodations that can be provided in private homes because of the differences in domestic cultures. Most Japanese live in crowded quarters and traditionally sleep on bedding placed on the floor.

## British Exhibs, Cinema Union Agree on Boosts

London, Aug. 21. Negotiations between the Cinematograph Exhibitors Assn. and the National Assn. of Theatre, Kinematograph and Television Employees have resulted in increased wages, better sickness payments and holiday benefits for most classes of cinema employees. Wages and sickness hikes are retroactive to July 30.

Wage increases apply only to those not being paid in excess of the new minimum wages scale deal settled last June. But NATKE has, temporarily, climbed down on its request for a closed shop on CEA's assurance that it will give the nod to all its members they should recognize. Also that NATKE is the union body governing its employees.

Tokyo, Aug. 14. "We are trying to get our footing before spreading out rather than shooting big and maybe falling flat," said Park-um Sham, managing director of Shin Films, South Korea's largest studio. Sham was here with an eight-member delegation from the Republic of Korea on the first leg of a Southeast Asian swing to promote interest in its exports and to stimulate co-productions. The party also included producer-director Sank-okk Shin, president of Shin Films; Boryang Paak, who was exec secretary at the ninth Asia Film Fest held in Seoul, and several actresses.

South Korean pictures received a big boost in May when Shin Films' production of "My Mother and the Roomer" took the top prize at the festival. The industry received a further lift when Daiei imported "Sung Choonhyang" (Condemned for Chastity) for general release in Japan. This is believed to be the first Korean film to play here in 25 years ago, and even then showings were held to a handful of select theatres.

Sham proudly noted that the pic is doing what would be average biz for a Japanese entry.

"We don't expect profits from our exports at this time," he said. "If we can break even it will be fine."

**Tumultuous History**  
But such comparatively short strides represent significant advancement for South Korea's film industry, which has struggled to survive through the country's tumultuous history. Although Koreans first started producing their own pic in 1922, industry showed a healthy growth through its first 15 years, the outlook turned bleak in 1938 when the invading Japanese imposed controls. The Japanese took over Korea's film studios in 1942.

It took almost a year for the Korean film industry to regain impetus after the liberation in 1945. Outmoded 16mm cameras were generally used with the films processed (Continued on page 22)

## Mar Del Plata's Fest in March

Buenos Aires, Aug. 14. It is now confirmed that the next Mar del Plata Film Festival will be staged at the beach resort, next March 13 to 23. These dates were confirmed by Hector Tocagni, the Buenos Aires Province Director of Tourism, following a confab with Mario Lozano, president of International Festivals in Argentina. An executive decree subsequently freed all foreign feature pic and shorts to be imported for the festival from payment of consular fees, duties or import surcharges, justifying the exemption on the basis of reciprocity.

There has been considerable background conflict over this next festival. It looked at one time as though it would lack all support from the Film Critics Assn. which originated these festivals, many of whose members are responsible for having made them renowned as serious seminars of discussion on all screen problems.

The Association also emphasized that fledgling producers, directors, etc. had good opportunities of emerging at Mar del Plata. This has led to evolution of a new "wave" in local screen production, which has earned laurels both at home and abroad.

Latterly, the sectors allied to those production interests which hitherto dominated the local industry, had muscled in on the festivals. And it was feared they would try excluding newcomers and again make a closed shop of the film world.

Turmoil also centered around editorship of the Festival Journal, Gaceta del Festival Mar del Plata. Conciliation has now prevailed, and the Critics Assn will continue to produce the Fest while insisting on by-law amendments to prevent future difficulties of this kind.

## Two Costly Italo Fires on Same Day

**Blaze at Zerna Arena Cancels Opera Season; Luce Fire Burns 1930-40 Newsreels**

Rome, Aug. 21. Fire caused heavy damage this week in two different sectors of Italian show biz. On the same day, spontaneous combustion originated flames which burned down the entire wood structures of the Verona Arena, open air opera setup while in Rome, a short circuit severely damaged several floors of the Luce Institute. Latter blaze burned a large part of the film archives, containing 1930-40 newsreel footage.

It was denied that films being processed for the upcoming Venice Film Fest also were destroyed in the Luce fire. No one was injured, with groups of stars and dubbers engaged in film work leaving in time.

Verona Arena damages had not been estimated at this writing, but the remainder of all fresco season, due to last two more weeks, was cancelled.

Fortunately, the fire occurred in late afternoon before spectators were admitted into the giant Arena. Fireproofing of scenery and costumes is not general in Italy as required by U. S. law. All scenery was destroyed in the blaze.

## Rank Gives 'Cruising' Full Preem Treatment For Singapore Opening

Singapore, Aug. 14. J. Arthur Rank's films are getting real badly here these days. Its "Carry On Cruising" opened with gala charity preem in aid of the Young Men Christians Assn. under patronage of H. E. the Yang di-Pertuan Negara who attended it in splendor.

Coupled with the pic Joan Booty Models presented what was called a "koret of California Fashion Show" sponsored by the Modern Silk Store. The show was cosponsored by P. & O. Orient Lines whose ship, the Oronsay was shown in the opening scene of "Cruising," latest of the "Carry On" series of British comedies. National Radio, too, helped in sponsoring the variety show held at the Cathay.

Perhaps for the first time in the history of the local film industry, a press preview was held on board the Oronsay since it was passing here from Australia en route to England on the eve of the preem. Some 50 pressmen, models and others were invited.

The next night \$1.141 was collected from "every seat sold" for the YMCA's building fund.

"Cruising" spent a week in Singapore before crossing the Johore Causeway separating Singapore from Malaya, into Kuala Lumpur, the Malayan capital. This Aug. 31 is Malaya's Fifth Independence Anni and about this time the pic will be shown in key spots there.

## MEX PRODS. SEE VENICE FEST AS ANTI-MEXICO

Mexico City, Aug. 21. Feeling is growing in Mexican film circles that the Venice Film Fest is not very pro-Mexico. Some elements even charge discrimination, pointing out that the last three years Venice has turned thumbs down on Mexican efforts. According to Luis Anicola, director of Cimex, the official distributorship handling Mexican films in Europe, Mexico sent "Sed de Amor" and "Los Desarraigados" to Venice. Neither film was accepted on the competitive level.

As an unofficial film, "Desarraigados" did win considerable acclaim at Venice without benefit of any award. In 1960, Mexico sent on "The Black Bull," which was bypassed. Last year Mexico attempted to enter "The Important Man," which was rejected because copies arrived too late in Venice, the organizers claimed.

This year the Venice Fest turned down "La Bandida." Anicola expressed both amazement and irritation at treatment accorded by Venice, which he termed "inexplicable." He also categorically denied that prints of "Important Man" arrived too late last year.

## Mex Actors Going In For More Nitery Work

Mexico City, Aug. 14. The National Assn. of Actors labor secretary reported that 2,800 contracts for personal appearances in theatres, nightclubs and provincial tours were signed in the last three months. Theatrical engagements lead as a source of work for talent, ANDA said, with personal appearance tours in second place.

Talent is switching to theatre, nightclub and personal appearance dates since the film industry is offering few work opportunities. Television is also an upcoming source of employment, with hopes that greater use of live talent may pave way for increased opportunities for regular takehome pay checks.

## Japan Film Attendance Off Over 15% in '61; TV Takes Most Blame

Tokyo, Aug. 14. Film attendance in Japan during the 1961 fiscal year was 830,778,000, a drop of 15.4% from the preceding fiscal annum, according to the National Tax Administration Agency. Television is regarded as the biggest single factor in the downward trend, which has seen an increasing number of Cinemas closing, to be replaced by markets, pachinko parlors, warehouses and striptease emporiums. The agency reports there were 8,520 film theatres in Japan as of April in 1961. The count a year later showed about 400 fewer houses.

Boosted admission prices generally has offset the decline in attendance, however. It is also noted that the biz falloff mainly encompasses Japanese pictures, as U.S. product has shown a boost over the period.

In Tokyo, attendance has fallen from 177,000,000 in fiscal 1959 to 146,000,000 in 1961. The theatre count during the same period has dropped from 633 to 607.

In an attempt to lure back patrons, exhibs have improved conditions in their cinemas and leaned toward double and even triple feature programs. About 70% of the Tokyo houses are now air-conditioned, almost double the count of 1959.

## 'PORGY' AT LAST SET FOR LONDON OPENING

London, Aug. 21. After a long wait, Samuel Goldwyn at last has the London preem of his "Porgy and Bess" set. It will open Oct. 2 at the Dominion and it will be a charity opening sponsored by the Variety Club of Gt. Britain in aid of the Actors' Orphanage Fund. Reason for the delay has been Goldwyn's determination to have the film unveiled at the Dominion plus the obstinate longrun success of "South Pacific" (20).

The latter ends a four and a half year run at the Dominion Sept. 30. "Pacific" opened here on April 21, 1958, and more than 3,000,000 tab buyers will have seen the 2,551 performances when it holds its West End run.

## Vaude Acts Boosting Dublin Nabe Cinemas

Dublin, Aug. 14. Closing of Dublin's 3,500-seat Theatre Royal, last home of vaude in the Irish capital, has provided a biz booster for nabe picture houses. After an initial experiment at the suburban Dundrum house with Saturday night vaude shows the Apollo circuit has extended the project to two other houses, using Irish talent.

Neighborhood cinemas around Dublin have dropped biz since Irish tv service started at the beginning of this year. Incidentally, vaude shows are not subject to entertainment tax although this will shortly cease to be a special benefit since the government has agreed to drop the tax against cinemas in October.

## New Teatro Espanol Chief

Madrid, Aug. 14. Cayetano Luca de Tana was named last week to direct the government-subsidized Teatro Espanol to replace Jose Tamayo who resigned recently to extend his own activities as an impresario which now include ownership of the Teatro Bellas Artes, a light opera company and the Lope de Vega drama troupe.

Luca de Tana returns to the Teatro Espanol which he directed for ten years from 1942 to 1952. After his return from directorial assignments in Columbia, Brazil and Argentina, he took over the Teatro Beatriz where he staged a number of legit successes for the Empresa Fraga.

## South Korea

Continued from page 21

at makeshift labs. A shortage of raw stock prevailed.

The Korean War in 1950 again virtually wiped out the film industry. The Communists grabbed most of the equipment during the early months of the war and either killed or successfully wooed about half of the leading actors and technicians.

It has been only since the armistice in 1953 that the Korean film industry has started to advance again. The first pictures from that date were of poor quality and were paled in comparison with imports from the U. S. and Europe.

By 1956, the film biz was in momentum, aided by the government, which in March, 1954, had passed a bill waiving admission taxes for domestic films. In addition, the U.N. Korean Reconstruction Agency provided \$200,000 for a small sound studio and basic equipment.

Two films made in 1955 broke b.o. records for any pics ever to play Korea. Their impact aroused interest throughout the ROK and brought increased production. By 1958, production was up to 80 feature pics for the year. The figure reached 100 in 1959. But the emphasis was on quick returns rather than quality. Retrenchment took place in 1960 when only about 10 films were favorably received.

First Korean color C-Scope film was "Sung Chunyang," made in 1960 by Shin Films. It drew a record 360,000 people during its 11-week run at Myongbo Theatre, Seoul.

A temporary setback came with additional taxes after the Students Revolution of April, 1960. But the present Revolution Government shows its awareness of the value of films as mass entertainment by having enacted a series of industry reforms and by helping to finance some pic. South Korea's 65 medium and small production companies were merged into 16 stronger outfits, a move expected to soon show results.

A shooting schedule averages 60 to 75 days. Distribs in the ROK are under the same banner as the producer of a film. Booking percentage deals vary from 65-35 to 70-30.

There are 302 theatres throughout South Korea, 57 being in Seoul. A domestic film is a hit when it draws 30,000 people for a two-week roadshow run.

The top capacity house is Seoul's 2,000-seat Dahan Theatre. "Ben-Hur" (MGM) became the biggest picture ever to play Korea at this cinema.

Foreign films suffer in the ROK from restrictions limiting imports to 100 per year and from a customs duty on non-superimposed features, which one seasoned Yank film man called the highest import tax in the world. In addition, the difficulty in securing accurate b.o. figures forces foreign firms to sell distrib rights in non-royalty deals to trading companies, rather than have their own offices on the scene.

An American film spokesman has pointed out that the financial pressures of presenting a foreign film in South Korea are damaging to the country's own filmmakers. He says that only pic with the greatest earning potential are sent to the ROK. Park-un Sham defends his government's position by citing that the restrictions are designed to protect the native industry.

He added: "I would like to remind the American film industry that since the war about 80% of the films coming to South Korea are from the U.S. while hardly any of our films, if any, have been seen in America."

## BULLFIGHTER ORDONEZ SET FOR TWO FILMS

Madrid, Aug. 14. Famous Spanish matador, Antonio Ordonez, has at long last been signed for motion pictures in a two-film deal with Nago Films, netting the bullfighter 3,000,000 pesetas (\$50,000) for his twin effort. Ordonez will make his film acting bow this month in "La Becerrada" (Corrida of Baby Bulls) directed by Jose Maria Forque and based on a screen play by Forque, Jaime Armlan and Munoz Suay in which three young nuns travel the Andalusian lora circuit to line up matadors for a charity appearance. The dedicated sisters finally commit Ordonez, Antonio Bienvenido and Mondeno to appear at their local fiesta for big box office proceeds to feed community poor. Nuns are played by Amparo Solar, Leal, Muria Torray and Maria Jose Alfonso. Also starring are Fernan Gomez and Jose Rodero.

In his second role before cameras, Ordonez will star in "Tauro-maquina" (Taurine Art), a full-length documentary on the history and aesthetics of Spain's "espectaculo nacional." Producer Nacario Belmar is banking on Ordonez fame in many parts of the world to secure fancy distrib terms and bolster the amortizable values in the home market.

Ordenez is thought to be the Hemingway hero in "Death in the Afternoon." He was also the protagonist of many other pieces and magazine features. Hemingway wrote during the past decade. Belmar's all-out plunge into the bull arena follows his strong local box office success with "Abriendo a Morir" (Learning to Die) starring El Cordobes, Spain's current young blood-and-sand expert.

## No Cinerama Possible in Mex City as Long As Top Scale Is 32c

Mexico City, Aug. 14. Cinerama will be withheld from this capital until city authorities authorize a \$2 boxoffice admission. This is word passed on to Quirino Ordaz Rocha, head of the National Theatre Operating Company, by Cinerama reps here.

High installation costs and special screen require outlay of considerable cash, making it unprofitable to provide Cinerama at the current 32c first run boxoffice top.

Rocha, interested in bringing the system to Mexico, is still conferring with the city government. However, it is learned from an inside source that these take a dim view of Cinerama in general. Allegedly local authorities claim Cinerama was a flop in Venezuela, the first Latin country where the system was introduced because of high boxoffice approximating \$6.

City authorities claim that Cinerama does not merit an extraordinarily high premium rate. Solution still may be arranging for installation in a theatre in Ciudad Satellite, a project still pending. Only trouble is that this suburban development is 45 minutes away from the city proper.

## Stewart Still Bullish Over Future of Films

Dublin, Aug. 14. James Stewart, here to look in on operations of Ambassador Oil in which he's a major stockholder, said he's still bullish about the future of the film industry. But he's not enthusiastic about sordid realism on the screen. "It's not what the cinema public wants, people want to be relaxed at the pictures and go out feeling just that bit better than when they came in."

Quizzed about Westerns, Stewart said he believes the film industry could tell the story of the pioneering days of the American West better than any other medium of entertainment. Also, that good Westerns invariably are good box office. Returning to the U. S., he is to make another comedy in much the same manner as "Mr. Hobbs Takes a Vacation" which opened to boffo biz at Ambassador while Stewart was in town. According to Tom St. John, general manager of the Capitol and Allied circuit, Stewart is No. 1 boxoffice male in Ireland.

## Click of U.S. Reissues In Japan Poses Tough Problem for Distribs

Tokyo, Aug. 14. The great success of American film reissues here over the past year is posing a problem for the local managers of the U.S. companies. They have to decide whether to take the short-term approach and sell films from their studios' shelves for rerelease here by indie or to hold back in expectation of reissuing the pictures on their own. Latter seems to make sense in view of certain companies having difficulty in finding suitable product to fill their import quotas coupled with the possibility of increased quotas next spring.

Some companies appear to be holding on to their more select stock while dealing films with lesser potential to the indies. The independents have reportedly tried to strengthen their position by appealing to the Finance Ministry not to increase the quotas. That would naturally put them in a more favorable buying situation.

Most noteworthy successes here of oldies by indies have been with "Waterloo Bridge" (Tova) and "Stagecoach" (Elhai). "She Wore a Yellow Ribbon" (Elhai) has started out strong. The John Ford library is getting an especially heavy play as are big-scale oaters in general. The trend continues with Samuel Burger just having sold about eight films to indies from the Metro shelves and such entries slated for upcoming release as "Red Shoes" (Italifilm) and "Duel in Sun" (Herald). "El Apache," "Sands of Iwo Jima" and "Place in Sun." Some of reissues have been "Red River" (Shochiku-Select), "Rear Window" (Par), "Winchester '72" (U), "Tall in Saddle" (Elhai), "The Fugitive," "My Darling Clementine" and "Casablanca."

Purchase price for these oldies ranges from about \$8,000 to \$15,000. The picking up of this quick cash by the U.S. majors has backed in cases where the unsold proved has become a formidable head-on competition for patrons while occupying valuable booking time in choice roadshow houses.

Realizing that they might be missing a good bet themselves, some U.S. companies are themselves rereleasing their better back numbers. Most successful in this category have been "Shane" (Par) and "Little Women" (MGM).

## France Hopes

Continued from page 21

Losey's new pic "Eva," made in English in Italy by a French production setup with Jeanne Moreau and Stanley Baker.

Italy will have the spec pic, "The Last Days of Sodom and Gomorrah," made by Yank Robert Aldrich; Fellini's followup on "La Dolce Vita"; Michelangelo Antonioni's "The Eclipse"; Luciano Visconti's "The Leopard," with Burt Lancaster; and Vittorio De Sica's "Altona," with Sophia Loren. There is also Ingmar Bergman's "Through a Glass Darkly" and Stayajit Ray's Indian drama "Devil." The French also feel they have some solid pic coming up from both oldtimers and newcomers to make up a season that could possibly break the slack attendance jinx since the war. Anatole Litvak and Orson Welles have made pic in English with part French backing via "Five Miles to Midnight" (UAI) and "The Trial" respectively. Both star Anthony Perkins with Sophia Loren in the former and Jeanne Moreau in the latter.

Metro-backed local productions include "Today We Live," made mainly in English by Rene Clement with Simone Signoret and Stuart Whitman, Andre Cayatte's "Sword and the Balance," with Perkins; and Roger Vadim's "Vice and Virtue," the latter two in French.

Rene Clair has a sketch in "The Four Truths" and Julien Duvivier boasts "The Devil and 10 Commandments." Among newcomers are two from Jean-Luc Godard, "Live Her Life" and "The Little Soldier"; Jean-Pierre Melville's "The Stoolie"; Serge Bourgainon's "Sundays At Ville Davray"; Jean-Paul Mocky's "Snobs," and Claude Chabrol's "Landru."

# TV & THE LANSBURGH ICEBERG

## The Changing Picture—Or Is It?

NBC-TV's hiring of Jerry Chester and the Sandy Cummings departure from ABC-TV, Hollywood, are merely the latest in a succession of network program personnel changes—but they are not expected to be the last on the immediate horizon. Hubbell Robinson's plans are apparently not fully resolved and, consequently, more changes are anticipated at CBS-TV. And ABC-TV obviously has a few in the making, particularly since Chester and Cummings have to be replaced. For the record, here is a list of the high-level manpower changes made lately in network programming. The list, incidentally, bears out the contention that the web tv program departments are populated by "the same old faces" which, it seems, are forever in a state of changeless change.

First, Robinson returned a few months ago to CBS-TV, as its program head, after a two-year stint as an indie program packager. And with this, Oscar Katz, who replaced Robinson as program head, was shifted back to boss of CBS-TV daytime programming under Robinson. Move of Katz left no room in N.Y. for Larry White, then daytime program chief, whom CBS offered a job in Hollywood, but which White refused. While all this was happening, Alan Courtney (once No. 2 man at NBC-TV programming to David Levy) became No. 2 man at CBS-TV to Robinson, in a shift over from MCA.

Latest in the CBS maneuvering is the departure for non-network precincts of Jerry Leider, who was director of specials, a post not yet refilled.

As for ABC-TV, Danny Melnick, veep of program development, was lately re-titled as veep of nighttime programming. This evidently did not fill the entire hole made at ABC a few months earlier when Tom Moore was raised from the web's program vicepresident to the leadership of the network itself. Nevertheless, in the wake of the Melnick appointment, Chester, ABC-TV's daytime program boss, left for NBC-TV and now Cummings has just plain left.

As for NBC-TV, Mort Werner came in as Levy's replacement and he then brought over Grant Tinker from Benton & Bowles. Apart from that, all the significant changes in program personnel, topped by Chester's arrival at NBC-TV, were made just this week. (See separate story.)

## Too Many Hurdles, Looks No Dice On GOP 5-Min. TV Politicasts

Reports circulated by the Republican National Committee that the television webs have agreed to cut some primetime shows by five minutes to make room for paid political broadcasts are puzzling network execs. Although talks to such an end have been held, no deal has been finalized and there's a strong possibility that none will ever materialize.

While the webs are generally sympathetic to the Republican proposal, immense hurdles to making it operational have already loomed. Above all, these difficulties are present in a year when state and local contests will dominate the elections.

One web exec pointed out that if five minutes were sliced off a show for a political broadcast by a candidate in New York, what happens in Chicago if no candidate there buys the segment. In short, there would be some awkward results unless the Republican National Committee could guarantee that every five-minute segment would be bought on all network affiliates.

Secondly, the plan is being studied by network execs to see if it complies with the equal opportunities provision of Section 315 on local levels. Difficulty in this respect is that the networks would be carrying on negotiations for local telecasts on a national level.

The ABC-TV web, which was named as the first network to agree to the Republican's proposal, denied that it had entered into any such deal, although still studying it. CBS-TV execs stated flatly that it refused such a time order from the Republicans.

## BBC RELAXES BAN ON POLITICAL SATIRE

London, Aug. 21.

The BBC, which has never before permitted political satire on either tv or sound, has apparently relaxed its views. Last night (Mon.) when the magazine program, "Tonight" returned to the schedule there was included a topical commentary on political affairs.

It introduced actress Prunella Scales as an Awful Child asking awkward questions on serious topics. The idea has been worked out in strip cartoon form and the scripts are being written by Bernard Levin, legit critic of the Daily Mail.

## CHILLING PORTENT FOR SUMMER DAYS

By GEORGE ROSEN

Safely "buried" in a recent Saturday, August edition of the New York dailies was the announcement of a new program series to be produced by Larry Lansburgh, for Selmur Productions, Inc., a wholly owned subsidiary of ABC-TV's parent company. Yet to the few industryites who thoroughly read a Saturday paper in the summer it was of special significance as another key step in the basic drive toward control by the networks not only of program production but program distribution throughout the world.

To the titans among the established tv producers, against whom ABC's new production company now competes for creative resources and network slotting, the Lansburgh announcement has the effect of an iceberg—chilling, with its major threat lying below the surface.

Thus, the specific announcement of a particular series, "Land of the Wild," described as an "animal action-adventure" show, which Lansburgh's Walt Disney film credits stamp him well qualified to produce, reveals merely the above-the-water-line silhouette of one of a colony of icebergs that are appearing with increasing frequency in the program cargoes now piled by the industry's independent production vessels.

Beneath the surface lies what appears to be a coming freeze-out of the independent producers as the networks shape up plans for producing more and more of their own programs. Agency-advertiser circles, deploring the move toward inside production, see it as Phase Two in the networks' ambitions toward complete control of programming. (The Phase One fait accompli saw the networks directly licensing programs from indie producers for sub-licensing to advertisers in combined program-time selling, as distinguished from the earlier network practice of selling time only, which had prevailed for a generation.)

Phase Two, if the networks can bring it off, could eventually eliminate tv's present major producers, such as Revue, Screen Gems, Warner Bros., Four Star, MGM-TV, Ziv-USA, etc. And out of it is seen evolving three networks with a newly-won status as sole purchasers of programming by their own producers.

The effect in the entertainment industry will then be as startling and fundamental as would be the repercussions in the metals, rubber and glass industries if General Motors, Ford and Chrysler created their own steel, aluminum, rubber and glass factories to supply their own body frames, tires and windows. In which event, of course, the dislocation would create dismay in the ranks of U.S. Steel, Alcoa, Goodyear, Pittsburgh Plate Glass, et al, as well as the usually alert Justice Dept. Yet that is what's below the surface of the Lansburgh iceberg.

### World's A Network Oyster

Phase One, which set the networks up as the sole customers for programming, gave each of the webs, in exchange for partial plot financing, one half of the pro-

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## Jerry Chester's \$40,000,000 Network; Shift to NBC-TV Spotlights Daytime 'Hero's' Role in Sparking ABC Billings

### ABC Ups Armand Grant

Armand Grant, longtime director of daytime programming for ABC-TV, has been named daytime programming chief of the network, filling the vacancy created by the resignation of Giraud Chester who moved over to NBC-TV. Promotion earned Grant his v.p. stripes.

Meantime, the appointment of a programming chief for the Coast to fill the slot vacated by Sandy Cummings is due to be made this week. ABC-TV said they have been talking to a number of candidates for the Coast job.

The moveup of Grant will not affect the web's new exec alignment in the programming department under which each daytime, nighttime and sports operate as separate entities, reporting to Jules Barnathan, ABC-TV administrative v.p. Dan Melnick is v.p. over nighttime programming and Chet Simmons heads the sports department.

NBC's hiring Jerry Chester as its No. 2 man in programming (with overall nighttime and daytime—in contrast to his more limited ABC daytime responsibilities) actually came as no surprise to trade insiders.

Years ago, Chester gained the respect of Mort Werner in helping him shape NBC's original daytime program structure in the Pat Weaver days. When Weaver left NBC, Chester followed him as a business partner to establish a production company. Then Chester became tv program head of Ted Bates, where his work brought him to the attention of the ABC brass. Chester joined ABC shortly after Tom Moore replaced Jim Aubrey in the overall ABC program slot.

At about the same time, Y&R and ABC shook hands on a major daytime deal, which was unprecedented in that it involved millions of dollars for programming to be selected.

The money was to be spread weekdays—Monday thru Friday—from 11:30 a.m. to 4 p.m., an area that ABC had not programmed. Chester joined ABC in the summer of 1958 and put a whole new schedule on the air in October of that year.

After a certain amount of re-programming and re-scheduling—from the Peter Lind Hayes and Liberace of 1958 to the Ernie Fords and "Father Knows Best" of 1962—Chester gave ABC, in four years, a competitive daytime schedule that, in marked contrast to the ABC 1962-63 evening schedule, is now sold out—to the tune of about \$40,000,000 per year. And this feat is regarded as all the more amazing in view of the fact that in the first quarter (the October thru December semester) of the new season, ABC has two hours of unsold evening time per average week.

With the new season's curtain about to go up, and with ABC's unsold evening time totaling some 170 minutes or well over \$5,000,000 in the fourth quarter, it was Chester's solid and thorough daytime programming efforts that helped put ABC-TV network into the black for the season ahead. And this explains the personal efforts of both Si Siegel and Leonard Goldenson of AB-PT's top hierarchy to persuade Chester to stay, even though network chieftain Tom Moore had passed him up in favor of Dan Melnick for the top ABC program slot. Nonetheless, Chester resigned from ABC on Wed. (15) and made his new deal with NBC the following day.

Thus, Chester, who put ABC on the daytime map and, consequently, made it a complete and full service network, returns to his original network but with new and enlarged responsibilities, both day and night.

## Wolper-H'wood Specials To ABC-TV for P&G

Hollywood, Aug. 21.

Two new David Wolper specials on Hollywood, sponsored by Procter & Gamble, have been scheduled for telecasting on ABC-TV.

"Hollywood: The Talkies" will be aired Jan. 23, 1963, from 7:30 to 8:30 p.m., preempting Wednesday night's "Wagon Train." "Hollywood: The Great Stars" will be shown March 13, 1963 from 10 to 11 p.m., preempting Wednesday's "Naked City."

Jack Haley Jr. and Wolper are currently producing the tv specials, whose musical score is being composed and arranged by Elmer Bernstein. A rerun of "The Golden Years" on NBC-TV, another Wolper special on Hollywood, is slated for NBC-TV on Sept. 18.

## Chester to NBC, Tinker to Coast, Friendly's Shift

Mort Werner, vicepresident in charge of NBC-TV programming, has evidently wanted Jerry Chester in his department for some time, and now he's got him. Chester is quitting as boss of daytime programs at ABC-TV, to return after several years, to NBC-TV, this time as No. 2 man in programming.

Chester's appointment as the man in charge of NBC-TV's program administration, which further departmental reshuffling, with present veep in charge of program administration, Ed Friendly, shifting to veepee over special programs, Grant Tinker, whom Werner brought in several months ago from Benton & Bowles, leaves New York, where he has been veep and general program executive, to move out to Hollywood as west coast program operations strip under Felix Jackson.

With Friendly giving up administration to get back into specials, it means that Lester Gottlieb, who has been special programs boss, is leaving NBC-TV. Friendly (who was a program specials exec before becoming administration aide to the department head) will undoubtedly get into the sales of specials and he'll also be picking up some of Tinker's work, which might well include handling the DuPont Sunday night lineup.

Until last week, when a deal was closed with him by NBC-TV's Werner, Chester always seemed unwilling to leave his post as daytime boss at ABC-TV. Various reports circulated, almost from the day last year when Werner arrived at NBC-TV from Young & Rubicam, that he wanted his old cohort in

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## The Seligmanization of TV

The coming plight of the independent producers was well articulated by Selig Seligman, the president of AB-PT's wholly-owned Selmur Productions, Inc. (coily named for his wife, Muriel, and himself.) in recent interview.

Seligman, a Harvard Law School graduate, points out that a production company, owned by a network which controls the slotting of programs in its schedule, enjoys a competitive edge in the all-important area of "experimentation."

Says Seligman, "It's my job as president of a wholly-owned subsidiary of ABC-Paramount to experiment. Studios such as Four Star, Screen Gems, Desilu, etc., are placed in the position of compromise. Their business is programming, per se, where we, on the other hand, as a tv arm of a network and a movie company, have the umbrella of corporate relationships as protection."

### Telstar Log

Thursday, Aug. 23.

Europe-U.S. radio roundtable with Swedish economist and sociologist Dr. Gunnar Myrdal and American experts from Boston, Minneapolis, Philadelphia and Washington, D.C., on U.S. economy, 6 to 7 p.m. over Educational Radio Network (WRVR in New York). Produced by National Educational Television & Radio Center.

## NBC's 25% Stake In Rodgers-Lerner New B'way Tuner

NBC owns 25% of the forthcoming Richard Rodgers-Alan Jay Lerner Broadway musical, via a deal negotiated through NBC Enterprises.

It was thus through this same Enterprises division of the network that NBC-TV got what is reported to be an exclusive hold on lyricist Lerner's tv activities. Of course, what with his other activities, it's quite possible that Lerner won't get around to doing any tv stanzas for sometime. The video stuff is supposed to take the form of three or four specials, as reported some weeks ago.

Lerner made his deal with NBC prexy Bob Kintner and Alfred Stern, who is head of NBC Enterprises. It is said to be an intricate, high-level affair that involves NBC financing in more than just one legit showcase, although further details are under wraps.

Stern, incidentally, is soon, by late September to leave the NBC orbit to enter business for himself. He lately bought into a system of community antennas across the United States.

### Kintner's Global Trip

NBC president Robert E. Kintner is going around the world. He expects to leave some time next month.

Trip is twofold—vacation plus briefing himself on the network's global news setups.



## Oscar Katz's CBS-TV Dilemma: How to Improve Hot Daytime-Sked

By MURRAY HOROWITZ

CBS-TV, on the daytime side, finds itself in the enviable position of leading the Nielsen's, with record business booked for the upcoming season, and with a record number of shows waiting in the wings as possible replacements.

Oscar Katz, v.p. in charge of daytime programming, has been shuttling between the Coast and N.Y. developing new projects, although there is only one or possibly two program replacements due for next season. One web daytimer due for axing is "Verdict Is Yours," which has been shifted from afternoons to mornings, but failed to sustain the web's rating structure. "Verdict," which had a six-year-run, is slotted Monday-through-Friday from 11 to 11:30. Last outings for "Verdict" will be in September.

At this point of time, fate of the morning soap "Brighter Day" is questionable. There are some signs of rating strength in the 11:30 to 11:55 soap which is up against NBC-TV's strong "Concentration" entry, but it hasn't moved far ahead enough to assure its staying. "I Love Lucy," which is still in daytime rerun, looks assured of another season, perhaps in a different morning time slot.

That's the extent of possible daytime replacements next season. Web says that according to the July 11 Nielsen report, it is 26% ahead of NBC-TV, it's nearest rival, in the 10 a.m. to 5 p.m. period. With such a rating box-score, no web plays around much with its schedule, especially in daytime which is characterized by long-runners, season after season, as long as ratings show respectable numbers.

Katz has been working on the development of these possible entries:

A Heater-Quigley package starring Arthur Godfrey, titled "People Will Talk," an audience participation, human interest half-hour series, pilot of which has been completed.

Steve Carlin package, titled "Alter Ego," with a celeb panel in the game show already selected. Panel includes Gene Rayburn, Phyllis Diller, Orson Bean and Mindy Carson. Pilot will be done in mid-September.

CBS producer Jack Kuney has been assigned to develop a series probing problems of juvenile delinquency, the title of which is "Family Hearing." Project was brought in by Ted Granik and he will be associated with the production which is to be made with the cooperation of the National Council of Juvenile Court Judges. Series will be fictionalized cases and settings will not be confined to the courtroom.

"City Clinic," a daytime version of a medico show, is also in the developmental stage. Gwen Gielgud has been assigned to do the (Continued on page 38)

## Chemstrand's TV Specials to CBS

CBS-TV copped the two Chemstrand specials — Princess Grace Kelly at Monaco and the new Judy Garland hour. Princess Grace hour will be telecast in color in the key cities of New York, Chicago, Los Angeles, and St. Louis.

Doyle, Dane & Bernbach, Chemstrand's agency, decided on CBS-TV over NBC-TV because former web offered what the agency considered the top time slots for the two outings. The Grace Kelly show, packaged by MCA, will be telecast Feb. 17, Sunday, at 8 p.m., preempting Ed Sullivan for that night. The new Garland special, packaged by Freddie Fields Associates, will be telecast on March 19, at 8:30 p.m., preempting Red Skelton.

The visit to Monaco, to be conducted by Princess Grace, will be filmed in color. Colorcasts in key cities will be effectuated by color (Continued on page 42)

### Brodkin's CBS Drama

An "open end" drama assignment has been given to Herb Brodtkin, producer of "The Defenders" and "The Nurses" hour-long series on CBS-TV.

Hubbell Robinson, senior v.p. of programming, has given Brodtkin an okay to prepare a story for a possible one-shot drama, the length of which will be determined by the requirements of the story.

## Updated Boxscore On Negro Talent; Rex Ingram Pacted

Since the Hubbell Robinson memo of a few weeks ago, a Negro actor has been inked for a running role in a daytime CBS-TV soap. He's Rex Ingram who, in September, will play the continuing role of a minister who does extra work in a hardware store in the "Brighter Day" soap.

Memo of Robinson, CBS-TV senior programming v.p., called upon inside and outside producers of CBS-TV shows to try to depict Negroes as they live in our society today.

It's long been a practice of variety shows, Ed Sullivan, Garry Moore, et al., to employ Negro talent. In dramas, though, there's seldom been continuing roles for Negroes, let alone major continuing roles, although Negro actors have been employed on a few individual episodes.

Upcoming hourlong series "Nurses" will have Hilda Simms in a continuing role. She's well known for "Anna Lucasta." Negro performers Hilda Haynes and Gail Fisher have been signed up for segments in "Defenders." Lincoln Kilpatrick, who had played a helper in a gas station on "Love of Life" soap, has been cast in upcoming segments as well.

In the religious field, which employs Negro talent comparatively easier, Negro dancer Mary Hinkson has been inked for CBS-TV's "Lamp Unto My Feet" 14th annual broadcast. Miss Hinkson also will appear in "Parallels" the ballet slated for Thursday (30) night.

Few other Negro performers are understood to have been linked for segments in "Nurses" and other drama episodes slated for next season.

Ingram, incidentally, will appear as a judge in Metro TV's "Sam Benedict" segment titled "A Funny Thing Happened on the Way to San Quentin" next season on NBC-TV.

## British TV's Low Grade: Trend, Schmend, on Medico Shows We Cured 'Em First'

London, Aug. 21.

Low Grade. Associated Television topper, emphatically thumbs down the suggestion that British tv is quick to jump on the bandwagon and cash in on click Yank inspired trends.

Story, in last week's Variety, hinged mainly on medico series. Grade, with his firmest bedside manner, brings his stethoscope to the defence of homegrown series.

Claims Grade: "All the American shows dealing with medicine such as 'Ben Casey' and 'Dr. Kildare' were inspired by 'Emergency Ward 10,' which has been running successfully for a considerable number of years and will, I hope, continue to do so. 'Oxbridge 2000' was conceived and produced before either 'Casey' or 'Kildare' were on the air."

Further, Grade insists that the trend in American television towards hospitals and medicine was conceived by American television execs only after they had seen and heard of the success of the British shows mentioned above.

### Nelson's NBC Coast Exit

Hollywood, Aug. 21.

John Nelson has resigned as head of daytime programming in Hollywood for NBC-TV.

He held post since 1955, previously was engaged in packaging shows under firm title of "Three Johns" (Masterson and Reddy).

## NBC's \$4,500,000 'Leftover' TV Coin From the Midwest

Chicago, Aug. 21.

Adding up assorted bits-and-pieces of business, it looks as though NBC-TV's Central Division has mopped up some \$4,500,000 in leftover midwest coin during the past month for the upcoming fall semester. Coming this late in the selling season, after all the big budgets have been committed, that's a pretty remarkable showing.

Among the notable sales—although it only amounts to about \$150,000—is one to Skilaw (via Fuller, Smith & Ross) for a minute per week in "National Pro Football Highlights." Not only will the skill brand be making its debut on network tv, but it's believed the first time that any manufacturer of electric shop tools will have used the medium. Also notable is the plucking of Eureka Vacuum Cleaners as a new sponsor for "Tonight." Eureka has jotted for some \$200,000 worth of spots, which is a major advertising venture for the company.

Biggest of the recent sales was a \$1,750,000 order from Kraft in NBC-TV daytime. Company has bought into four weekday shows, "Price Is Right," "Truth or Consequences," "Loretta Young" and "Make Room for Daddy," plus two Saturday opuses, "Fury" and "Exploring."

Miles Labs, for its Chocks Vitamin line, came up with an additional \$450,000 in biz for "Ruff and Reddy" and "Make Room for Daddy," over and above all the rest it has bought on the network. Total Miles tab with NBC now (Continued on page 30)

## Advice From Scotswoman: 'Stop Thinking of TV As Entertainment of Moron'

Glasgow, Aug. 21.

Half the value of the work undertaken by Britain's Pilkington Committee has been destroyed by making evidence fit the facts which the Committee wanted to put across, it was claimed here by Mrs. Winifred Crum-Ewing, a member of the National Broadcasting Development Committee.

She said the Committee seemed to have had no confidence that anyone connected with commerce could be trusted. Culture, however, was paid for by trade, and to despise trade was "downright hypocrisy."

The time had come for the public to speak out and form an opinion on the future of television. If Britain was to have her full share of the world's screen time, she must not be inhibited by rules such as those governing the British Broadcasting Corp.

"We must wake up to the reality of the world in which we are living," she said. "We ought to stop thinking of television as the entertainment of the moron and remember that a little escapism might be a good thing."

She suggested the time had come to allocate one of the six possible channels to education, as had been done with great success in the U.S.A. Official also advocated adoption of a pay-TV system.

### Tony Ford's GAC Stripe

Tony Ford has been given his veepee chevrons at General Artists Corp. He'll be in charge of television talent reporting to Herman Rush, senior veepee of GAC-TV.

Ford has been with GAC for a year and has been in charge of servicing all variety vidshows as well as commercials. He's an MCA alum who, later, went with Television Artists Corp. He was also an indie producer prior to joining GAC.

## Britain's Top 20 TV Shows

(Week Ending Aug. 12)

	Homes Viewing (000's)
Coronation Street (Wed.)—GRANADA	6426
Delfont's Sunday Show—ATV	5608
No Hiding Place—AR	5375
Drama '62—ATV	5375
Coronation Street (Mon.)—GRANADA	5141
This Week—AR	5141
Play of the Week—AR	5024
Tales of Mystery—AR	4907
Probation Officer—ATV	4790
Emergency Ward 10 (Tues.)—ATV	4674
Emergency Ward 10 (Fri.)—ATV	4674
Abracadabra—AR	4393
The Morecambe & Wise Show—ATV	4206
Take a Letter—GRANADA	4055
Holiday Town Parade—ABC	3856
Wells Fargo—BBC	3622
Circus from Paris—BBC	3505
The Double Blind—BBC	3505
Watch on the Mekong—AR	3505
All Our Yesterdays—GRANADA	3467

## It's SRO for Canadian TV Web As Major Sponsors Hop Aboard '62-'63

Toronto, Aug. 21.

### Vicks Buys Ernie Ford

Vicks Chemical Co. has bought in as a daily sponsor of the "Tennessee Ernie Ford Show" on ABC-TV's daytime schedule. Order, placed through Morse International, will run for six months starting Oct. 1.

Vicks has long been a heavy ABC-TV advertiser on Dick Clark's "American Bandstand," another show depending on personality selling.

## How to Discard Two Radio Webs To Build a Third

Ottawa, Aug. 21.

One of the major headaches confronting the Broadcast Governors, currently holding public hearings in Ottawa, is finding the least painful method of scrapping two radio networks and building a new one out of the rubble.

That's what the Canadian Broadcasting Corp. wants to do. CBC has its own Trans-Canada web, using all CBC stations and 15 others, and its Dominion network, using one CBC key station and 49 privately-owned affiliates. So far, 43 stations have okayed their affiliation with the new network to be set up in place of the existing two, but there are 15 holdouts. The new web is set to preem Oct. 1 and BBG would be happy if the 15 stations would come around by then. Otherwise, the board may have to use its statutory power to force them into affiliation.

New network plans 24 CBC stations and 81 CBC low power relay transmitters (unmanned rebroadcasting stations), plus the private stations. CBC figures its stations alone will cover 55% of Canada's English-speakers. The new network will be carried by a minority of Canadas' AMers; there are 207 private stations plus CBC's outlets. BBG believes the new web will reach 90% of Canada's radio receivers.

## SCHEUER'S NEW EXEC STATUS AT TRIANGLE

Philadelphia, Aug. 21.

John D. Scheuer Jr., for the last seven years director of public relations and programming for the group, has been named administrative executive for Triangle Stations.

In the new post, Scheuer will be coordinator of activities between division hq in Philadelphia and all Triangle outlets.

With the group for nearly 20 years, Scheuer served the WFIL, Philadelphia, stations in various capacities before becoming public relations and pd for Triangle.

With all contracts closed for the season running from Oct. '62 to Oct. '63 by the cross-country web of the Canadian Broadcasting Corp., renewal sponsors of 52-week agreements sees the CBC network completely sold out.

Quaker Oats of Canada Ltd. goes into sponsorship for the first time, while previously relying on spot announcements. The CBC has contracts from new sponsors this fall—Procter & Gamble, Colgate-Palmolive, Campbell Soups and Sterling Drugs—with the loss of Ford Motor Co. of Canada this summer but returning to the CBC fold for a 52-week commitment.

After an absence of one to five years, Chrysler Corp. of Canada, Tuckett Tobacco and Gattuso Corp. Ltd. are buying back into CBC, with Chrysler backing two major series, "Playdate" and "Empire."

For the second consecutive year, Carling Breweries Ltd. and American Motors (Canada) Ltd. jointly sponsor trans-Canada National Football League games on the CBC-TV network, with Kraft Foods Ltd. signing the largest package deal ever negotiated between one company and the CBC.

(This includes sponsorship of the Canadian-produced "Parade" and "Red River Jamboree," the full sponsorship, in Canada, of the 60-min. "Garry Moore Show" and partial sponsorship of "Walt Disney Presents.")

With CBC taking less than CBS and NBC has to offer, plus ABC's single "Ben Casey" series, only switches are in time skeds, with CBC getting predominantly advance tapes of American-produced programs.

This is evident in the return of such Canadian automakers as General Motors, Chrysler Corp. and American Motors; such food manufacturers as Kraft, Kellogg, Campbell's Soups, Canadian Milling, Canadian Canners, Purina, General Foods, Procter & Gamble of Canada Ltd., Lever Bros., Colgate-Palmolive, Clairol, Noxzema.

On its weekly shows (Mon. to Sat.) more 52-week programs key- (Continued on page 40)

## British TAM To Expand Research

London, Aug. 21.

As of Oct. 1, there's to be a deeper probe into the viewing habits of British tv audiences. The Joint Industry Committee for Television Audience Research and Television Audience Measurement Ltd. have pacted a new contract.

The number of homes in which daily viewing is metered on a continuous basis, thus providing the figure fodder for the weekly TAM list, has been upped. In future 1,240 homes will cooperate. It means, too, that the people in these homes, totaling nearly 4,000, will keep a "Tamlog," giving complete data on their viewing.

For the first time the Border and Grampian areas will be included in the TAM figures, thus covering all Britain's present tv areas.

# RADIO DEAD? NUTS, SEZ WNEW

## Chevy's 5½-Min. TV Com'l

Hollywood, Aug. 21. Chevrolet will take a revolutionary step in tv with the slotting of a single commercial running five and a half minutes midway in NBC-TV's "Bonanza." Longest single commercial heretofore, is said to have run two minutes. Commercial will be timed to coincide with the advance publicity on Chevy's new models.

Don Feddersen's commercial tv operation, headed by Jack Minor, is now shooting the commercials in color. An extra half minute will be filmed for the program's opening, giving sponsor the allowable six minutes to the hour.

Cost of the commercial is said to be around \$100,000, the largest single order ever placed with a Hollywood tv commercial producer. Feddersen company is not yet a year old.

## How Do You Lick Problems to Keep 'Route 66' on Road? Ask Schultz

Television's most travelled road show "Route 66" is packing its bags for another season of barnstorming after logging 60,000 miles across 36 states in its first two years of existence.

Logistics of transporting the \$250,000 of equipment and 40 men required to produce 32 filmed episodes each season on CBS-TV obviously poses a variety of problems. Man who shoulders those responsibilities is transportation chief Al Schultz, veteran of 10 years in the employ of producer Herbert B. Leonard.

Under his supervision the "Route 66" caravan has kept rolling in the roughest of weather, never missing its daily mileage quota, and being charged with only one minor accident when a gawking motorist collided with one of the show's trucks.

Once, however, in Ely, Nev., all but one truck took the wrong turn and headed 80 miles in the direction of Salt Lake City instead of the intended destination of Page, Ariz., because a key road sign had been removed. On the long haul from Los Angeles to Louisiana, a truck turned up missing in the vicinity of Van Horn, Tex., but help from cooperative highway patrol and sheriff's department quickly located the lost vehicle.

Schultz feels he's solved this problem this season. The trucks now are equipped with two-way radio communications. "Now," he says, "all I have to worry about is sun spots."

"Route 66" rolling stock is comprised of four trucks—a car hauler which transports the two convertibles and three passenger cars used in the show, a sound truck containing camera, equipment and mounted with a platform capable of raising a camera and its operators 28 feet in the air, a 35-foot semi-trailer containing wardrobe and dressing room, a generator supplying electricity and heat for the company, and a 500-gallon supply of water, and a 35-foot semi-trailer containing grip, prop, electrical and special effects equipment.

## Sandy Cummings' ABC-TV Coast Exit

Hollywood, Aug. 21.

Sandy Cummings has resigned as program veepee in Hollywood for the ABC-TV network to make another affiliation which he'll disclose when he leaves his network post in mid-September. He said it would involve both tv and feature picture production. His reason for leaving, he said, was to return to production.

With ABC-TV for eight years, the last four as a veepee, Cummings came out of picture production to cast his lot with radio and opened up the department in Hollywood for Benton & Bowles. Previously he had been production aide to Walter Wanger and had produced features at Paramount and Columbia.

Successor will be named early next month when ABC toppers convene here with the web's affiliates.

## 5-YEAR BILLINGS AT \$32,956,164

The vital statistics—particularly those with a dollar mark before them—concerning New York radio are loaded with fascinating overtones.

Upcoming (and the next six months should tell the story) is the hottest competitive battle in New York's radio history, both for the rating and the dollar. Major interest is focussed on four group-casting enterprises—the Metropolitan-owned WNEW, which was setting the nation's radio indie patterns back in the Bernice Judis-Ira Herbert days; the RKO General-owned WOR; the Westinghouse-owned WINS; and the Storer-owned WHN (ex-WMGM). Who comes out in front and WOR with its talk-talk plus news formula presently has the rating edge) will depend basically on the music & news patterns each will evolve, with WINS and WHN, the two most recently acquired, still in the throes of program juggling.

(Intra-trade-wise, it's an interesting commentary that the three execs most deeply involved in establishing the new WINS formula for Westinghouse—namely, Dick Pack and Bill Kallen, WBC-TV and Radio program chieftains, respectively, and Mark Olds, the station's new manager, are members of the WNEW Alumni Assn.)

Storer bought WHN for \$10,000,000. WBC paid \$10,500,000 for WINS. They represent the highest prices paid to date for AM outlets. And perhaps to best illustrate how much of a stake WNEW has in the bitterly competitive battle which is getting into full swing, based on existing market valuations and amortization breakdowns, it's considered very likely that Metropolitan boss, John W. Kluge, could command somewhere in the neighborhood of \$25,000,000 for his Gotham AM operation.

This, of course, is predicated on some vital and fascinating general whiz statistics which are not generally known to the trade—that in the five years spanning 1957 to 1961 inclusive, WNEW grossed \$32,956,164. And, as evidence that the new hot competition is having a salutary effect on non-network radio business, take a gander at what's been happening since the first of the year: As of Aug. 12, the station was 9.4% ahead of the billings for a comparable period last year. The 1961 take was \$6,472,430. That 9.4% is enough to guarantee that WNEW will close out '62 by topping its alltime \$7,025,567 billings that were registered in '59.

The beauty of it is (and what should probably merit that \$25,000,000 price tag should Kluge get a hankering to unload) is the fact that nearly 50% of the station's gross—biz represents profit. For example, out of last year's \$6,472,430 billings, WNEW wound up \$3,000,000 in the clear.

Since WOR also boasts annual billings in the \$7,000,000 area, this is another instance of a single station that could probably command a \$25,000,000 asking price (although what margin of this is profit, Tom O'Neill's RKO General isn't tipping).

Few are the tv, let alone radio stations in the country that can boast a \$3,000,000 (before taxes) profit statement. And interestingly enough, WNEW's billings-a-profit picture offers an interesting parallel vis-a-vis the world's richest station—WBCS-TV. That five-year WNEW gross of \$32,956,164 compares favorably with a single year's billings for the CBS flagship tv station. And it's practically an open secret that WBCS-TV comes out better than \$15,000,000 per annum in profit—or about 50% same as WNEW.

In these days of lamentations over radio's fate, the WNEW scorecard has pinch-me-I'm-dreaming implications.

## Getting TV Footage Out of Russia Poses Problems for U.S. Networks; If You Let 'Em Pre-Screen It's Okay

### 'Hate That Perry Mason'

Philadelphia, Aug. 21.

Perry Mason always wins his case, but he can't ask the Nation's District Attorneys to like it. The DA in the network show always winds up looking a little bit stupid and the National Association of District Attorneys, in convention here doesn't like the image.

What's more they plan to do something about it. At the final business session of the prosecutors' 13th annual conference, the members voted to have an executive committee negotiate and put through that contract with Warner Bros. for a tv series "depicting a DA in his true light."

Edward Silver, Brooklyn, N.Y. district attorney, said the committee has been confabbing with WB for five years about such a show.

It's understood that the Soviet government pre-screened the entire hour of a show on Russian education which ABC-TV will soon air in the United States. As objectionable as this may seem to journalists, pre-screening and even processing by Russians are evidently commonplace. If you don't play ball, you don't get your story, or, at least, the Russians make it harder than ever to get it—and, often, they'll throw up to a dissident news outlet the allegation that other newsmen are playing ball.

The Russians don't like letting tv footage outside borders unless it has their stamp of total approval. If a tv source permits the Russians to pre-censor, it gets more favorable out of that country than its rivals.

Indeed, it's just plain tough all the way around when a tv or news-reel outfit is trying to do a picture story on almost any part of the Communist world.

Last season, NBC-TV did a "White Paper" on Communist China, and (as was then reported in VARIETY) the network had tremendous amounts of trouble even finding enough celluloid to v.l.d. ly fill a third of an hour. Much of the stuff finally used was six or more months old and, at that, had been made by Europeans in almost bootleg fashion. That some people believe the show came out well obviously had nothing to do with help from the Communists.

Last week, ITN, a news organization in Europe which has a

## TV-Guild Legiters (When & If) Blow To Feevee Forces

If they can pull it off, Westinghouse Broadcasting Co.'s bid to acquire Broadway legit shows, for televising on its five-station chain could wind up as a terrific body blow to the toll-tv proponents.

WBC's efforts to put Broadway plays on tape and televise them simultaneously with their premieres on Broadway has a long way to go before the curtain goes up on the project (see separate story). But it nonetheless indicates to toll-tv execs the lengths to which the tv broadcasters will go for suitable programming material. Broadway shows were slated to be among the prime lures for coin-box television along with some top films and sporting events. One Broadway show, "Gideon," has already been utilized for a feevee showing. But if WBC can put over its plan to televise a half-dozen Broadway shows a year for free, toll-tv will have to come up with a new form of entertainment blockbuster to spark its home-box offices.

At present, WBC is only concerned with getting the legit project off the ground. The broadcasting chain has indicated that it will angel dramatic productions in the same way that the recording companies have invested in Broadway musicals. The WBC intention, however, is not to compete with other backers in likely smash hits, but to make possible the production of plays that are not obviously commercial, but which have artistic merit.

If the WBC plan works out, it's expected that WBC will be shelling out an average of \$125,000 per play. The tv chain has indicated that it is definitely interested in protecting that investment and hence does not intend to hurt the

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## John Porter's NBC Exit; CBS' Grossman Tapped

Lawrence Grossman, who has been under Lou Dorfman at CBS-TV, is moving over as the new boss of advertising at NBC-TV. He's replacing longtime director of national advertising and promotion at NBC-TV, John Porter, who resigned early this week.

Grossman is now an assistant copy chief at CBS-TV. Porter had been with NBC-TV for some 10 years.

### ABC's Soviet Entry

ABC News has reportedly been promised the right to film another full-hour tv stanza from inside Russia—provided, of course, the Russians continue having the right to pre-screen the footage.

Choices are said to be a study of the Trans-Siberian railroad, a subject also sought by NBC News there, or a picture story on the Soviet woman.

working arrangement with CBS News, fed the American network what it deemed legitimate footage of a Russian cosmonaut takeoff. The pictures were picked up in West Germany by monitors of East German tv. In some way, according to sources in the U.S., the Communist East Germans left the impression that the footage being aired was of Lt. Col. Pavel Popovich, one of the two most recent Russian cosmonauts when, actually, it was footage of a much older manshoot. So, in this case, the non-Communist tv news outlets were fighting—not a deliberate attempt this time to edit or withhold picture news by the Communists—but instead what appar-

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## Danny Thomas In Dana NBC Dickers

NBC-TV and Danny Thomas are quite near agreement on a pilot film to be fronted by writer-comedian Bill Dana. If the deal for the half-hour situationer is firm, which is believed quite probable, then it'll mark Thomas' first departure from the CBS-TV fold since moving over there several years ago from ABC-TV.

Deal is based on a Dana spinoff that was shown on Thomas' own CBS-TV show. (Dana has made a number of appearances on Thomas' Monday web half-hour.)

Dickers were being carried on by Thomas and partner Sheldon Leonard, with the NBC-TV high brass.

## Sponsorship of Local Pubaffairs Makes Sense: Depew's TAC Tag

Chicago, Aug. 21.

Richard Depew, veeep of tv programming for Cunningham & Walsh, New York, told a gathering of program directors attending the first Television Affiliated Corp. conference today (Tues.) that the day may be near at hand when national advertisers will be sponsoring local public affairs shows.

National advertisers are becoming increasingly alert to local programming as a means of resolving merchandising problems in specific locales, he said. He told, for instance, OK a network-using cracker firm that was losing shelf space in particular markets where competitors were making strong use of local television.

"There is nothing we would like better than a Ruth Lyons (the phenomenal Cincinnati tv personality) in every market," he said, but allowing the unlikelihood of that conjectured that public affairs shows may well be what the national advertisers will buy locally.

Depew believes that a viewer apathy is setting in towards the week-in, week-out formula shows, and he feels that the tremendous increase in local (as well as world and national) problems—coupled with the advertisers' desire for a distinctly local connection may bring about a demand from the national advertiser for the local pubaffairs shows.

Contributing to Depew's belief is the growth of tv to the No. 1 news medium, the general viewer acceptance today of network public affairs programming, the accentuation of television's serious side by such things as Telstar, and the growing desire on the part of stations to improve relations with their communities through civic and educational programming.

Certain advertisers are now disposed to creating commercial messages tailor-made for specific market needs, Depew pointed out. He cited TAC as an organization that might inspire national sponsorship of local pubaffairs, in that it offers the advantage of a single point of purchase.

## Tenn. Calls Meet On Educ'l TV Web

Memphis, Aug. 21.

Tennessee's State Department of Education has inked a pact to put in a state education educational tv network. State educational bigwigs will meet on Sept. 1 at Nashville to iron out final details for the web.

Dr. Kenneth Wright, Univ. of Tennessee educational chieftain, heads a five-man committee who will gather for the state capital powwow next month. Congressional grants are on a dollar-dollar basis with \$1,000,000 the maximum aid to a state in the formation of a state tv educational web.

Tennessee's commission on education and state legislators have already earmarked \$50,000 annually for the web. Educational tv stations already in operation in this state are WKNO, Memphis and WDCN-TV, Nashville. Other members of Dr. Wright committee include Robert Glazier, Dr. Stanley Huffman, East Tennessee College; Dr. August Eberle, U. of Chattanooga and Robert Pharr, w.k. Memphis barrister and erstwhile Secy. of State. Other educational channels allocated by the FCC in this state are Chattanooga, Cookeville, Knoxville, Crossville, Lexington and Sneadville.

## Metro TV Hour Sales

Metro TV, which finds some greater activity on its sale of hour-long series, reports the following boxscore:

"Asphalt Jungle" has been sold in 21 markets; "Cain's Hundred" in 19 markets; and "Islanders" in 18 markets. Some of the new deals include the cities of Cincinnati, Denver and Wichita. All told Metro TV has 67 hour episodes in its catalog.

Metro TV, in its report of improving sales, noted that stations are now lining up their fall schedule locally.

## Telesynd's Global Gleam

Telesynd proxy Hardy Frieberg is slated to go to London next month to investigate possibilities of an international setup for Programatic, the automated radio programming service, recently taken over from Musak by the syndie wing of Wrather Corp.

Frieberg believes the service, now in use by 61 U.S. stations, has a worldwide potential. Programatic's music has universal appeal, he says, and he sees it in use not only in Europe but as potentially successful in Tokyo. Musak, the direct musical service to commercial outlets and another Wrather division, is in use internationally.

## Don't Be Ashamed Of O'seas 'Image' Sez Ralph Baruch

Criticism of American tv programs abroad because they create an unfavorable image is grossly misinformed and harmful to the U. S., according to Ralph M. Baruch, director of international sales for CBS Films.

Baruch, in Rotary Club address in Brooklyn, said that "American television entertainment programs are popular abroad and in demand." He pointed out that strict quotas on American programming prohibited large-scale exhibition abroad and that programs bought by a country is the exclusive decision of the buyer and based on viewing desires.

"Are we to decide what programs should see their way to foreign television screens?" he asked. "The American television industry is a responsible industry and far be it from us to hint control through programs of television stations outside of this country. We do not censor nor do we wish to exert pressure on others abroad when they choose the program fare they feel is best for their own viewers and the programs of their own concepts best suited for their purposes. This is in line with our ideals of the free enterprise of a democratic people setting the example for the rest of the world," Baruch continued.

CBS Films International sales director added that American programs have many positive values, citing "Perry Mason," "Lucy," Phil Silvers, "Defenders," pubaffairs specials and others.

Baruch contended that the U. S. tv networks or stations have not restricted in any way the amount of foreign tv programs which could be shown here, a contention which is challenged by exporters to the U. S. who acknowledge while there are no official quota operating, the marketplace for many entries poses insurmountable barriers.

## Local Radio Station Programmers Get a Platform at 2-Day Chi Meet

Chicago, Aug. 21.

Although it's basically to be a music trade show for consumers, the World's Fair of Music & Sound opening at McCormick Place next Friday (21) will hold several closed clinics for radio program managers on Sept. 5 and 6.

Larry Haag, general manager of WCCO, Minneapolis, will chair a session on "Successful Selection, Development and Use of Personalities," and Thad M. Sandstrom, g.m. of WIBW-TV-AM-FM, Topeka, Kans., is slated to chair one on "Making News a Vital Part of Your Programming." Lee Hanna, news director of WNEW, N. Y., will participate in the latter.

Among the speakers scheduled are Gordon B. McLendon, who operates a station group from his Dallas base, on the topic of "The Station Image: Its Competitive Importance and How It Is Developed"; Jack S. Sampson, v.p. and g.m. of Storz's KOMA, Oklahoma City, Okla., on "Programming the

## Bangkok Digs U.S. Segs

THAI-TV, Bangkok, acts more and more like a key U.S. market. Recently purchased for telecasting there are "Bonanza" for a Sept. 15 start, "Sword of Freedom," from Independent Television Corp.; "Third Man," from BBC; and "Rawhide," from CBS-TV. Charles Michelson is the purchasing agent and the station's representative in the U.S.

## WB's OFF-WEBS TO 11 MORE STATIONS

Eleven more stations have signed for Warner Bros. off-network hour series, as stations move to lock up their fall schedule.

All 11 Warner Bros. properties now have been sold in the Dallas-Fort Worth market. KTVT, which previously bought "Maverick" and "Surfside 6," also has signed for "Roaring 20s," "Bronco," "Sugarfoot," and "Bourbon Street Beat."

"Sugarfoot" was bought by WAVE-TV, Louisville; WSUN, Tampa-St. Petersburg; KSYD, Wichita Falls; and KLBK, Lubbock. Latter two stations also bought "Bronco," as did WCPO, Cincinnati.

WBIR, Knoxville; WLOS, Asheville; and KJEO, Fresno, inked for "Maverick," while KTRK, Houston, and WSUN, picked up "Bourbon Street Beat." In Cleveland, WJW signed for "Surfside 6."

In addition to Dallas-Ft. Worth, all six WB properties now are sold out in New York, Los Angeles, Washington and Birmingham.

## 'Lock Up' Sale in Canada To Three Major Cities

Three major advertisers, Lever Bros., Ltd., Warner-Lambert (Canada), and American Motors (Canada) Ltd., have made a 52-week coposership deal for Ziv-USA's "Lock Up," for all French Canadian markets.

Series will be dubbed into French and retitled "Dernier Recours" ("Last Resort"). Preem date will be sometime in October. This is the second major French Canadian sale consummated by Ziv-USA recently. Other was "The Story Of . . ." sold in all French Canada to O'Keefe Brewers and Canada Packers, Ltd.

## New 'Bomba' Sales

Allied Artists Television reports new sales on "Bomba, the Jungle Boy" features. AAT also has the science fiction package of cinematic.

"Jungle Boy" sales include WBAP, Ft. Worth, Tex.; WCIV, Charleston, S. C.; WGN, Chicago; KCOP, Los Angeles; WALA, Mobile; WDSU, New Orleans; CKLW, Detroit; WIS, Columbia, S. C.; WJEB, Augusta; and WRVA, Richmond, Va.

## WDKD GETS NEW HEARING

Washington, Aug. 21.

Relaxing its two-listed image, FCC has agreed to reconsider its July 26 decision refusing to renew the operating license of WDKD, Kingstree, S. C.

## KUOM Out on a Henry Miller Limb

Mpls. Non-Com'l Radio Station Spotlighting Author  
In Three-Part Series

## Taft's Lofty Stick

Cincinnati, Aug. 21.

WKRC-TV's new 971-foot transmission tower is now tops on the skyline of Cincy's seven hills. It shares attention with towers of Crosley's WLW-TV and Scripps-Howard WCPO-TV on neighboring knobs.

The Taft station's tripod structure, in the making for three years and representing an outlay of \$500,000, has a transmission spread of more than 10,000 square miles and is pegged as the world's fourth largest self-supporting tower.

Dubbed Tall Twelve, for the WKRC-TV channel number, the tower can reach an additional 400,000 viewers in an increased area of 1,650 square miles, according to station estimates.

## Georgia Educ'l TV Co-Op Plan Aims At Mom and Dad

Athens, Ga., Aug. 21.

Son and daughter are not the only ones who reap the benefits of educational television in Georgia. Mom and dad are getting their share of electronic system of learning.

This broadened use is made possible via a unique plan of cooperation between the Univ. of Georgia, located here, and the State Department of Education. Eventually every nook and cranny of Georgia, the largest state east of the Mississippi River, will be reached in an expanding ETV network.

In the co-op setup, university provides evening programs, aimed primarily at adults. The state school department broadcasts daytime instruction programs for schools within viewing range.

At present there are only two telecasting stations in operation in a skein that will be increased to eight or nine, five or so to be ready during 1963. Stations already on air are WGTV, located here on campus in University's Center for Continuing Education; serving northern section of state, and WXGA-TV near Waycross, in southeast sector. Both are on Channel 8.

State Board is moving ahead with plans for statewide coverage. Construction will begin soon on stations at Pembroke (near Savannah), and at Pine Mountain (near Columbus). Still another outlet is planned for the Dalton area in northwest Georgia.

Co-op arrangement permits university and education board to concentrate on programming most suitable to each. Former marshalls its resources toward maximum effectiveness in instructing, informing and, to some extent, entertaining adults. Latter exerts itself in field of improving quality of public school education by directing high class ETV instructions to the classrooms.

Gerald Appy, formerly program director of WLW-A (TV), Atlanta, is managing director of WGTV.

## RKO GEN. COIN FOR NEW WHBQ STUDIOS

Memphis, Tenn., Aug. 21.

WHBQ and WHBQ-TV, owned by RKO General TeleRadio, will blossom out sometime next year with spanking brand new studios. D. A. Noel, skipper of both the AM and tv operations, said the new studios, which will house both the tv and AM stations, will be erected in the east sector of the city here, which houses literally all of the plush and palatial homes.

Noel said that RKO General forked over \$112,500 for the land where the studios will be built. WHBQ radio which operates on an indie basis is now located in the Chisca Hotel, while the tv station on Channel 13, ABC outlet, is located at midtown here.

Minneapolis, Aug. 21. U. of Minnesota non-commercial radio station KUOM is daring to put controversial author Henry Miller himself on the air tomorrow (22) and let the public hear him. His appearance will be part of a three-program Henry Miller Wednesday night series which started last week. He'll be interviewed.

Awarding KUOM the palm for broadcasting bravery here because of offering such a series, the local television and radio industry is wondering if the station can escape wrath from that segment of the public here which disapproves of Miller's writings.

The KUOM daring comes a few months after a local book dealer was arrested for having on sale Miller's allegedly indecent "Tropic of Cancer," which has been so much in the limelight throughout the nation as well as here. The dealer was acquitted and there has been no interference with the book's further sale locally.

This KUOM bravery—especially courageous in view of the fact that KUOM is operated by a state educational institution—also is prior to a local advertising campaign for the upcoming republication of another much assailed Miller novel, "Tropic of Capricorn."

For a starter the KUOM series last week had Alan Trachtenberg of the U. of Pennsylvania faculty discuss Miller's works and localite Edward P. Schwartz tell about the Henry Miller Literary Society of which he's president. Schwartz also is assistant chief barker of Northwest Variety club, Tent No. 12, and owner of a printing establishment.

## H'wood KFAC Sold For \$2,100,000

Hollywood, Aug. 21. Radio station KFAC, which has been on and off the market several times, was finally sold to Cleveland Broadcasting, Inc., for reportedly \$2,100,000 in a cash transaction. The station's property, also owned by E. L. Cord, was leased to the buyers. Cal Smith, manager of the station since it went on the air in 1931, continues in this capacity for the new owners. FM adjunct also was part of the deal.

Cleveland outfit owns two other radio stations: WERE, Cleveland; WLCC-AM and FM, Sandusky, O. Ray T. Miller, proxy of Cleveland Broadcasting, said the present format of classic music will be continued. No changes in personnel are contemplated, Miller said.

## WNEW Radio's Four-Way Client Spread on Giants

WNEW Radio, N.Y., has lined up four advertisers to bankroll the 19-game schedule of the New York Football Giants which will run through Dec. 16. Sponsors of the games are P. Ballantine, through William Esty Co.; L&M Cigarettes, through J. Walter Thompson; Howard Clothes, through Mogul, Williams & Saylor; and the Great Atlantic & Pacific Co. through Gardner Advertising. Ballantine, L&M and Howard Clothes sponsored the Giant games on WNEW last year.

A fifth sponsor, Emerson Radio, through Robert Whitehill Inc., has picked up the tab for the 15-minute "Pre-Game Prognostications" featuring Kyle Rote, sports director of WNEW and offensive coach of the Giants, and Al DeRogatis; a 10-minute half-time sports and news show, and a post-game report from the Giants dressing room.

## POGAN'S CAPITAL STRIPE

Charles Pogan, whose been with the group's Albany station for eight years, has been named veepee of Capital Cities Broadcasting. Pogan has been director of operations for WTVN-TV (Albany) and, since July, '61, in charge of programming for all CC tv stations.



# OFF-WEB HOURS HIT IT HOT

## Pitt Traffic Cop a TV Hit

Pittsburgh, Aug. 21.

Auditions have been held in the strangest places but a fairly successful one was held last week in Pittsburgh on a busy traffic corner for a very colorful traffic patrolman named Vic Cianca. Cianca has been giving tired harassed motorists a lift and a smile for years while he handled traffic with all the grace and color of a top ballerina.

His dancing and gestures intrigued KDKA-TV staff photographer Ed Romano who shot five minutes of his work and handed it in. Those viewing the film were delighted and called officer Cianca for permission to use the strip. He agreed and the film was spotted on three of the station's new shows.

Strip is now in the hands of CBS, which is using it as a national news feature.

## WNBC Radio Yens a Format

### Drastic Overhaul of Programming on Tap With Jim Lucas as 1st to Go

Looks like WNBC Radio programming is going to undergo another major personality shuffle within the next few weeks. Said to be the first of the changes will be the dropping of Jim Lucas as the early morning gabber on the NBC-owned station in N.Y., and after that, in "easy steps," it's likely a major part of the schedule will be overhauled, including the Art Ford and Wayne Howell audio strips.

Outlet has been struggling for a format for some years. Years ago it went posh with "wall to wall" music. Last spring, another format change occurred when NBC boss George Dietrich dropped one program director, picked up another and went into a new variation of the pop music formula. In addition, news on the half-hour was shortened and the regular five-minute local newscast was moved in on the hour, just behind NBC Radio's hourly feed.

The Gotham key has not been able to get up onto the top rungs of metropolitan ratings, hence the changes. Lucas, who does a good deal of tv for NBC, has held down the critical 6-10 since Bill Cullen, of his own volition, gave the job up several months ago. Ford, who has long been one of N.Y.'s bigger time deejays does a double-duty stint for the outlet, one from 10 to noon and the other from 3 to 6. What the station has planned for him is anybody's guess, just as it is for Wayne Howell, who does a 7 to 9 p.m. strip on WNBC. But, it's held likely that alterations will occur in their programmatic areas.

## Alvarado TV In \$3,500,000 Sale

Albuquerque, Aug. 21.

Alvarado Television Inc., which operates KOAT-TV here and KVOA-TV in Tucson, has been sold to the Steinman Co. of Lancaster, Pa., for \$3,500,000.

Clint McKinnon, of San Diego, owner of Alvarado, announced the sale last week. McKinnon also owns a chain of weekly and semi-weekly newspapers in southern California. A former California congressman, he established San Diego's first 5,000 watt radio station.

McKinnon, who bought out KOAT-TV in 1957 and KVOA-TV in 1955, currently has an application pending with the FCC for new tv station in Corpus Christi, Texas. Clair McCollough, chairman of the board of NAB and general manager of the Steinman stations, reportedly will take over general manager duties of both stations.

Steinman group owns daily papers in Lancaster, tv and radio outlets there and six other stations.

### RUSH'S D.C. SWITCH

Washington, Aug. 21.

David L. Rush has joined the WRC-WRC-TV news staff here, in a moveover to the NBC capital key from WTOP-TV.

Rush has been a Congressional correspondent for WTOP-TV, the CBS affiliate.

### Graff to ITC

E. Jonny Graff, veteran syndie exec, has joined Independent Television Corp. as v.p. in charge of syndication.

Graff comes to his present post after a long stint with National Telefilm Associates as a v.p. He directed NTA's midwest sales office before coming to N.Y. and headed up its syndication operation. He formerly had been program manager and production head of WBKB-TV, Chicago.

## KMOX Talks Itself Into a Hefty St. L. Pulse Aud Payoff

St. Louis, Aug. 21.

KMOX, the CBS radio o&o in St. Louis, has expanded its all-talk format to cover the 7 to 9 a. m. prime "drive" time across the board based on the audience and sales success of the afternoon 12 to 7 p.m. "At Your Service" stanza. New morning strip offers more news, including light and serious news commentary and analysis, and more sports and weather. Local staffers on the early talkie seg. combining with the CBS network news feeds with international coverage. Include Rex Davis, Steve Rowan, Jack Buck, Grant Williams.

As for the audience acceptance of KMOX's talk, recent Pulse surveys show the station is No. 1, in weekly penetration of radio homes in the country's top 10 markets.

Robert Hyland, veepee of CBS Radio and general manager of the St. Louis and the man who instituted the talk format, says the rating and sales success convinces him that "the American public is ready and eager to accept radio programming of purpose and substance, and advertisers receive additional benefit and impact from this new direction in programming."

Launched in February of 1960, KMOX's talk-and-information has

(Continued on page 30)

## For Dick Gilbert Life Begins at 40 Years Of B'casting; Gets 50 KW Okay

Phoenix, Aug. 21.

Dick Gilbert, radio pioneer and former New York City disk jockey, celebrating 40 years of broadcasting this month, has been given authorization by the FCC to increase his KYND clear channel power to 50,000 watts, the maximum allowable. He owns the most powerful station in his area.

Before moving to Arizona in 1946, Gilbert contributed a number of "firsts" to the platter spinner profession.

Gilbert does a daily two-hour show at 4-6 p.m. on KYND where he acts as president, treasurer, and general manager. His wife Alma is vice-president, secretary, and program director.

## NOW A PRIMARY SYNDIE SOURCE

The off-network hour series, now being supplied by MCA TV, Warner Bros., Metro TV, 20th-Fox, Desilu and others, are increasingly finding berths on stations across the country, in the midst of a tight time situation and in a generally depressed syndication climate.

Much has happened since MCA TV, in 1961, came out with its 108 hours, represented by four off-network series. The 60-minute off-network field has become crowded with other suppliers, a mixed blessing. It has gone through some growing pains and shakedowns. Today, though, it's a healthy segment of the syndie biz, by and large, with other suppliers such as Four Star and Screen Gems waiting in the wings with upcoming entries.

Hour series are being bought by some stations as counterprogramming to features. They are being slotted in afternoon slots and late night slots. Many stations, now pledged with a sufficient pool of product, have instituted hour strips, running from Monday through Friday. Weekend slotting also prevail in some situations.

Warner Bros. syndication tv wing, under Joe Kotler, has actively been courting ad agency time buyers and station reperries on the merits of the vidfilm off-network hours as station spot carriers. WB has been joined by other hour vidfilm distributors.

WB's contention, which helps sell its hour series, is that the 60-minuters represent the smart local participation vehicle, as opposed to a tired fifth or sixth run of a 30-minute series, or an old feature, which has been played by stations. Fact that WB, MCA TV, or others might be selling competing product seems incidental. Divisions, in syndication, time and again, have sold against themselves.

Exemplifying the WB approach was the recent preview showing of WB's latest pic, "The Music Man" in N.Y. to more than 150 ad agency media men and other guests. Using the soft sell, it was noted that other than a brief mention of the fact that the same company that produced "Music Man" also produced such tv programs as "Maverick," "Surfside 6," and "Roaring 20's," there was no sales presentation. Import of the WB message and the approach of others in the field is to pave the way for station acceptance, through advertising acceptance. It worked before and it's catching on now.

The foreign field, so important these days to syndication, also is being cultivated by hour series. Ziv-UA, for example, is understood to be hurt somewhat by the dearth of product in the hour series category. In the field of entertainment, it's synonymous in many areas of the globe that the hot programs overseas are the ones that are kicking up rating dust in the U.S.A. To miss the boat in the

(Continued on page 40)

## MARKUSON AS PREXY OF WTAE IN PITT

Pittsburgh, Aug. 21.

G. O. Markuson, exec v.p. of the Hearst Corp., was named president of Television City, Inc., licensee of WTAE in Pittsburgh, at a meeting of the board of the directors.

Leonard Kapner, president of WTAE, Inc., which is the licensee for WYRT radio in Pittsburgh, was elected exec v.p.

Other officers of the new corporation now include Franklin C. Snyder, v.p. and general manager; Alan Trench, v.p. and sales manager; James Gormly, treasurer; M. H. Ewing, secretary; Frank Massi, assistant treasurer and Warren P. McGoldrick, assistant secretary.

Elected members of the board of directors were G. O. Markuson, Leonard Kapner, Franklin C. Snyder, Alan Trench, James Gormly and M. H. Ewing.

## Martha Rountree's Daily Double For WNBC; Maggi Back to 'Girls'

Washington, Aug. 21.

Martha Rountree has moved back to New York to return to television production with a new partner and launches a double program for 55 minutes daily on WNBC-TV Sept. 10.

Miss Rountree, who also keeps several Washington projects cooking (where she's been headquartered for the last few years), is now teamed as a tv producer with Ted Bergman (most recently, v.p. of advertising for Revlon; previously, exec of ad agencies, managing director of the old Dumont network, etc.). Her tv days as partner with Lawrence Spivak are well known.

First 30 minutes of the 1-1:55 p.m. Mon-Fri slot on WNBC-TV will be a return of her "Leave It to the Girls." That show, a Sunday night NBC feature for a long time, was a remarkable showcase for talent, the years have proved. Among the Rountree "girls" who made network television debuts on the show were, to name a few, Lucille Ball, Dorothy Kilgallen, Audrey Hepburn and Betty Furness.

Miss Rountree and Bergman have held out the right to syndicate nationally the "Girls" half hour.

The additional 25 minutes on the N.Y. station will be used as a springboard for new tv innovations and ideas. Several types of programs will be tested. One called "Sound Off" involves having the audience sounding off. Another concerns both male and female fashions.

Miss Rountree, who will spend her weekends at her farm just outside Washington to keep check on her D.C. projects and her influential capital connections, emphasizes that although her "Leave It to the Girls" is a tried and proved format, she is bringing it back newly fashioned for 1962.

She has persuaded Maggi McNellis, the original moderator, to return as the daily hostess. Her former regular "girls" have widely dispersed and have all married wealthy men. Robin Chandler is the wife of Angier Biddle Duke, the U.S. chief of protocol in Washington.

(Continued on page 42)

## MCA TV Litigation Holding Up Those Post-'48 U Films

MCA TV's anti-trust litigation of Universal post-'48 pix. That's seems to have tied up the release of the feeling of many stations execs who said there were indications that MCA TV would move on the post-'48 Universals soon after the Decca merger. There's been no fresh word of go, though, from MCA TV since the Justice Department anti-trust suit, according to station execs.

Only other major post-'48 pix library still untapped is that of Paramount Pictures. Here, too, MCA TV is a factor. Paramount sold its pre-'48's to MCA TV, which did handsomely with them in distribution, going into the market as they did after all other major Hollywood pre-'48's had already been dumped on the market and prior to the release of the post-'48's. Paramount probably would like to entertain bids from MCA TV, but with MCA TV in the throes of fighting off the Government's anti-trust suit, action on Paramount's post-'48's by MCA TV at this juncture seems remote.

## People Flock Like Ants To WCAU Philly Picnic; All-Day Originations

Philadelphia, Aug. 21.

WCAU, CBS o&o in Philadelphia, tossed a free all-day picnic and open house for listeners last week with an estimated crowd of 20,000 thronging station's grounds and parking area.

WCAU air personalities broadcast outdoors in front of the crowds from 6 a.m. till 4 p.m. Talent line-up included station's newscasters; deejays Bob Menefee, Ed Harvey, John Trent, Bill Campbell, Tom Brookshier and Mike Grant; and guest shots by Alan Scott, Doug Arthur, George Thomas and Hugh Ferguson.

The all-day event topped WCAU's campaign in the interests of the dairy industry promoting increased use of milk and milk products. Pub-service campaign was the idea of WCAU farm director Ferguson.

### 'Drake' to Syndication

"Sir Francis Drake," immediately after its summer airing on NBC-TV, will be put into syndication by Independent Television Corp. Addition of "Drake" will give ITC its third new property, the others being "Broadway Goes Latin" and the hourlong "Ghost Squad."

Three new properties for syndication in today's market is an oddity, indeed.

## KTNT-TV as Indie Drops CBS Shows

Seattle, Aug. 21.

KTNT-TV - Seattle-Tacoma, is dropping all CBS-TV network programs Sept. 1 and will become an independent television station. KIRO-TV will continue as primary CBS-TV affiliate for the Seattle area.

KTNT-TV, Channel 11, will curtail its broadcast hours for a few weeks following the changeover and will take the air at 1:15 p.m. Monday through Friday and at 1:45 p.m. Saturdays and Sundays. Starting broadcast day at 7:30 a.m.

Seattle studios will be retained but for first few weeks all live programs will originate from Tacoma studios.

Rerun rights have been acquired to a number of former network shows, including "Adventures in Paradise," "Checkmate," "Riverboat," "Overland Trail," "Cimarron City" and "Suspicion."

News, sports and weather will be packaged in a half-hour show at 10 p.m. and one hour adventure and mystery shows will be telecast week nights at 7 p.m.

Brakeman Bill McLain and his cartoon and comedy features will continue from 5 to 6 p.m. Public service and sports programs such as "Exposure," "For the Record" and the Maury Rider Show will be continued.

Program features now being telecast from the Dominion Monarch, Seattle floating hotelship, will be continued until Sept. 1.



MY FAIR LADY  
SOUTH PACIFIC  
OKLAHOMA!  
PAJAMA GAME  
THE BELLS ARE RINGING  
PORGY AND BESS  
SOUND OF MUSIC  
ANNIE GET YOUR GUN  
THE KING AND I  
CAROUSEL  
PAL JOEY  
KISMET  
CAN CAN  
BRIGADOON  
SHOW BOAT  
FINIAN'S RAINBOW  
OLIVER



*starring as host*

# EDMUNDO ROS

*KING OF LATIN-AMERICAN MUSIC*

*—WITH MILLIONS IN RECORD*

*SALE THROUGHOUT THE WORLD*

*and Guest Stars...*

*Xavier Cugat and Abbe Lane*

*The Platters*

*DeCastro Sisters*

*Tito Puente*

*George Shearing*

*Toni Arden*

*Carmen McCrae*

*Barbara McNair*

*Van Dorn Sisters*

*PLUS MANY, MANY MORE*

*...WITH*

*THE EDMUNDO ROS FULL 30-PIECE*

*ORCHESTRA, COMPLETE CHORAL*

*AND DANCING GROUPS*



# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

## DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: MAY 18 - JUNE 14.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	WXYZ	537,000	46	1.	Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	189,600	15	Matty's Funnies	WXYZ	105,600
2.	Perry Mason	WJBK	421,500	33	2.	Third Man: Hunt; Ichabod (Tu. 9:30)	WJBK	NTA	186,400	15	Yours For Song	WXYZ	237,700
3.	Hazel	WWJ	397,100	31	3.	Sea Hunt: BB (Tues. 7:30)	WJBK	Ziv-UA	172,800	14	Bugs Bunny	WXYZ	147,900
4.	My 3 Sons	WXYZ	356,100	25	4.	Phil Silvers; BB (Tues. 7:00)	WJBK	CBS Films	157,500	12	Weekend	WWJ	102,200
5.	Real McCoys	WXYZ	351,700	25	5.	King of Diamonds; BB (Tues. 8:00)	WJBK	Ziv-UA	138,900	12	Bachelor Father	WXYZ	228,600
6.	Naked City	WXYZ	349,100	29	6.	Everglades; BB (Fri. 7:00)	WJBK	Ziv-UA	123,100	10	At The Zoo	WWJ	99,400
7.	Untouchables	WXYZ	347,500	27	7.	Highway Patrol (Sat. 6:30)	WJBK	Ziv-UA	112,200	10	News; Spts; Sat.; Report	WWJ	80,200
8.	Sing Along	WWJ	335,700	25	8.	Gunn; Carnegie; BB (Mon. 10:30)	WJBK	Official	114,200	9	Ben Casey	W-4-YZ	538,200
9.	Andy Griffith; BB	WJBK	316,700	25	9.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	103,300	8	News; Spts; Hunt-Brink	WXYZ	538,200
10.	Danny Thomas; BB	WJBK	312,200	26	10.	Wyatt Earp; M. Squad (Mon-Sat. 6)	WWJ	ABC; MCA	99,400	8	Popeye	CKLW	61,100

## DES MOINES

STATIONS: KRNT, WHO, WOI. SURVEY PERIOD: MAY 18 - JUNE 14.

1. Garry Moore	KRNT	78,600	35	1. Death Valley Days (Fri. 9:00)	WOI	U.S. Borax	48,100	17	White; Africa; Shore	WHO	29,200
2. Ben Casey	WOI	76,400	33	2. Whiplash (Fri. 8:30)	WOI	ITC	39,900	12	Beachcomber	WHO	30,200
3. Sing Along	WHO	75,800	29	3. Beachcomber (Fri. 9:30)	WHO	ITC	30,200	16	Whiplash	WOI	39,900
4. What's My Line	KRNT	73,500	32	4. Tombstone Territory (Tues. 7:00)	WOI	Ziv-UA	24,700	8	Password	KRNT	41,700
5. Lawrence Welk	WOI	72,600	14	5. Brave Stallion; Margie (Mon. 6:00)	WOI	ITC	24,200	7	News; Wea; Hunt-Brink	WHO	38,100
6. Naked City	WOI	68,000	28	6. Quick Draw McGraw (Tues. 6:00)	WOI	Screen Gems	23,300	7	News; Wea; Hunt-Brink	WHO	37,000
7. Candid Camera	KRNT	65,100	30	7. Third Man (Wed. 9:00)	WHO	NTA	22,200	11	Naked City	WOI	68,300
8. My 3 Sons	WOI	63,500	18	7. Yogi Bear (Thurs. 6:00)	WOI	Screen Gems	22,200	7	News; Wea; Hunt-Brink	WHO	29,600
9. Andy Griffith	KRNT	61,800	31	8. Huckleberry Hound (Fri. 6:00)	WOI	Screen Gems	21,100	9	News; Wea; Hunt-Brink	WHO	31,300
10. Gunsmoke	KRNT	61,800	31	9. Deputy Dawg (Wed. 6:00)	WOI	CBS Films	19,700	6	News; Wea; Hunt-Brink	WHO	37,500

## DENVER

STATIONS: KTVR, KOA, KLZ, KBT. SURVEY PERIOD: MAY 18 - JUNE 14.

1. Ben Casey	KBT	140,600	42	1. Death Valley Days (Mon. 8:30)	KLZ	U.S. Borax	109,900	34	Thriller	KOA	43,100
2. Hazel	KOA	139,900	35	2. Tightrope (Sun. 9:30)	KLZ	Screen Gems	67,200	21	Lawman	KBT	60,100
3. Hennessey; Carnegie	KLZ	113,300	35	3. Ripcord (Sat. 9:00)	KLZ	Ziv-UA	65,700	20	Wells Fargo	KOA	64,600
4. My 3 Sons	KBT	112,700	34	4. Sea Hunt (Mon-Fri. 5:30)	KOA	Ziv-UA	49,300	12	To Tell The Truth	KLZ	65,500
5. Bonanza	KOA	111,900	32	5. One Step Beyond (Tues. 9:00)	KLZ	ABC Films	47,800	13	Laramie; Emmy	KOA	98,100
6. Andy Griffith	KLZ	101,600	30	6. Man & Challenge (Sat. 9:30)	KLZ	Ziv-UA	42,300	13	Wells Fargo	KOA	67,800
7. What's My Line	KLZ	99,000	29	7. Whirlbirds (Mon-Fri. 5:00)	KOA	CBS Films	35,800	8	News-Akers; CBS News	KLZ	43,900
8. Gunsmoke	KLZ	97,400	31	8. Deputy Dawg (Sat. 10:30)	KLZ	CBS Films	34,200	9	Big Pic; Debates	KOA	2,000
9. Garry Moore	KLZ	96,900	28	9. King-Diamonds; Ind. 500 (Fri. 9:30)	KOA	Ziv-UA	33,200	9	Target; BB	KBT	83,600
10. Dr. Kildare	KOA	94,300	26	10. Everglades (Fri. 6:00)	KLZ	Ziv-UA	32,100	10	News; Wea; Hunt-Brink	KOA	48,400

## GRAND RAPIDS-KALAMAZOO

STATIONS: WKZO, WOOD. SURVEY PERIOD: MAY 18 - JUNE 14.

1. Ed Sullivan	WKZO	153,300	41	1. Ripcord (Fri. 9:30)	WKZO	Ziv-UA	105,900	38	Shore; White; African	WOOD	33,500
2. Dr. Kildare	WOOD	139,900	42	2. Death Valley Days (Thurs. 8:00)	WKZO	U.S. Borax	54,400	14	Donna Reed	WOOD	74,800
3. Hazel	WOOD	135,700	41	3. Whirlbirds (Sat. 7:30)	WOOD	CBS Films	54,000	14	Manhunt	WKZO	51,600
4. Andy Griffith; BB	WKZO	129,800	39	4. Manhunt (Sat. 7:00)	WKZO	Screen Gems	51,600	8	Whirlbirds	WOOD	54,000
5. Red Skelton	WKZO	119,700	34	5. Shannon (Tues. 8:00)	WOOD	Screen Gems	50,600	10	Dyke; BB	WOOD	76,100
6. Route 66; BB	WKZO	118,800	38	6. Huckleberry Hound (Wed. 7:00)	WOOD	Screen Gems	45,500	9	My 3 Sons	WKZO	2,000
7. Danny Thomas; BB	WKZO	115,500	37	7. Yogi Bear (Tues. 5:30)	WOOD	Screen Gems	42,800	10	Life of Riley	WKZO	15,900
8. Sing Along	WOOD	115,400	33	8. Quick Draw McGraw (Thurs. 5:30)	WOOD	Screen Gems	26,100	7	Bugs Bunny	WKZO	23,400
9. Father Knows Best; BB	WKZO	107,200	33	9. Sea Hunt; Expedition (Mon. 7:00)	WOOD	Ziv; ABC	25,900	11	Password	WKZO	54,600
10. Hennessey; Carnegie; BB	WKZO	107,200	33	10. Bugs Bunny (Thurs. 5:30)	WKZO	UAA	23,500	8	Quick Draw McGraw	WOOD	26,100

## GREENSBORO-WINSTON-SALEM

STATIONS: WFMY, WSJS. SURVEY PERIOD: MAY 18 - JUNE 14.

1. Route 66	WFMY	102,800	38	1. Third Man (Fri. 9:30)	WFMY	NTA	61,000	27	Shore; White; Africa	WSJS	16,500
2. Perry Mason	WFMY	98,900	38	2. Shannon (Thurs. 7:00)	WFMY	Screen Gems	57,000	21	Manhunt	WSJS	33,700
3. Bonanza	WSJS	95,200	41	3. Californians; Casey (Sat. 6:30)	WSJS	CBS Films	55,700	18	Sons; Civil War	WFMY	35,300
4. Donna Reed	WFMY	94,400	32	4. Grand Ole Opry (Mon. 7:00)	WFMY	Official	49,100	14	Leave It To Beaver	WSJS	53,100
5. Andy Griffith	WFMY	91,200	40	5. Ripcord (Wed. 7:00)	WFMY	Ziv-UA	48,100	18	M Squad	WSJS	29,100
6. Dobie; Medicine 60	WFMY	90,700	32	6. Beachcombers; Pete; Amdrs (Wed. 8)	WFMY	ITC	45,800	17	Wagon Train	WSJS	60,000
7. Dr. Kildare	WSJS	89,100	40	7. King of Diamonds (Wed. 9:30)	WFMY	Ziv-UA	44,400	18	Perry Como	WSJS	57,500
8. Red Skelton	WFMY	88,600	39	8. Sea Hunt (Mon-Fri. 6:00; Sat. 7:00)	WFMY	Ziv-UA	42,800	16	Peter Gunn	WSJS	19,800
9. Ed Sullivan	WFMY	87,500	33	9. Everglades (Tues. 7:00)	WSJS	Ziv-UA	39,000	16	Casey; Air Command	WSJS	61,100
10. Father Knows Best	WFMY	86,800	33	10. Phil Silvers (Tues. 7:00)	WFMY	CBS Films	89,600	17	Phil Silvers	WFMY	38,600
									Everglades	WSJS	39,000

## KMOX Talks Up a Pulse

Continued from page 27

been expanded to cover two-thirds of the 24-hour broadcast day. Hyland says that, besides the spread of talk programming in the U.S., it also has spread overseas, following visits and consultation with KMOX by station men from West Germany, Japan, Australia, Mexico, Canada and the Netherlands Antilles. And five of the other six CBS o.k.'s have patterned part of their programming after the KMOX plan.

"According to Pulse," Hyland says, "the KMOX seven-hour 'At Your Service' has shown an average increase of 28% in metro ratings over the previous music programming. And Saturday morning's shift to talk is even more noteworthy with a 52% rating increase." The Pulse figures in both average increase and penetration of homes are supported by similar increases in the Nielsen's.

Hyland points out that the rating increases took place when the St. Louis radio audience was split between 14 AM and four FM stations.

Local sales, he says, have steadily increased with talk until they are now virtually equal with national billings. New categories on the local front include department stores, realtors, banks and other financial firms, food changes and others.

"Describing the program, Hyland cites such national interviewees as British Nobel Prize winner Sir George Thomson and Pastor Martin Niemöller of Germany, and outlines a typical afternoon: "We started with a discussion of a hot local issue, whether St. Louis should have a borough plan. Then a medical specialist answered queries about new techniques in heart surgery. This was followed

by a segment dealing with pros and cons of divorce, with a marriage counselor as the interviewee; and then a visiting Washington official and a theatrical producer debated 'will government have to subsidize the arts?'"

Listeners are allowed to call in questions to all guests, and on the above described afternoon, says Hyland, they also had a chance to give opinions on a four-day week, News, weather, sports and other features and services are integrated throughout.

### HUB'S EDUC'L U BID

Washington, Aug. 21. Boston's WGBH Educational Foundation has asked the FCC for a rules amendment to change Boston channel 44 to educational use. UHF channel, for which there is no pending application, presently is assigned to commercial use.

Miami-Cy Swingle is the new general sales manager for WKCR, the NBC radio affiliate here. He was the station's local sales boss.

## NBC-TV's 'Leftover' Coin

Continued from page 24

comes to around \$10,250,000, most of it representing billings that defected from ABC-TV, which had had the lion's share last season.

Other Central Division pickin's in recent weeks were Mutual of Omaha for 13 Sunday segments of "Wild Kingdom"; Grove Labs (Bromo Quinine) for about \$350,000 worth of daytime; and Wonder Co. (Ovaltine) for approximately the amount in daytime. General Mills went for \$150,000 worth of NBC's ayem. sked, in addition to the news strips purchased earlier. Aside from the new biz, there was also a \$500,000 renewal from Brown & Williamson for its daytime buys of "Say When." "Here's Hollywood" and Mary Griffin.

Apparently the selling season here is still far from over. It's estimated by various network sales-

men on the street that there's between \$5,000,000 to \$10,000,000 in odds-and-ends business yet to be gleaned in Chi for the first 26 weeks of the upcoming season.

## WTMJ's Editorials

Milwaukee, Aug. 21.

George Comte, vicepres. & general manager of radio and television of Milwaukee Journal stations, reports that both WTMJ & WTMJ-TV will start editorials on controversial subjects beginning Friday, Sept. 3.

Comte indicated that these editorials will be broadcast three times daily on television, with four daily radio broadcasts, with Robert Helms, stations manager, doing such editorials.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Bill Cullen, Cleveland Amory and Everett B. Morris will narrate the NBC News special, Sept. 17, on "America's Cup." Henry S. White will chair the national chapters committee of the Academy of TV Arts & Sciences; other members are the prexies of the nine ATAS chapters. . . Martin Colby is Triangle TV's first east coast sales manager, in an advance from a straight sales post with the station chain. . . Sammy Kaye and his orch will be featured on a CBS-TV spec to be fronted by Jackie Gleason on Sept. 18, with Keefe Brasseur and Beatrice Kay also included in the cast of the hour. . . Bud Palmer off on five-month world hop in order to film his NBC-TV weekly stanza, "Sports International." . . WILL, Hemstead, L.I., received a Certificate of Merit from the local American Legion Auxiliary for cooperation in promoting programs for child welfare, rehabilitation and community service.

Alfredo Antonini, CBS maestro, back from Chicago and guest conducting appearances with Grant Park Symphony. . . Tommy Sands set for dramatic stint on CBS-TV's "U.S. Steel Hour" Sept. 12. Alfred Hitchcock due in New York Sept. 4 from London for publicity-promotion confabs re his CBS-TV "Alfred Hitchcock Hour." Mrs. George Ettinger, wife of CBS-TV press staffer, won first prize over 600 opponents in Chautauqua, N.Y. Institute Art Festival where she's been taking art course with Syracuse U. Summer Graduate School. . . Don Hewitt tapped to produce upcoming series of CBS News extras sponsored by Met Life Insurance. . . Irene McCaffrey, CBS-TV program department, back from Jamaica vacation. . . Jack Benny to Coast from N.Y. . . "Top Ten Dance Party," teenage tv series syndicated "live," starts its eighth year in September. . . Composer Jacques Bieleco has composed and orchestrated three Eastman Kodak commercials. . . Gloria Lambert of the "Mitch Miller Sing Along Show," takes off on a 10-day vacation today (Wed.) to her native Worcester, Mass. . . WPIX weather girl Gloria Okon taping a new set of Arnold Bakers promos for the stepped-up fall-winter sales program which will be seen in 20 markets. . . Jack Sterling casting supporting roles for the "Music Man," which will be presented by the Town Players, New Canaan, November. He and his wife Barbara are playing the lead roles. . . Les Midley, producer of "Eyewitness," is back behind his desk following a month's vacation. . . Sherill Taylor, prexy of Taylor-Noland, in N.Y. on new series, "Beauty Break." CBS Radio Affiliates Assn. has elected three district directors: Lee Fondren, of KLTZ, Denver; William A. Roberts, of KRLD, Dallas; and Westernman Whitlock, KBOI, Boise, Ida. . . William F. Asip, has joined CBS Radio as an account exec. . . William J. McCarter, former program director and assistant general manager of WHYI-TV, Philadelphia, has joined National Educational Television and Radio Center as development officer. . . New York Times Washington bureau chief James B. Reston named member of NETR's board of directors. . . WNDT, the Channel 13 tv, will broadcast President Kennedy's regularly scheduled press conference in prime evening time. WNDT is due to go on the air in the fall. . . Don Kellerman, producer of "Acquint," which goes off CBS-TV in the fall, will be assigned to other publications shows of the tv web.

### IN CHICAGO

Cast and crew of "Route 66" have dicked at O'Hare Inn to shoot four segs in the Windy City over a period of four weeks. . . Jackie Gleason's stopout here last week paid off in heaped-up cityside coverage. . . Bob Carroll, who played the lead in the road company of "Fiorella," will do a new live musical on WBBM-TV this fall, featuring Patty Clark who used to do "In Town Tonight." . . Jim McGinn folded his own producing company and joined the staff of WBBM-TV last week. He'll produce the "Bob Carroll Show" and "Repertoire Theatre." . . Lynn McAuley leaves WBBM's publicity staff to go with North Advertising as a copywriter. . . Frank Golder notched a quarter-century on the WMAQ-WNBQ engineering staff. . . WCFL delays Dan Sorokin, an amateur pilot, is flying to key cities on a publicity mission for McDonald's hamburger stand chain. That's how he's spending a two-week vacation. . . Bob Cosbey, English prof. Roosevelt U. ticked off his fourth year as host of "This Is Folkson," on WBBM. . . New CBS-TV sales rep here, Roy Porteous, is motoring to Canada for a holiday. . . WMAQ manager John Keys is cooling it at Door County and so is NBC publicist Dan Anderson. . . Art Thorsen named as director of publications at WBBM-TV, reporting to Hal Fisher. . . WNBQ Video Tape Dept. is shooting a series of 32 social studies programs for the Midwest Program on Airborne TV Instruction. . . Polyvios Georgakakis, who's with the Cyprus Broadcasting Corp., is working in WGN-TV's news department to learn documentary film making. He was placed by USA. . . Bob Lissit's new daughter made it three little girls in a row for the Chi-NBC News staff this summer. Jim Hardin and news chief Frank Jordan were the other contributors.

### IN LONDON

BBC-TV, stepping up its education tv fare, okayed a new venture in the field of teaching English to foreign students 39 of which are currently in production. Stein will be available for overseas distribution from next October. . . Corporation installed its first 625-line transmitter. . . Channel Island's commercial tv contractor, Channel-TV, is inviting public subscription of 140,000 70c ordinary shares. More than 1,400,000 dual channel homes saw the initial Telstar broadcasts from 11:30 p.m. to 1:15 a.m. on July 10-11. . . A new low cost video station, which can transmit up to five miles, has been developed by EMI electronics. Designed for educational purposes, the whole setup can be transported by one aircraft. . . Peter Francis joins Border-TV as marketing controller from September. . . Julian Pettifer, formerly Southern-TV's main newscaster and interviewer, was with BBC-TV's "Tonight" team. . . As-located Television is to pioneer the first video "Sunday School" in October. . . George Sanders pencilled in as principle guest for Granada-TV's new "West End" show, due in the fall. . . ABC-TV issued a pamphlet "Commercial TV—The New Dimension in British Advertising" which sets out broad details of the current tv system here, coincident with the setting up of a new Overseas Department, under the aegis of Leo Long.

### IN MEXICO CITY

The Mexican Assn. of Advertising Agencies has formulated project designed to boost telecasting of more Mexican programs over local facilities, allegedly with object of building up a taste for national shows. Idea also extends to production of commercials and spot announcements, with these also having strictly Mexican background themes. . . "The International Hour," the CBS program, first major international musical interchange, has been set in the 7 to 8 p.m. slot over Channel 4, and Mexico has already sent on its own classic and folklore music program for international release. . . The Mexican Assn. of Radio and Television News-papermen has created a new trophy, the "Telestrella," with this named after Telstar. Trophy, a replica of the satellite, will be awarded annually to best efforts in radio tv. The Association's other award, "The Aztec Gold Calendar," will be a special merit prize for very outstanding efforts. . . American Broadcasting Co. has set up a permanent correspondent headquarters here. (Continued on page 38)

### Lever Presents . . .

Fifteen tv stations—12 in Canada, three in U.S.—and nine major radio stations will carry ads for OMO, Lever Bros' new detergent already sold in 20 countries including the Congo but just entering North America via Ontario, Canada.

Lever, which is considering becoming one of Telstar's first pitchmen, is also using skywriters, helicopters and a Toronto harbor ferry transformed into a Mississippi showboat, with a Dixieland band, cream-suited gamblers and a fashion show. Latter was for a press conference last week.

### Drs. Brothers & Burke Peddled to Affils On Subscription Basis

ABC Radio is launching a new program service for affiliates under which shows will be offered on a subscription basis. The network is kicking off the project in October with "The Dr. Joyce Brothers Show" and "The Dr. Albert Burke Show," each five-day-a-week series. Bob Pauley, ABC Radio prexy, said the shows will be made available to affils "at a reasonable cost from the affiliate standpoint." With the shows, the affils will receive promotion and sales presentation aids and angles to facilitate local sale of the shows. Pauley said the production of such shows on a subscription basis "will be expanded or changed according to the needs indicated by the stations themselves."

### Jacobs' ABC Int'l Role

Harvey Jacobs has been named to the new post of manager of advertising, sales promotion and public relations of ABC International Television. Jacobs has been with ABC-TV for the past four years as a writer in the tv sales development department. At the same time, Arthur Platzman was moved over from the research department to sales presentation writer for ABC-TV.

### Stein's O&O Berth

Walter Stein, formerly director of research and sales promotion for ABC-TV Spot Sales, has been named research chief for the ABC owned & operated tv stations. Stein was moved over by Ted Snaker, prexy of the ABC tv o&os who previously headed up the spot sales operation.

## With the Station Reps

James O'Grady, exec veepee of Adam Young Television Corp., has wrapped up five new Dakota station accounts under the banner of K&K Network Inc.

The stations are KXJB, Valley City-Fargo; KXMB, Bismark; KXAB, Aberdeen; KXMC, Minot; and KDIX, Dickinson. Three were previously with the Weed reppery. KDIX was handled by Forjoe and KXAB had no New York rep firm. O'Grady says the stations will be sold as a group "in a newly designed effort to go after a greater share of the national dollars—a way of covering this prosperous oil and agricultural state with one order."

KXJB, Valley City-Fargo, is the web flagship, feeding by private-owned microwave a daily schedule of local and regional programming to the other stations at various times throughout the day.

Market area covered by the network ranks 76th in net weekly circulation.

### Monkey on His Back

If you have a man swinging from the vines with an ape on his back, you have an audience.

That's a bit of the new programming philosophy of KPOC-TV, Los Angeles, as spelled out in New York last week for time buyers by new sales chieftain Bill Andrews.

Andrews was speaking of the station's half-hour adventure series, "Bomba," part of the station's early night adventure strip. In a revamp of the schedule for the coming season, Andrews says the indie has spent \$3,000,000 for new programming and will in the

## Adv. Agencies' TV Chieftains Call A Meeting About Network Control —On Other Madison Ave. Fronts

By BILL GREELEY

### London Agencies

A predominance of the 16-34 age group among filmgoers in this country is main fact to be gleaned from the Screen Advertising Association theatre statistics for the period January to December 1961.

Air France to launch a major fall campaign from Sept. 1, via agents Walter George Ltd. . . Overseas companies contemplating advertising in the U.K. are being offered a specially prepared brochure by ABC-TV here. Station also plans to set up an overseas division to supply commercial "know-how" to foreign firms. . . Common Market Films Ltd., an associate company of Screen-craft Production, has been formed to sponsor video commercials for the ECM. . . Cynthia Knight, long-time tv producer with Coleman, Prentiss & Varley, joins Foote & Cone, Bending's tv department.

### BBC's \$56,000 to TV Royal Variety Show

The BBC is to televise this year's Royal Variety Show under an agreement between the BBC and Associated Television that each shall have the privilege of telecasting this plum vaude show in alternate years. This year it's the BBC's turn. It will cost them \$58,000.

The show which will be attended by the Queen and Duke of Edinburgh, will be staged Oct. 29 at the London Palladium, and the BBC plans to record it that night and relay it on Sunday, Nov. 4. Duncan Wood will be in charge of telecasting the show, which is being presented by Bernard Delfont and Leslie Macdonell in association with Arthur Scott, secretary of the Variety Artists' Benevolent Fund.

Stuebenville—William P. Chesnes has been tapped to the newly created position of operations manager at WSTV-TV here. All department heads will be under Chesnes' supervision. A 20-year vet with the company, he will continue as chief engineer.

It's no secret that most of tv's big clients and their agencies are united over their loss of power to the networks in programming matters.

The top exec of an agency that used to produce and place shows for clients recently said he had given up trying to win a slot for an outside package. Others talk openly of network "arrogance," not only toward clients and agencies but also affiliates.

VARIETY reported last week from Hollywood on the discontent among agency programmers on the Coast swing: "The webs are killing us."

What to do about it is another matter. Networks have the backing of the FCC in their expanded program ownerships and control, although chairman Newton Minow displayed an ambivalence on a recent tv appearance. Asked about his stand on the magazine concept of programming, he hedged by crediting the ad agencies with having created some of the best shows through the years.

Anyhow, the top tv execs of the big tv agencies held an unofficial meeting recently to discuss the forming of a group in the American Assn. of Advertising Agencies to deal with the network programming situation. Reportedly on hand were Ted Bates, Richard Pinkham, BBDO's Robert Foreman, Grey's Al Hollender and others. Pat Weaver for McCann-Erickson and Dan Seymour for J. Walter Thompson were supposed to attend but couldn't make it.

A spokesman at the 4As said that so far the formation of a tv content or programming committee was still in the "talking stage." He pointed out that the industry organization, has a tv-radio administrative committee which deals in such problems as union negotiations.

If the roster of agencies represented at the powwow of agency tv chieftains is an indication of the potential members of a 4As programming group, it would represent a block of virtually all the main network hawkers. What pressures the combine could exert for what influence it would have on network execs, is a moot question. Another question is how much agreement the highly competitive forces could reach on their various programming problems.

It's reported that one of the tentative objectives of such a committee under discussion at the session was the possibility of an annual presentation on the coming season by each of the three networks with the group's recommendation to follow.

### BBDO Goes Legit

BBDO copywriters Bill Conklin and Bob Miller have written book and lyrics to a new musical premiering Oct. 2 at the off-Broadway Provincetown Theatre (Greenwich Village).

Titled "O Say Can You See," the show is a spoof of the 40's when, says Conklin, every picture out of Hollywood was an extravaganza starring Betty Grable in a dreamy World II setting—a nice war where everybody sat around and had doughnuts.

Music is by Jack Holmes "New Faces" and "Upstairs at the Downstairs" review. Ray Harrison "Little Mary Sunshine" is handling staging and choreography. Sets are by Boyd Dunmore.

Adville: William La Cava joins the New York office of Foote, Cone & Belding as senior producer in charge of the tv commercial production department, effective Sept. 1. He succeeds Roger Pryor, veepee and senior producer whose retirement plans were announced earlier this year. Show maz with an increase in rates and circulation guarantee 200,000 with takeover of USA One coming up. His 14 new advertisers in the September issue. Miller-Shaw Productions are not producers of the CBS-TV kid show, "Captain Kangaroo" as implied in last week's column. Jack Miller was, at one time producer of the show, but the producer then and now is Robert Keeshan Assoc's.

## Eight to Get Ready

**T**his fall's political battles are fraught with uncertainty (and what's better than a well-fraught battle?), but one safe prediction can be made even at this early date:

The forthcoming races will make this one of the most eagerly-watched, non-Presidential election years on record.

And to make sure this network's viewers continue to be the best informed in the land, we're planning a series of eight NBC News programs—entitled “The Campaign and the Candidates”—over the two-month pre-election period.

Scheduling of these homework-for-the-voter shows became virtually inevitable after the

huge success enjoyed by the first such NBC series two years ago.



The 1962 version—sponsored by the Savings and Loan Foundation—kicks off Sept. 2 (6:30 to 7:30 p.m. NYT) with Chet Huntley and David Brinkley in Washington, D.C., to toss



questions at the National Committee chairmen of the two major Parties.

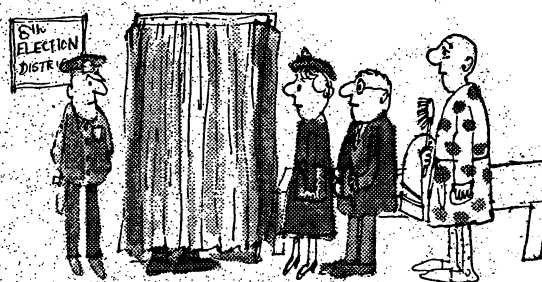
At 8:30 p.m. on the following Saturday, a number of the more significant Senatorial races will be covered in on-the-scene reports of campaign highlights. Among the key contests to be examined: the Massachusetts primary between Democrats Edward M. Kennedy and Edward J. McCormack; the Illinois race between Republican Everett M. Dirksen and Democrat Congressman Sidney R. Yates; and the Connecticut contest between Democrat Abraham Ribicoff and Republican Congressman Horace Seely-Brown, Jr.

Subsequent programs in the series will be dealing with the campaigns for seats in the House; contests for the State Legislatures; and, finally, the last-day developments in the over-all campaign picture.

Scrutinizing all these pre-election doings for NBC viewers will be some two dozen cameramen and such battle-tested observers as John Chancellor, Herb Kaplow, Frank McGee, Merrill Mueller, Sander Vanocur and Bill Ryan.

Seven of the eight programs will be produced by Chet Hagan, an off-camera political savant who wears no man's collar (not even his own, if the day is too humid).

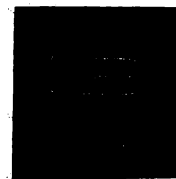
Along with the rest of us, Hagan is confident there'll be an unprecedented amount of public interest in this non-Presidential year. Certainly, there's no lack of marquee value in a primary



and/or election agenda that covers a Kennedy, a Lodge, a Magnuson, a Morse, a Nixon, a Rockefeller and a Romney.

The excitement, for NBC viewers, will be climaxed in the last of the eight programs—on Election Eve—and the Election Day coverage itself, both produced by Reuven Frank.

On the big night of Nov. 6, we will—as before—stay with the returns until the last contest is resolved. Such conscientiousness (on *all* levels of election reporting) does not go unrewarded; for in 1960, NBC's share of the election audience was as large as that of the other two networks combined. And we did it without kissing a single baby.





We'll clear it up on September 12th



## Foreign TV Reviews

### MARILYN MONROE

Writer-Reporter: William O. Duys  
Producer-Director: Theo Ordemanns  
70 Mins. Fri. (10) 9 p.m.

**AVRO-TV**, from Bussum, Holland  
First announcement of Marilyn Monroe's death on Dutch tv was restricted to bare fact: she died because of taboo subjects like doubtful circumstances (as suicide) that cannot be mentioned. A few days later, however, AVRO-TV made good with a 70 minute program, presented by reporter, William O. Duys and directed by Theo Ordemanns.

Whole was ad libbed as there had not been time to prepare script, and Duys was now guided by series of selected excerpts from Monroe films. It meant that lots of co-operation had been gotten from film companies. Self censoring of tv saw to it that only innocent shots were viewed, so that no photo was shown of calendar that became part of MM's career; at one point Duys said he selected a scene from "Some Like It Hot" where Monroe "seduces" Curtis on board Joe Brown's yacht, but could not show it because of her revealing dress.

Program was improvised but for the fact that it had been decided beforehand which scenes from films were to be used. This meant that without notes Duys talked about Monroe, her career, her legend. At times it seemed he worked from a limited knowledge, having read only the ample obituaries that appeared in English and U.S. newspapers, but he slipped only once with names when he called Actors Studio's Lee Strasberg-Strasberger.

The program's length, can be blamed for the lack of bite, 70 minutes being too long. No new angles were introduced, themes were repeated, and the commentator failed to give the person of Monroe her proper perspective in the history of U.S. film. But Duys made up for these lapses by his sincerity, and was visibly moved, as the viewer must have been, by the personality of Monroe in the film excerpts, pointing out her talent as a comedienne, the autobiographic lines in "Bus Stop" and "The Misfits." More photos and newsreels could have been used, but program was well coordinated, running smoothly and flawlessly, thanks to director Theo Ordemanns, who proved that Dutch tv, suffering from stiffness and rigor, can be alert, interesting and topical. *Sadl.*

### SILENT EVIDENCE

(Shadow of the Past)

With Basil Sydney, Vanda Godsell, David Davies, Conrad Phillips, John Dearth, Brid Lynch, Fred McNaughton, Barrie Ingham, Robert James, Wilfrid Carter, Maurice Hedley, Barbara Roscoe, Raymond Hodge, Ian MacNaughton, Madeleine Blackney, Bartlett Mullins, Chris Castor, David Grahame, John Citroen  
Writer: Patrick Alexander  
Producer: John Warrington  
50 Mins., Tues., 7:55 p.m.  
**BBC-TV**, from London

As substitute for the acclaimed cop skein, "Z Cars," resting till the fall, BBC-TV is mounting a series whose central figure is a police pathologist. The main difference this will make from the normal run of sleuthing is that the clues will be medical or otherwise scientific, and the initialer depended on the somewhat ghastly circumstance that a child's body had been soaked in alkali to plant the idea that he had been killed days before.

Dr. Martin Westlake (Basil Sydney) solved it with a mixture of cunning and bonhomie that was quite appealing. Evidence pointed to a guy who had been seen with the infant just before his death, but it turned out to be the child's stepfather, and he was convincingly brought to book by some smart laboratory work and a revealing interview with a mad aunt who collected useless ironmongery, amongst which was the bath in which the deed had been done.

It was a run-of-the-mill tale, competently scripted by Patrick Alexander, who introduced conventional, jealousies with other, less and generally didn't stray far from formula. Chief asset seemed to be a sympathetic and endearing performance from Basil Sydney, who forged the workaday strands

of the character of Westlake into a convincing whole. Other thespians were less original, and subsequent segments will need to fill out the regulars played by Conrad Phillips and David Davies, who were distinctly arthritic. John Warrington, produced ably, but couldn't conjure up much depth of atmosphere.

### THE MOST EXPENSIVE CAR-TOON IN THE WORLD

With Roy Jenkins  
Director: Mike Wooller  
Producer: Jeremy Isaacs  
30 Mins., Mon., 10:40 p.m.  
**Granada TV**, from Manchester

The Leonardo de Vinci colored drawing of the Madonna has aroused more public controversy in these parts than any other piece of artmanship for years. The Royal Academy, which owned it, wanted to raise funds by selling it. It settled for a price of \$2,200,000 and when the Government wouldn't buy it for the nation a public subscription was opened, with the cartoon being exhibited at London's National Gallery.

The last day in July was the first deadline for closing the appeal, and Socialist M. P. Roy Jenkins aired the subject, typically the night before. It was a first-rate example of a lucid account of the facts, salted with opinion. And yet the program broke all the tv rules. Jenkins talked straight into the camera throughout. There was no attempt to distract attention from his words by film or static illustration. In fact, the only embellishment was a reproduction of the Leonardo behind him.

It came off because Jenkins had a fascinating grasp of the subject, took an anti-Academy line and brought many little-known facts into the narrative. Such as that the first Academy price was \$1,700,000, that the whole rumpus was caused by the Academy's not accepting a straight Government subsidy in the first place, and that President Sir Charles Wheeler showed a remarkable grasp of financial expedients, although his artistic judgment wasn't quite so unassailable.

Jenkins cast in doubt the present utility of the Academy, from which the greatest British artists stand aloof. He explained its functions, and queried its purposes. And it was this point of view which gave a sting to the lecture, which was urbanely delivered, between swigs of cold water.

The final satirical footnote was provided by the Press headlines a day later. The Government had disbursed more than a million dollars, which, when added to the subscription total, meant that the Leonardo would stay in Britain after all. And the Royal Academy would ride again. *Out.*

### STUDIO 4

(Dr. Korczak and the Children)  
With Albert Lieven, Joseph Fürst, Anton Diffring, Petra Peters, Bruce Prohaska

Writer: Erwin Sylvanus  
Producer: Rudolph Cartier  
60 Min., Mon., 9:25 p.m.  
**BBC-TV**, from London

This drama series which registered during its previous innings for its offbeat selection of plays, many adapted from existing modern fiction, returned to the schedules with a bold original, "Dr. Korczak and the Children," translated by producer Cartier from the German play of Erwin Sylvanus, has been seen in several European countries, and its compassionate theme, was likely to work there, where guilt is rife, rather than here.

It was based on the true story of Dr. Korczak, a Jewish doctor who ran a hospital for children in the Warsaw Ghetto. When, in 1942, the Germans stepped up their extermination policy, Korczak was commanded to take his children to the gas chambers. If he did so without fuss, his life would be spared. For the first time, Korczak had to lie, in order to disguise from his charges the fate in store of them. He did so—but decided to accept their death for himself.

This deeply moving situation had obviously affected Sylvanus, but, maybe because he thought the truth was too stark to bear, he presented the story on a bare set, with the actors appearing as themselves. (Continued on page 42)

### AMERICANS: A PORTRAIT IN VERSES

With James Whitmore, narrator; Peggy Wood, Alexander Scourby, Kim Hunter, Neva Patterson, Kathleen Widdoes, Hurd Hatfield, Lester Rawlins, Mark Lenard, others  
Producer: Richard Siemanowski  
Director: Joseph K. Chomyn  
60 Mins., Thurs. (16) 10 p.m.  
**CBS-TV**, N.Y. (tape)

American poetry lit up tv Thursday (16) night, when CBS-TV presented "Americans: A Portrait in Verse." The one hour special, produced and adapted by Richard Siemanowski, was a fine, imaginative wedding of many talents.

The cast, led by James Whitmore, Peggy Wood, Alexander Scourby, Kim Hunter and others, lent the poetry of their own acting talents to the proceedings. The direction of Joseph K. Chomyn was fluid, skilled and dramatic. The original music by George Kleinsinger, performed by CBS Symphony Orchestra under the direction of Alfredo Antonini, was interwoven with grace and harmony.

The heroes of the outing were the American poets, whose words and imagery, formed the base from which all else flowed. The knowing hands of Siemanowski and Chomyn, the producer-director team who also did "John Brown's Body" earlier this year, imaginatively structured the performances. Utilized in the program were the works of 23 American poets. The poet heroes were not identified in the performance, for forgivable artistic reasons, naming the work and the author would have interrupted the fluidity and unity of the program. Viewers were asked to write for bibliographies of the program to the network, if they were interested. Another way it could have been done was to identify the work and poet after the whole program, with each member of the cast in a curtain call singing out the name and catch line.

In some sections it was heady material, with verses and pictures not quickly intelligible. Even those sections, though, had power. Robert Frost, Carl Sandburg, Walt Whitman, Ralph Waldo Emerson, Edgar Lee Masters were among the "plain speaking" poets, whose works were readily recognizable. *Huro.*

## Tele Follow-Up Comment

### Tonight Show

Groucho Marx, dean of the comics and hosts who have filled in for the summer on this NBC nighttime spread, was off to a slow and mostly disappointing start Monday (20). The wit's quiz show reruns appearing on another channel are livelier, and, in fact, the interviews on the "Tonight" initialer seemed mostly an extension of the game show's highlight, only not so sharp.

Was the master of the scathing quiz being over-produced? He sounded sincerely a little bitter in his opening minutes as he talked about production cooperation, then walked off with a "goodnight." Perry Cross, producer hauled him back, but it wasn't that funny. Later Marx was obviously bugged by a panic prompting thrown up during a talk with comedian Charlie Manna, who seemed to be idling along okay anyway.

Show did pick up with strong contributions from Manna (two routines) and singer Joanie Sommers, who adds a nice jazz sense of phrasing and rhythm to her pop vocals. And the climactic duel between Groucho and songwriter Harry Ruby ("Dr. Quackenbush") was a gem.

Other guests included actor E. G. Marshall, Gale Del Corral, a model with mechanical movements resembling a store-window mannequin which was called "mankin" by Groucho's dumb-blonde foil, Joy Harmon, who promises to brighten the week with her breathless pronouncements. Groucho's longtime quiz announcer, George Feneman, was also sitting in. *Bill.*

### Ed Sullivan Show

Ed Sullivan's Sunday 191-hour on CBS-TV was the first in a planned series that will present new-to-tv acts. If the initialer was an indication, with 13 acts overwhaling on the youthful side,

### BOSTON SYMPHONY CONCERTS

With William W. Pierce, host  
Producer: Jordan M. Whitelaw  
Director: David M. Davis  
60 Mins.; Sun.; 8 p.m.  
**MFRS. HANOVER TRUST CO.**  
**WNEW-TV**, N.Y.

New York's Channel 5, WNEW-TV, evidently has delusions of being Channel 13. This involves an obsessive compulsion to pursue culture at whatever risk through the wastelands of commerce. It was, unfortunately, a syndrome that proved fatal to Channel 13, when it was known as WNTA-TV. The WNEW-TV management, however, has apparently found a formula to reconcile its lofty ideas with fiscal realities.

Latest entrant in this station's roster of highbrow efforts is Seven Arts syndicated series featuring the Boston Symphony Orchestra in 13 one-hour concerts. It is of the same calibre as WNEW-TV's presentation of "The Age of Kings," the Festival of Performing Arts, the Columbia University early morning lectures and its repeats of "The Play of the Week." WNEW-TV was lucky or savvy enough to line up the Manufacturers Hanover Trust Co. as sponsor for the Boston Symphonies, thus attaining a dignified commercial cover for the longhair substance.

The Boston Symphonies are tailored for the music lovers. As indicated on the initial stanza last Sunday (19), these will be straightforward presentations of standard concert music without any distracting production folderol. On the preem, the music was simply accompanied by slow panning of the cameras over the various orchestral sections. It was not precisely an inspired television conception, but the audio track was clearly the main thing. Another video handicap is that Charles Munch, director of the Boston Symphonies who will baton eight of the 13 tv concerts, belongs to the unhistoric schools of maestros.

Program for the kickoff comprised Handel's Suite from "The Water Music" and Brahms' Symphony No. 2. William W. Pierce, the voice of the Boston Symphonies on its hometown radio broadcasts, contributed some brief commentary on the inaugural. The plugs for the banking company were limited to fore and aft and between the two selections. *Herm.*

### MONEY TALKS

With David Schoenbrun, Prof. John R. Coleman  
Producer: Perry Wolff  
Director: Bruce Minnix  
30 Mins.; Mon. (20), 10:30 p.m.  
**CBS-TV** (tape)

A primer on economics—as it exists in the modern, capitalistic society of the United States—was presented on CBS-TV Monday (20) night, the first in a five-part study to be presented by the network in prime time.

Professor John R. Coleman of Carnegie Institute of Technology was the teacher and the web's chief Washington correspondent, David Schoenbrun, made some introductory and closing remarks, tying in Coleman's exposition with topical news issues.

The opening half-hour program—unusual in its concept and execution as a prime-time offering—was interesting and informative. Professor Coleman has the good teacher's gift of making complex matters understandable. He touched on such subjects as gross national product, price indexes, inflation, what is meant by free economic institutions, the stock market price index, and other matters of concern in our lives. His was straight exposition with a number of useful visual aids.

The conflict and drama which is so much a part of economic life—here and elsewhere in the world—was a mere suggestion, as Coleman and Schoenbrun enunciated concepts. Their elucidation, though, invited a better understanding of the sound and fury of economic life. *Horo.*

### A PERSONAL APPEARANCE

With Shelley Berman  
Producer: Monte Morgan  
Exec Producer: Harry Bell  
Director: Kirk Alexander  
60 Mins., Tues. (14), 10 p.m.  
**PHARMACRAFT**  
**ABC-TV** (tape)

(Puppet, Koenig, Lois)  
Credit Shelley Berman with a good try. Holding the tv fort alone for an hour (with usual interruptions from the sponsor) is no easy feat, but Berman managed to do it with only occasional laces.

The show, produced by his own Nirene Productions, gave him plenty of leeway. Perhaps too much. An outsider could have bluepencilled some of the material that goes over in miteries or on disks but is somewhat embarrassing in a tv presentation. Also some of the monologues could have been pruned for stronger impact.

It's also unfortunate that his key bit on the show was the telephone conversation between Berman and a \$100 advance for acting lessons in New York. It's part of his standard repertoire and he's polished and embellished it over the years but it's still too familiar for total appreciation. His bleeding salesman trying to get a doctor in the middle of the night routine, on the other hand, had some fresh lunatic ideas and worked well despite its length.

Before and after his major monologues were bits and pieces that were well-honed with some sharp observations. His outtakes against inanimate objects was especially good. The blast at tv commercials, though, is a tired target but the bite it may have had by the pitch for Pharmacraft via a story about sneezing Milwaukee that followed. *Gro.*

## 'TANGALOA' SERIES INVITES MEX BEEFS

Mexico City, Aug. 21.  
Charges of irregularities in filming of the "Tangaloa" series were subject to a surprise arrival visit by Rodolfo Landu, head of the National Association of Actors, who flew down to the production location site.

Disgruntled Mexican actors claim that while they were initially approached by producers for parts in the tv series, American producers now draw on talent working in Acapulco.

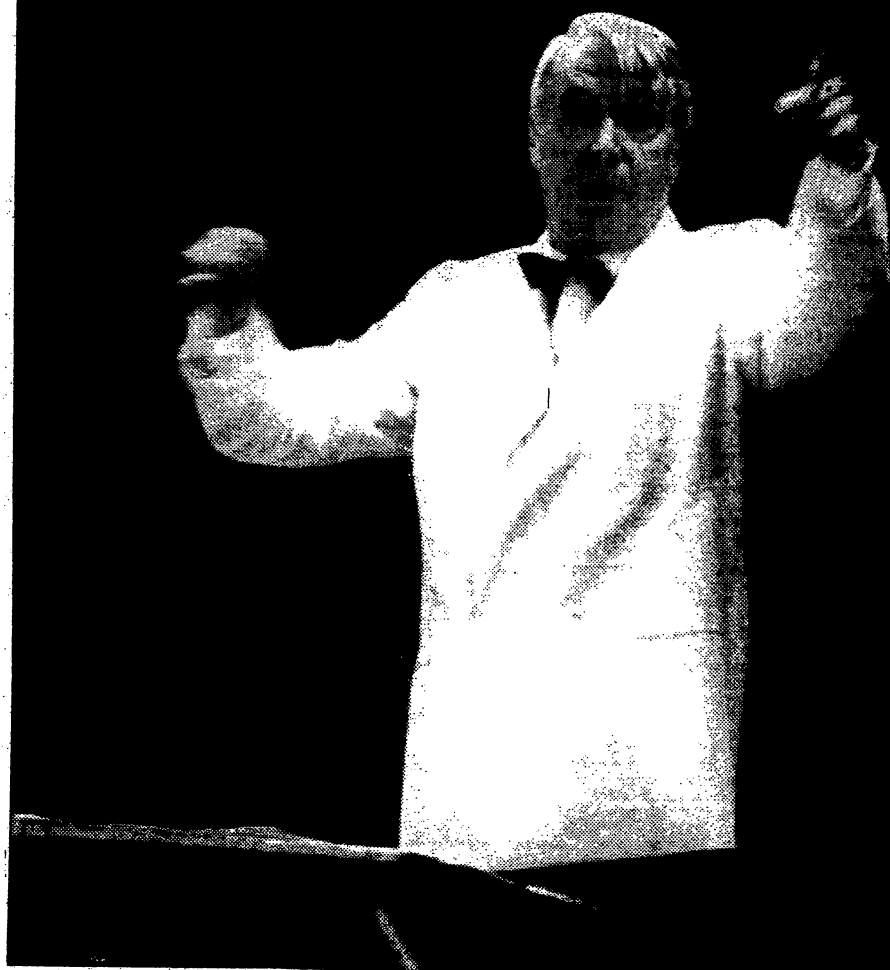
Further charge is made that producers have been using American residents for featured and bit roles in the jungle series, with none of these ever having acted before. Landu countered with John Fernandez, also a much-criticized working in series, but no contact was made by either team. Producers of the series categorically deny all charges.

(Continued on page 42)



...the world's most famous ROSSINI SYMPHONY, under the inspired direction of Charles Munch, will also present world renowned soloists and guest conductors.

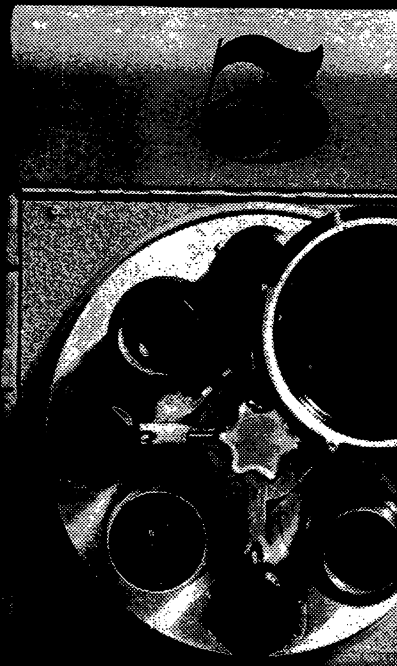
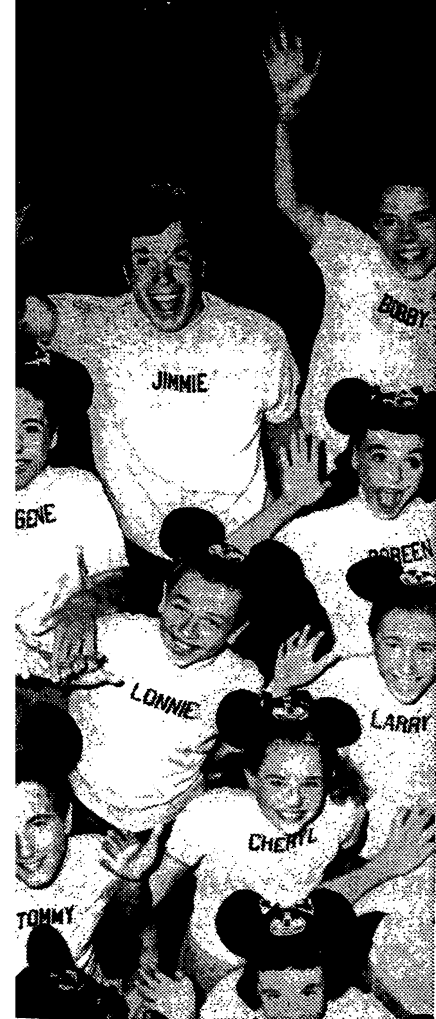
...the world's most famous ROSSINI SYMPHONY, under the inspired direction of Charles Munch, will also present world renowned soloists and guest conductors.



and the "Walt Disney" cartoon adventures. The station's schedule includes an array of superb talent, and the new movie program has become an important addition to WNEW-TV's highly-featured programs for young people. The old drama "Just for the Boys" and the imaginative "Sandy's Hour."

Other new series include the "Dorothy Fensholt" production, "The Roaring Twenties" the rugged adventures of the outlawed "Squarfoot," the "Depot" starring Henry Fonda, "Rich Preacher," "Cain's Hundred," "Rouben Street Beat," "The Day's Man," "The Islanders," "Mr. D. and Brown" are some of the highly popular programs that add excitement to WNEW-TV.

WNEW-TV's programming includes such series as David Susskind's highly-rewarded action picture "Mavericks," the Emmy- honored special produced by Metropolitan Broadcasting Television and the informative "Columbia Lectures in International Studies." The selective taste of WNEW-TV's programming is exemplified by the past season's Febydy Award-winning, "An Age of Kings," and the acclaimed "Festival of Performing Arts."



WNEW-TV, NEW YORK  
METROPOLITAN BROADCASTING  
TELEVISION

## From The Production Centres

Continued from page 31

under direction of Paul Gout, with object of covering current happenings as well as documentaries on cultural, customs, folklore, idiosyncracies, human interest, etc. This is first time chain has set up a permanent correspondent in Mexico.

### IN WASHINGTON . . .

Keith McBee, former news director of WJZ-TV in Baltimore joins WMAL radio-tv news and pubaffairs staff . . . Local stations are going in for first hand post-mortems on football games with WWDC having Redskins pro coach Bill McPeak doing own post-game locker room show and WTOP-TV again having Maryland U. grid coach Tom Nugent on own show . . . David Rush signs on with WRC radio and tv news staff after stint with WTOP-TV . . . WTTG-TV on culture kick with Boston Symphony concerts including blurbs for National Symphony during intermission . . . WTOP sports editor Bill McColgan will host "College Football Preview" before NCAA football games . . . Motion picture and tv documentary writer Christopher Young moves from RCA to WMAL radio and tv news and pubaffairs department . . . Thomas Camp, fresh off Yale campus with B.A. in political science, is now covering general assignments for WTOP radio and tv news . . . Arch McDonald leaves account exec post at WTOP radio to take over as WRC radio sales manager . . . D.C. Commissioner Walter Tobriner heads panel of judges for WTOP-TV's Miss Teenage Washington contest.

### IN BOSTON . . .

WHDH-TV starts televising "Sea Hunt" on a five nights a week basis Monday, Sept. 3, and to point up the new daily Monday through Friday start, Bob Cheryne, promosh manager, sent out frog men fins to tv eds and ad agencies . . . Hub's ed station, WGBH and WGBH-TV, moves into the home of its own, a \$1,200,000 building within a year on land made available to the station in Cambridge by Harvard U. Station, which lost everything in a fire last year, will lease the property, valued at more than \$250,000, for a token annual fee of \$1 . . . WEEI news found an eyewitness to the \$1,500,000 mail truck robbery in Plymouth Tuesday (14), and interviewed him within 24 hours of the big heist; in addition WEEI fed accounts of the holdup to CBS, New York; on two different occasions, and fed eight individual accounts to radio stations from Beaumont, Texas to Halifax, N.S. The eight feeds were sent to CHNS, Halifax; KTRM, Beaumont; WGAN, Portland, Me.; WGIR, Manchester, N.H.; WTOP, Washington, D.C.; WNEB, Worcester, and WHYN, Springfield in Mass. . . WEEI starts broadcasting the Patriots football season with the last of five pre-season exhib games Sept. 1 at B.U. Field with Bob Gallagher doing the play-by-play. Regular season sked opens Sept. 8 . . . Chuck Williams, publicity director, WEEI, named publicity chairman of Publicity Club of Boston.

### IN PHILADELPHIA . . .

Guests on Dick Clark's "Bandstand" this week include Frankie Avalon, Jerry Lee Lewis and Tuesday Weld . . . Harvey Miller, former local deejay, now with WAAT, Trenton, N.J. . . Local broadcaster Sid Mark did the liner notes for Billy Eckstine's new LP . . . A recent People-to-People Mission to Israel by WCAU educational director Margaret Mary Kearney will highlight the Bill Bennett show (27) . . . Harry K. Butcher secretary of the Committee of 70, will conduct a program on practical politics, "You Have a Place in Politics," weekly over WRCV . . . WCAU's "Dairy Go-Round" drew a crowd of 20,000 for a free breakfast and lunch, Eagles' stars "Sonny" Jurgensen and Tommy McDonald kicked off a "Jurgensen to McDonald" gridiron series on WFIL-TV (18).

### IN PITTSBURGH . . .

E. B. (Ward) Landon, who joined KDKA in 1921, is retiring from the station on Aug. 31 after 41 years of service. He retires as studio engineering supervisor and his service probably represents the longest association between station and employee in the industry . . . Joe

Tucker and Jack Fleming will be the announcers this year for the Pittsburgh Steelers on WWSW . . . "Kay Calls," a top morning show for housewives, awarded a Jackpot of \$1,530 to a viewer on the first week of the return of the show's hostess, Kay Neumann . . . Marie Torre, former syndicated columnist who is now part of the KDKA-TV news staff, did her first show on Monday (20) as part of the "Noon News" team which is headed by Bill Burns . . . Chuck Brinkman, who was with KQV before going into the Army for a year, has returned to that station to do the 7:15 to midnight show, replacing Larry Aiken who has returned to his home in Evansville, Ind.

### IN MINNEAPOLIS . . .

Actor Robert Young, in from Hollywood last week to receive a distinguished service award from the Veterans of Foreign Wars at the VFW national convention here, appeared on KSTP-TV's daily color program, "Treasure Chest." WTCN-TV carried Secretary of State Dean Rusk's address to same confab . . . WCCO-TV will probe booming sale of tranquilizers, sleeping pills and barbiturates on "The Tense American" Thurs. (23). Documentary is latest in the CBS-affiliate's "WCCO Reports" series . . . KRSI goes from daytime programming to a 24-hour sked Sept. 1. It'll also begin FM operation and will enter the background music field, supplying a separate channel of music to supermarkets, offices, plants and other installations. Acquired last year by the Red Owl supermarket chain, this indie shares third place locally in audience ratings with half-a-dozen other stations according to Nielsen, Pulse and Hooper surveys . . . WLOR has launched three-week "Stay in School" campaign, aimed at urging teenagers to finish high school . . . WTCN-TV sports director Frank Buettel to host new weekly series of sports shows devoted to highlights of Minnesota Vikings pro football games and having as guests visiting coaches and the club's players.

### IN MILWAUKEE . . .

Longtime race track announcer Ed "Twenty Grand," Steinbock handled the mike for four modified stock car races in initial events at Wisconsin State Fair Sunday (12) . . . At "Music Under the Stars" concert Sammy Kaye's "So You Want to Lead a Band" contest was hit by rain. However, not before, disk jockeys Tom Collins of WEMP, Bill Bramhall of WMIL and Tom Shanahan of WRIT staged a special baton waving turn . . . Bob Knutzen (his trombone & combo) now doing "Saturday Date," on WTMJ, after Braves baseball games . . . Larry Butler sharpening sports & weather news on WTMJ & Milwaukee "Monitor" Saturdays 10:30-10:35 a.m. . . Wisconsin Sen. Proxmire recently read a "WITI-TV Editorial" covering Cuban refugees in Milwaukee, into the Congressional Record, with an approving nod to WITI-TV for such effort . . . WITI-TV's "Weather Gal," Barbara Becker personally "pinned" Enco gas station attendants recently with "campaign" pins bearing photograph of la Becker in Enco uniform . . . WAWA (Hales Corners) operated by Neal Searles, continuing cross-the-board broadcasts direct from "U-Tell" Discount Dept. Store . . . Incidentally, WKIX-TV's "Mac The Mailman," & String-A-Long Players (tuneful marionettes) hosted special show from U-Tell Saturday (18).

### 52 'Death Valley Days' Segs for Syndication

Fiftytwo selected half-hours of "Death Valley Days" have been re-edited, and retitled "Trails West!" with special introductions by Ray Milland. Package is being offered in syndication by Peter M. Robeck & Co., on behalf of the U. S. Borax and Chemical Corp. and McCann-Erickson.

Roebeck organization also distributes the "Pioneers" reruns for Borax, currently on the air in more than 150 markets in the U. S. and Canada.

### Nippon TV's Tint Features

Nippon Television Network, Tokyo, has bought 22 features from International Film Distributors. The pix package includes 19 Technicolor films produced by Pine-Thomas for Paramount distribution, as well as three Pine-Thomas black and white cinematics.

Nippon Television Network intends television the 19 Technicolor features in color in immediate future.

### Schroeder Tapped As

#### Streibert Successor

Minneapolis, Aug. 21.

Now that Theodore C. Streibert has resigned as v.p. and general manager of Time-Life's WTCB-TV and radio here in order to establish an international business consulting service in New York, Willard Schroeder, v.p. and general manager of the publications' Grand Rapids tv and radio stations, will supervise WTCN henceforth. Arthur M. Swift Jr., and Gordon Ritz will continue in their present positions as tv and radio station managers, respectively.

The Time-Life announcement made clear that Streibert's resignation is unrelated to WTCN's possible sale to a local group headed by advertising man Ed Cashin.

## Malaya TV Gets Closer to Reality

Kuala Lumpur, Aug. 21.

There's no doubt the Federation of Malaya is working round the clock to get its tv service started before the end of next year. It has a Canadian tv expert, George Jones, divisional engineer for the CBC in Toronto, here to help the country establish its first tv project.

Jones is expected to be here for about two months. At the end of his period, he will make recommendations to the Government. "These (recommendations) will be contained in a special report which will be the green light for establishing the first tv in this country," said Tuan Syed Zainal Abidin, Secretary to the Ministry of Information and Broadcasting, which will be responsible for the nation's network. "Malaya," the Tuan continued, "had reached a stage where expert advice from other countries is needed."

Meanwhile another Canadian tv expert is expected here soon.

It has now been announced the Malayan Prime Minister Tengku Abdul Rahman will open the Radio and Tv Exposition to be held here at Stadium Negara (Aug. 22 to Sept. 2) to coincide with the fourth Asian Broadcasters' Conference. Fifteen firms from Britain, Australia, the United States, Japan and Holland will demonstrate \$700,000 worth of tv and radio equipment.

### NBC-TV's Kidvid Series Gets 'Exploring' Handle

The NBC News department has given a name to Bob Kintner's pet idea for Saturday afternoon kidvid. It's "Exploring," and the network has also picked as host of the 12:30 p.m. hour Dr. Albert R. Hibbs, senior staff scientist at the Calif. Institute of Technology.

Program begins on Saturday, Oct. 13. Its basic elements will be "language arts," music, mathematics, "social studies" and science. Producer of "Exploring" is Craig Fisher.

### Oscar Katz

Continued from page 24

script for the projected half-hour skein.

Additionally, there's the "Real McCoy" reruns which definitely will start its daytime run in the fall in a slot yet to be selected.

As to daytime biz, web for the fourth quarter for all practical purposes is sold out in the noon to 5 p.m. span. In the 10 to noon period, when the minute plan prevails, web is virtually sold out in the months of September and October, with the level of biz good for the remainder of the period.

### CENTRAL PARK WEST—40's New York

Spacious air room, three baths cooperative apartment—facing park. Fully serviced luxury building. Immediate possession. Priced to suit. For \$32,000. Minimum \$200.00 before tax deduction. Excellent opportunity. Write: Box V-3370, VARIETY 154 W. 46th Street, New York 36, N.Y.

Regarding my credits on the ABC show, for those of you who are running around looking for the Acme Company, forget it!

Charlie Wright in Studio City is the man.

Shelley Berman



### HUNTING BIG GAME?

You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and sells . . . \$5 Billion in spendable income and 810,000 TV families. Let KSTP-TV start a sales stampede for you.

KSTP  
television 5

100,000 WATTS • NBC  
MINNEAPOLIS • ST. PAUL



Dear Mr Thrower,



THURSDAY Aug. 9, 1962

Dear Mr. Thrower,  
My Name is Debbie Hartigan.  
Last week my Daddy brought home  
some new Koko the Clown Cartoons and  
showed them to my friends and to me.  
We loved them.  
Last Night Daddy told us We would be able  
to see more of them soon ON WPIX. That  
makes us very happy. THANK YOU!  
yours truly,  
DEBBIE HARTIGAN

P.S. WE WATCH CHANNEL 11 ALL THE TIME!

TELEVISION WPIX CHANNEL 11

FRED M. THROWER  
PRESIDENT, VICE PRESIDENT  
AND GENERAL MGR.

August 10, 1962

Dear Debbie:

Thank you for your letter.

We liked your Daddy's cartoons too,  
and I have no doubt that Koko will soon  
be one of the most popular cartoon  
personalities in television. Kids and  
clowns just seem to go together.

I am happy that you watch our shows and  
through you I would like to thank all the  
boys and girls who have given WPIX-11 the  
largest children's audience in New York.

I know that Koko will be a tremendous  
favorite on Channel 11 from 4:25-4:30 PM  
Monday through Friday, starting September 10th.

Sincerely,

*Fred M. Thrower*

WPIX Inc. • 220 East 42nd St., New York City 17 • Murray Hill 2-8300

contact:  
Al Hartigan  
Vice President -  
General Sales Manager



**VIDEO HOUSE, INC.**  
48 W. 45 ST., NEW YORK 36, N. Y. CI 6-2425

## TV & The Lansburgh Iceberg

Continued from page 23

ducer's profits from foreign and post-network domestic syndication markets. But this profit was split after print costs, advertising and the distribution fee. This distribution fee (off the top), averaging 35% to 40% of the gross, keeps the producers in the black and carries their sales office overhead throughout the world.

Phase Two will transfer these all-important distribution fees, now on a marked rise with the burgeoning in the overseas set count, to the networks. And these transfers of distribution revenues, which have spiraled to the multimillions for the Revues, the Screen Gems, et al., will hand the networks a much larger take than the present share of residual profits. With American tv exports now grossing over \$50,000,000 per year, the networks understandably have their eyes on that \$20,000,000 annual foreign distribution fee (which would be mostly pure profit for the networks.)

Also, it's pointed out, while the producers see the threat of a drying up of both production and distribution revenues, the networks, in controlling the distribution of their own production, can direct the flow of the program product abroad to the particular station in which it has a financial interest. The seizure of distribution resources, therefore, can give to its foreign affiliate a buying advantage not enjoyed by their competition who are forced to buy in the free market.

The stakes are global and involve the ultimate power of the network vs. the producers' survival.

Then, too, it's pointed out, the production companies owned by the networks fall heir to a key bargaining power no major producers, not even Revue in its halcyon days before the Justice Dept.-incepted MCA talent agency dissolution, could command—network time periods on both U.S. and foreign affiliates. Thus, it's asked, how can a Revue or Four Star—and the other program suppliers—compete for creative talent against their three sole customers (they used to have a potential of about 100 advertiser customers before Phase One of the networks' move-in), when the Lansburghs, et al., know that association with a network production company will offer far better assurance of getting on the air than signing with an independent producing company, even if it may

offer more meaningful creative resources.

Thus, beneath the surface of the Lansburgh iceberg, industry observers sense another development in the invisible merger between tv production and network exhibition, and gathering momentum toward economic concentration polarized around the networks. And this seems all the more startling in view of the U.S. vs. Paramount suit which divorced exhibition from production (although not production from exhibition) in the motion picture industry, not to mention the Kefauver-Celler amendment to the Anti-trust act.

Doggedly, the independent producers are busy planning their pilots for the '63-'64 season. But with their only three customers—NBC, CBS and ABC—now starting to compete with them, there lurks the fear that many an airworthy program pilot that otherwise might be navigated safely to the network time period port, could be wrecked in the new network lane of icebergs.

## Canadian TV

Continued from page 24

note with one-hour shows than ever before in CBC's 10-year history.

Canadian weekly shows (Toronto-emanating), with sponsors and agencies having their Canadian headquarters, are: "Flashback," Ford Motor Co. of Canada Ltd. (Vickers & Benson); Sherwin-Williams Paints (Cockfield-Brown); "Front Page Challenge"; Du Maurier Cigarettes (Vickers & Benson); and Lever Bros. (MacLaren); "Don Messer's Jubilee," Massey-Ferguson (Needham, Louis & Brorby) with Colgate-Palmolive, (Spitzer, Mills & Bates).

"Parade," Pepsi-Cola of Canada Ltd. (BBDO) and Kraft Foods (Needham, Louis & Brorby); "Playdate," split among Chrysler of Canada Ltd., Sterling Drugs and Gillette of Canada Ltd. (BBDO); Spitzer, Mills & Bates; (Dancer Fitzgerald, Sample); "Country Hoe-down," cosponsored by General Foods and S. C. Johnson (Baker and Needham, Louis & Brorby); "Tommy Ambrose Show," by General Motors of Canada (MacLaren).

"Red River Jamboree," Kraft Foods and Colgate-Palmolive (Needham, Louis & Brorby, Spit-

zer, Mills & Bates); NHL Hockey, sponsored jointly by Imperial Oil Ltd. and Molson's Brewery (MacLaren ditto); and "Juliette" by Procter & Gamble and Imperial Tobacco (Young & Rubicam, McKim).

American-originated shows as "Walt Disney Presents" will be sponsored in Canada by a four-way split of Kraft, Kellogg, Canadian Canners and S. C. Johnson (Foote, Cone & Belding; Leo Burnett; F. H. Hayhurst; Foote, Cone & Belding), with "Hazel" sponsored by Ralston Purina and the Westminster Paper Co. (both by Lovick).

The "Ed Sullivan Show" will be backed in Canada by Singer, Canadian Kodak Co. Ltd., Tuckett Tobacco and Gatusso (Young & Rubicam, Baker, MacLaren and Burns). General Motors of Canada Ltd. will sponsor "Bonanza," with MacLaren handling. "Danny Thomas Show" will be sponsored by General Foods Ltd., with Baker handling; and "The Garry Moore Show" by Kraft Foods (Needham, Louis & Brorby).

"Car 54, Where are You?" returns to the Canadian tv waves under the Procter & Gamble aegis under the sponsorship of Quaker (Leo Burnett); with "Perry Mason," Mills & Bates; Maxon; Foote, Oats, Gillette of Canada Ltd., S. C. Johnson and Sterling Drugs (Spitzer, Cone & Belding; Dancer, Fitzgerald, Sample).

"Huckleberry Hound" will be sponsored by the Kellogg Co. of Canada Ltd. (Leo Burnett); "My Three Sons" by Carnation Milk and Campbell's Soups (Baker and Burnett agencies); and "Ben Casey" via Ford Motor Co. of Canada Ltd. and Colgate-Palmolive (Vickers & Benson; Spitzer, Mills & Bates).

"The Defenders" will be sponsored by Sterling Drugs, Lever Bros. Imperial Tobacco and Noxema of Canada Ltd. (Dancer, Fitzgerald Sample; MacLaren; McKim; Young & Rubicam). "True" by Texaco and Phillips Electronic (Ronalds-Reynolds; Needham, Louis & Brorby); "Beverly Hillsbillies" by Kellogg and Coca-Cola (Burnett, McCann).

"The Nurses," to be shown on only CBC stations in Canada, is split between Clairrol, J. B. Williams, S. C. Johnson and Noxema (Foote, Cone & Belding; Parkson; Needham, Louis & Brorby; Young and Rubicam).

Specials, already sold, include a repeat of the Judy Garland show and the Bob Hope show, the Breeder's Stakes, the Wayne & Shuster shows (2) and the Sunday live (14) of the National Football League.

## Inside Stuff—Radio-TV

The spectacle of correspondents from the West competing with each other for news beats was apparently so unusual to some Russians that they made a story out of it. Komsomolskaya, newspaper of the Young Communist League in Moscow, printed the following report last week about American coverage of the two Russian cosmonauts in space:

"For the second straight day, foreign correspondents worked under pressure reporting the space story. Marvin Kalb, the tall correspondent from CBS, is satisfied. The day before, Sam Jaffe, of ABC, beat him. Jaffe was the first radio correspondent who reported the flight of Nikolayev. Now it was Kalb who revenged himself. He did it excellently. He managed to inform American listeners of the launching of Vostok IV." Jaffe and Kalb reported back to their New York homeoffice that they are getting a big kick out of Russian coverage of them. They said it's hard to convince the Russians that there's nothing unusual about stiff competition among western newsmen.

Bob Rains, vet publicist at Universal-International where he has been in charge of tv and radio planting, has been named coordinator of a tv publicity unit set up to handle publicity for Revue Studios. Jack Garber and Mike Wallerstein have been picked from U-I's pix puffery to handle Revue series, under Rains' supervision.

In tv's slack season, the pix flacks turned tv p.a.'s will return to pictures. Others from U-I's pix puffery will be made available as needed. Jack Diamond continues as pub chief for U-I, and David Lipton as ad-pub veepee.

At the request of the NAB, a delay from Aug. 31 to Oct. 1 has been granted by the FCC for comments on rulemaking designed to expand and hypo FM radio.

In doing so, FCC emphasized no additional extension will be allowed. Also, Commission reported the staff is at work on the proposed table of assignments for FM (similar to tv channel allocations). It will be issued when ready regardless of whether comments have already been filed by the industry or not.

FCC said there is "an obvious need for resolving this proceeding as soon as possible."

VARIETY's list of long-running network shows last week, the weekly fights, now the "Saturday Night Fights" on ABC-TV, claims attention. Gillette, which has been a sponsor since the beginning, reports that the show will complete its 16th year of network tv Nov. 8. First telecast of the series was on WNET, New York, Sept. 29, 1944, when Willie Pep successfully defended his featherweight title against Chalky Wright. "Capt. Kangaroo" says, if list includes daytime, "count us in too."

Lowell Thomas will be speaker at the "Fun and Forum" dinner Sept. 7 at the first annual Executive Conference of the N.Y. State Broadcasters Assn.

Vet broadcaster's talk at the Conference, to be held Sept. 6-8 at Saratoga Springs, is expected to deal with the world situation and the broadcaster's responsibility in keeping the public informed.

VARIETY columnist Frank Scully has a piece in the forthcoming Catholic Digest, "Danny Thomas' Dream Comes True," about the tv comic's fulfilled pledge to St. Jude Thaddeus, Catholic saint of hopeless cases. In 1940, Thomas, his position and spirit "lower than the Dead Sea," says Scully, prayed to the saint, promising a shrine if his plea were answered. Dedication early this year of the St. Jude research hospital in Memphis was Thomas' payoff.

## Off-Web Hours Hot

Continued from page 27

U.S. when a trend is swelling has its ramifications in overseas selling.

Selling of hour series—even the hot commercial properties—isn't easy. As one exec put it: "The days of the 148 market sale are gone, and it's foolish to think they can be repeated today." However, having a library of good hours

known properties and the deal is with stations. The situation is akin to the sale of feature pix to stations and requires a comparative handful of men on the selling end.

Not everyone in the 60-minute vidfilm is jumping for joy over sales figures. MCA TV and WB are doing well, though, and there's a greater general feeling of optimism than in other areas of vidfilm syndication.

### And Still They Roll

MCA TV's off-network hours have been bought by 23 additional stations.

New sales on "Checkmate" include WRGP, Chattanooga; KGBT, Harlingen, Tex.; WREX, Rockford; WTVT, Tampa; WTOL, Toledo; WCPO, Cincinnati; KVAL, Eugene; WTVJ, Miami; KTN, Tacoma; Seattle; and WHEC, Rochester. "Thriller" has added KTVU, San Francisco; WCPO, Cincinnati; WNEP, Scranton; KTRK, Houston; and KFRE, Fresno. "Frontier Circus" has been sold recently to WTOG, Meridian, Miss.; and WTHI, Terre Haute. "Riverboat" has been purchased by WALA, Mobile; WUSN, Charleston, S.C.; WJXT, Jacksonville; WTK, Meridian; and WTHI, Terre Haute. "Overland Trail" has added WEAR, Pensacola; WUSN, Charleston; WTOG, Meridian; and WTHI, Terre Haute. "Suspicion" has been purchased by WUSN, Charleston. "Cimarron City" acquired by WUSN, Charleston, and WTHI, Terre Haute.

can be profitable indeed. The good hours in many situations are building a success story in the rating meters which pave the way for other hours in future seasons.

With the pix supply diminishing, the hours are looked upon by some execs as the primary source of programming to fill feature slots in the future.

Another advantage is the comparative low overhead. The hours coming off the network pike are

**MBS Citation**  
Minneapolis, Aug. 21.  
Mutual Broadcasting System won an award from the Veterans of Foreign Wars for its patriotic and other editorials.

Presentation was made at the organization's national convention here last week.

Toronto — Jacques Alieyn was announced as legal counsel of the Canadian Broadcasting Corp., succeeding A.H.M. Laidlaw, who resigned from the post to accept an Atomic Energy of Canada appointment.



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## Livingston Up A Nippon TV Tree

Tokyo, Aug. 21. Longtime film man S. Maurice Livingston, board chairman of the recently launched Far East TV Corp., declared his intention to push for "normalization" of the telefilm sales setup here.

Present situation is such, according to Livingston that more than one company claiming to be agents for a foreign distrib, often makes the rounds of stations offering the same product at various prices. He cites cases where he has offered telefilms for sale only to be told that others were presenting deals for the identical shows.

For this cutthroat competition, Livingston partially blames the overseas distrib offices. He says that execs in faraway locations have been permitting their lists to circulate indiscriminately among local alleged agents in the hopes that something would connect and bring them the fast buck.

One method Livingston is using to upset these sales conflicts is to insist on exclusive pacts with the outfits, he reps.

Launched only last month, Livingston claims Far East TV Corp. already reps 18 distrib in the U.S., two in Germany and one in France. He believes this makes his the largest indie agency in Japan, having call on the biggest and most varied library. At the same time he declined to name the distrib he reps, saying he'd rather not become identified with specific distrib. Instead he feels he can better compete with the majors on the basis of the films he can offer.

Far East Film Corp. is capitalized at 20,000,000 yen (about \$55,000). It is a subsidiary of Eihai, an indie importer-distributor of theatrical features holding 14 import licenses. Hideo Shiotsugu is president of both companies and also of the International Radio Centre, largest dubbing outfit in Japan, in which he is a 70% stockholder. In addition, the ubiquitous Shiotsugu owns 45% of Shoel, an indie importer-distributor with seven import licenses, and is one of the five members of the committee which advises the Finance Ministry on the annual foreign film import regulations.

A film man for some 40 years, Livingston was formerly Warner's general manager in Europe and later was with Paramount, RKO and UA. In 1948 he organized the International Optima Co. with Eliot Hyman, transferring his shares the next year in exchange for films with which he started his own biz. He then came to Japan and released these pix through Eihai.

He feels his wide contacts will also enable his new company to promote sales of Japanese product for overseas distribution, an aspect begun in the theatrical film field.

Only thing perplexing Livingston at the moment is reluctance of Nippon stations to by reruns of features, even at much reduced prices and with millions of additional viewers since some were first aired.

## WSB-TV's Politico Segs: Meet the Candidates

Atlanta, Aug. 21. WSB-TV, probably doubly motivated—to provide public service as well as to show appreciation to politicians who are spending wads of dough with station in seeking office—has scheduled three more "Meet the Candidates" outings prior to Georgia primary set for Sept. 12.

Nine aspirants for office of lieutenant governor have been invited to appear in an hour-long program Tuesday (28). Then on Aug. 30 the five candidates for congress in the Fifth Georgia District (Atlanta) are scheduled to face one another in a 30-minute session. Climax in this particular series will come Sept. 11, election eve, when the five gubernatorial candidates will spend an hour tete-a-tete in the station's studio.

Ray Moore, director of news for WSB-TV, will be host and moderator for these special programs.

## BOLGER CANADA SALE

Three Canadian stations have bought the Telesynd off-web series, "The Ray Bolger Show." North of the border pacters are CHCH, Hamilton, Ont.; CJSB, Cornwall, Ont.; and CJCW, Halifax, N. S.

## German-Polish Week Observance on Radio Cues Political Hassle

Bremen, Aug. 21. The planned "German-Polish Week" set for both the Radio Bremen outlet of the West German radio-net here and Radio Poland, may have to be set aside because of political squabbles.

The cooperative broadcast had been planned as part of a series of 13 shows called "European Weeks" scheduled for this fall, to reveal a cross-section of the political, business and cultural life of countries in post-war Europe.

However, the officials of Radio Poland have set down a stringent set of rules, saying that they will not participate if the show deals with the problem of the severance of the countries along the Oder-Neisse line. If it deals with the relationship between church and state in Poland or if it concerns the connections between West Germany and the East Zone which is under Commie control.

Radio Bremen hopes to get some sort of okay for an interesting and timely show which can touch on these sore points without enraging the Poles, though, it is reported here.

## Aussie TV's Drama Showcase: Rivals Best From U.S. or U.K.

Melbourne, Aug. 21. The screening here of Shaw's "Candida" a year after it was videotaped has shown that with a top director and actress the locally produced offering—usually of mediocre standard—can rival the best from the States or U.K.

March last year HSV-7—whose drama presentations to that date had been almost nil—signed up for a six-month period Peter Cotes, a Britisher with a wealth of stage, film and tv experience behind him, to set up a drama department, which till then was non-existent. Also signed up was Cotes' wife, actress Joan Miller.

Till he arrived Down Under Cotes hadn't realized just how much from scratch he'd be starting. However he set to, determined to put the hallmark of quality on his productions, and to this end strived to get the best actors available here and in Sydney. Noted Aussie actors almost literally queued up for "bit" parts at the prospect of working with someone as experienced as Cotes, after the mediocrity of Aussie unskilled directors.

First play to be shown was half-

hour drama "Long Distance," which was shown while Cotes and Miss Miller were Down Under and drew all-round applause. Cotes videotaped three other plays—"Suspect" and "Candida" with Miss Miller and "Shadow of the Vine" with West End actress Sophie Stewart. But HSV-7 could find no sponsors for the three plays and eventually Cotes and wife returned to the U.K. wondering if all their hard work had been to no avail.

Finally General Motors agreed to sponsor the remaining plays. "Suspect" was screened early in June and brought forth plaudits for the husband-and-wife team. One critic wrote: "One expected a fine performance from Miss Miller who has the reputation in the English theatre of coming to the heart of a character with speed, finesse and most admirable credibility—and whose range in emotion and mood is astonishing. But what one did not expect, but got, was the highly polished, beautifully balanced performance of the supporting cast; and technical excellence in camera work, direction and lighting. The show held its own in its field, against the best we buy in the U.K., the States or Canada."



Foresight and readiness, plus the ability to deliver when the opportunity presents itself are the marks of leadership. That we were both prepared and so fortunate as to play a part in this historic moment in broadcasting, will always be a source of pride for all of us at the WGN Mid-America Broadcasting Center.

Associated Press reported from London that "the baseball game at Wrigley Field was hailed as an action-packed highlight of the first spontaneous TV to reach Europe from across the Atlantic."

Chicago sports writer, James Enright, called it "history in the making."

Larry Wolters, in The Chicago Tribune, noted that "Europeans got a better 'image' of Chicago thru TV than they have ever gotten from motion pictures."

Ward L. Quaal, vice president and general manager of WGN, Inc., cited it as another example of WGN's aggressive, dedicated interest in and service to the art and science of television.

Here is another important plus for clients and audience alike. WGN Television not only covers the news but, on occasion, we make it.

**WGN IS CHICAGO**  
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## Soviet Footage

Continued from page 25

ently was an attempt to offer a phoned-up news story. The purpose of the East German maneuver escaped western observers.

Because the want to get news out of Russia, sometime regardless of how little or how emasculated, the networks here and abroad are seemingly guarded about criticizing the Russians. One CBS member back a couple of years when Moscow refused to let the regular CBS News correspondent return to his post in the Russian capital, simply because CBS-TV chose to do a fictionalized story on the death of Stalin, and the treatment displayed Russian diplomatic officials in the U.S. who then "wrote home" to complain.

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## Foreign TV Reviews

Continued from page 35

seems but handed out the parts they had to play, and with the various scenes being described by a narrator. The object of all this was to present the dreadful facts with the utmost simplicity and absence of emotive detail. But, in this production at least, the technique got in the way of the truth and turned in to a tiresome gimmick. Although it was carried out with solemn earnestness, it denied the passionate involvement which the story called for.

Albert Lieven played the narrator coolly and sternly, and the script made several telling points, which were, however, superficial. A domestic scene showed the Nazi officer's sentimental attachment to his dog and his own child, for example, and his explanation that "he was only obeying orders" also got emphasized. Anton Diffring cleverly conveyed this conventional mixture.

Joseph Furst was extremely moving as the saintly doctor, maybe because he didn't drop out of character, in response to the author, as often as the others. His final renunciation of his own life, and his dedication to his humanitarian ideals, made an affecting climax.

Rudolph Cartier produced, in an empty room, with fine clinical detachment and several telling shots. But he couldn't help raise the play beyond a worthy, clinical exercise, rather than a soul stirring document. *Ott.*

### THE SATURDAY SHOW

With Ted Ray, Stubby Kaye, Pia Beck, Yonal, Rog Whittaker, Line Pierre, the Nigel Brooks Singers, orch under Harry Kabinowitz

Producer: Albert Stevenson  
40 Mins., Sat. 7 p.m.  
BBC-TV, from London

Now that it's been running for a few weeks, this unpretentious vaude show, assembling international acts, has carved a genial niche for itself in the schedules. Hosted by the amiable Ted Ray, whose fooling is of the hit-or-miss variety and needs sterner scripting, the show was fast-paced under producer Albert Stevenson and varied in content.

It kicked off with a lusty young singer, Rog Whittaker, with a thrusting set of pipes which he seemed to use with too much effort. However, he came up with a vivacious "Steel Men," a kind of hepped-up work song, and bowed out with a slick "Adios, Amigos," leaving an impression of promising vigor, which, experience might channel into the disk charts.

From Holland, Pia Beck provided a couple of rhythmic ditties at the piano, delivered with swinging deftness. This was a polished offering, in a pleasantly intimate style, and both numbers were catchy but unfamiliar, the quirky "It's Crazy" (penned by herself) being followed by an above standard ballad.

The French Line Pierre came up with the old club juggling, but her pinstriped charm gave it an original flavor. And, from Germany, Yonal purveyed a remarkable line in voice-throwing ven-

triloquism, using no dummy but clicking with such gimmicks as a mountain echo song, moaning whilst downing a glass of water, and soothing a fretful baby. With a little more fluency in the English, he'd go down even bigger. As it was, his mixture of vocal gymnastics and clowning made the grade.

Too little time was allotted to America's Stubby Kaye, who jaunted through "Mister Five By Five" and then chatted with the garrulous Ted Ray. It wasted an ebullient performer, who didn't have a chance to work up the nerve.

But the show was a polished affair, which might benefit from wittier, more sophisticated linking than the present host is able to muster. *Ott.*

### MATT MONRO

With Jennifer and Susan Baker, the Johnny Spence Sextet  
Producer: Neville Wortman  
14 Mins., Fri. 7.15 Mins.  
BBC-TV, from London

By accident or design, singer Matt Monro has got stuck with the Sinatra label. He has the same suave phrasing, a similar timbre, and a relaxed way of emitting a number that recalls the old master. This brief song-and-dance show, him off to advantage, and adequately shows off his pleasing set of pipes. But, as a visual, Monro is homely rather than magnetic and he falls somewhat short on swoon-some magic.

In the one caught, he chose a safe set in different tempos, and was given a smart framework of airy sets from Richard Henry and a couple of twin showgirls, who did little but listen and parade attentively around him.

Direct comparison with Sinatra was challenged in "Come Fly with Me" — and, the answer must be that the gals wouldn't queue for the airline. Otherwise, he scored in "Sunny Side of the Street" and a deft ballad, "Softly," and the musical backing from the Johnny Spence group was slick. Spence himself soloed on neat piano in "Pick Yourself Up."

As a cocktail-hour entertainment, it agreeably went with the chink of ice, and Monro has a realty disk public who will ensure the series a welcome. Neville Wortman produced with smooth elegance. *Ott.*

### MIT MUSIK KOMMT ALLES

WIEDER  
(Everything Is Brought Back By Music)

With Ingrid van Bergen, Rainer Penkert, Hans Walter Classen, Ewald Wenck, Josef Sieber, Gerd Vespermann, others

Director: Rolf von Sydow  
Music: Paul Lincke, Walter Kollo  
50 Mins., Mon. 8:50 p.m.  
W-German TV, from Cologne

This clumsily titled show leads the viewer into the good ole times of good ole Berlin; more precisely, it's Berlin at the turn of the century. There are the good ole melodies of the late (1945) Paul Lincke and the died five years

earlier) Walter Kollo. And there are the lovable old Berlin characters such as the dashing Walde-mar of whom the women were so fond (because he understood the art of kissing), the singers of Finster-walde, a funny quartet which reached a popularity of its own although it never really existed, and dear Walterchen, the widows' console, just to name a few. A bunch of able comedians such as Ewald Wenck, long a piece of Berlin showbiz although he's hardly known outside his home grounds, the indestructible Josef Sieber, and sultry-sexy Ingrid van Bergen, sort of a Marlene Dietrich copy (not bad), headed the competent cast.

The sentimental show offered some good gags but was somewhat disappointing inasmuch as one has seen similar Berlin programs of better calibre on the German tele before. While one couldn't find much fault with the script, one felt that the direction could have been more imaginative or, at least, somewhat more swift. True, the old times weren't exactly swift but certainly not as slow as here either. Also as per the settings — only lukewarm reconstructions of Bauer on Unter den Linden, the Friedrichstrasse, etc. — a modest offering if compared with similar items seen before.

That the show wasn't a complete disappointment had to do with the always catchy Lincke and Kollo melodies which, one feels, would please stateside listeners too. This or that tune would even become a hit such as Paul Lincke's "Glow Worm" which certainly belongs to the lineup of international evergreens. *Hans.*

## Pix Studios Can Learn A Lot From TV, Such As Saving Time: Robt. Young

St. Paul, Aug. 21.  
Robert Young says he can learn a lot from television.

Looking back on his long motion picture career, he said he now is firmly convinced that film producing involves much unnecessary waste. After working extensively in tv, as he has been doing, he's sure that "first-rate movies can be produced in 18 to 20 days."

"I just know that a tremendous amount of time can be saved by me — and that means money saved — in making movies which I hope to do," he declared here. "My tv experience will enable me to do it."

While he hopes to return to movies, Young said, however, that he's "open for anything, although looking especially for a screen play."

With his wife, Young came to the Twin Cities from Hollywood to receive a distinguished service citation "in recognition of the wholesome sort of entertainment for which he is known and for his civic affairs work, especially with the National Safety Council and disease research foundations."

The award was made by the Ladies Auxiliary of the Veterans of Foreign Wars at its national convention in Minneapolis.

## TV Followup Comment

Continued from page 35

of the "William Tell Overture." Classical roundout came from prize-winning pianist Agustín Anievas with "Liszt's Etude No. 10."

Canadian tap dancer and conga drummer Joey Hollingsworth, personable Negro lad, did a slick turn combining the percussion with the dance rhythms.

Comedy element drew excellent response from the studio audience (which Sullivan called the best in the 14 years of the show). Bobbi Baker, Boston comedienne, although somewhat hung up on Mountain material, shows promising comic-paths in the vocal end, and Harvey Norman and Stanley Dean are fast enough in the stand-up stuff as to be ready for such as the Copacabana, which they have already played.

Bill.

### Camera Three

The Ceylon National Dancers, who have been touring the U.S., gave Sunday morning an unusually exotic flair in their national tv debut on CBS-TV's "Camera Three."

Ceylon's folk and traditional dances, which are ancient, ritualistic and symbolic, seem to have a kinship with African tribal rites, primarily in the exciting percussion that accompanies them. Same time, they are articulate in a way Americans, anyway, would associate with the Far East. Execution by the National Dancers was brilliant throughout in interpretations of mask and fire dances and clearly symbolic interpretations, such as the butterfly, cobra and harvest dances.

T. P. Amerasinghe, company's director and narrator, introduced each number with a brief and graphic history and description. He was introduced by Lucia Chase, director of the American Ballet Theatre, substituting for regular "Camera Three" host James MacAndrew. *Bill.*

## Martha Rountree

Continued from page 37

ington. Florence Pritchett is married to the former U.S. ambassador to Cuba, Earl E. T. Smith. Eloise McElhone married Bill Ward, an advertising man.

In her Chatham Hotel apartment in Manhattan, Miss Rountree has been in the process of selecting her new panel for weeks.

"One thing we aren't going to change," Miss Rountree said, "is the plan of using questions from the audience. We will have the girls discuss problems which will never go out of style."

The WNBC-TV undertaking, plus the syndication of "Girls," is only one of numerous tv projects Miss Rountree and Bergman have in the process of development. Miss Rountree who made good in the business and stepped out, is now jumping back in with expansive enthusiasm seldom equalled.

## TV-Guild Logiters

Continued from page 25

boxoffice for the live performances.

Concern that any tv showcasing must damage the b.o. is countered by the fact that numerous tv plays, seen by millions coast-to-coast, have been converted into click legit and film properties. In WBC's case, only five cities would be getting the Broadway plays, an exposure that is very small compared to a network hookup. New York, of course, would be blacked out since WBC has no outlet in this city.

The WBC concept of "Broadway on television" is being worked out with the Theatre Guild but there's a tough road ahead in making arrangements with the writers, directors, scenic designers, et al., any one of whom could veto the proposition.

## U-Equipped Sets Still Under 10%

Washington, Aug. 21.

Half year figures for 1962 reveal production of television sets equipped to receive UHF increasing more than 100,000 over last year, but still account for considerably less than 10% of total production.

Total tv production during the first six months of this year jumped almost a half million over last year. So far this year, 275,446 all channel sets were turned out compared to 147,832 for first six months of 1961.

Total tv production vaulted from 2,801,136 in first half of 1961 to 3,295,501 in first half of 1962.

Radio production was also on upbeat with over 1.5 million increase.

First six month figures show 9,264,445 radios produced in 1962 compared to 7,537,290 produced in 1961.

Increase in auto radio production was from 2,381,791 in first half of 1961 to 3,271,477 in first half of 1962.

Six month figures in FM radio production show rise from 356,593 in 1961 to 459,508 in 1962.

June distributor sales for radio hit record high for this year reaching 1,040,598 mark.

First half year tv distributor sales were 2,724,038 in 1962 compared to 2,491,744 in 1961.

Radio distrib sales for six months of 1962, excluding auto radio, were 4,800,574. Last year's sales at this time were 4,370,863.

## Chester to NBC

Continued from page 23

the early tv days at NBC; as No. 2 man, but in each instance the rumor was squelched. It has been speculated that one of the reasons Chester finally decided to accept Werner's offer had at least a little to do with the fact that he was not given the No. 1 program spot at ABC-TV. For that matter, it has not unequivocally been given to anybody yet.

Tinker, who has spent a good deal of time in Hollywood for NBC-TV, anyway, reportedly sought the permanent Hollywood assignment. For one thing, the former B&B exec recently married actress Mary Tyler Moore, whose co-fronting chores on the CBS-TV "Dick Van Dyke Show" kept her in Hollywood when he was in N.Y.

## Chemstrand

Continued from page 24

prints telecast by the CBS-TV affils in the four cities. The CBS-TV network feed will be in black and white. NBC-TV, the color network, lost out in the bidding because its best time periods already had been preempted by the network's own specials, according to an agency spokesman. NBC-TV remains the heaviest specials-programmed network. ABC-TV, according to the agency, wasn't in the running because of that web's lack of particular interest in specials.

Chemstrand, which made the deal for both packages, will sell-off half sponsorship to another advertiser.

Ottawa — Betty Tomlinson, hostess on Canadian Broadcasting Corp.'s AM stint, "Trans-Canada Matinee," for women, taking a year away from broadcasting to tour the world. She is replaced as permanent hostess for the show by radio-video performer and writer, Pat Patterson.

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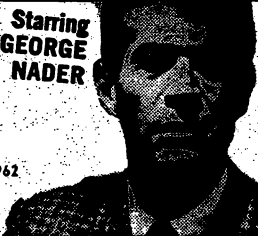
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# 'NIGHT OF THE IGUANA TWIST'

## Music Men's New Movement Would 'Bring Jazz Out of Its Narrow Shell'

There's another movement afoot to "do something about jazz." The movement, thus far, consists of only a small band of music bizites who picked up the lead presented by Sid Bernstein, of General Artists Corp., at a panel discussion during last month's "Newport '62" festival that meetings be held to iron out problems inherent in the jazz field.

A couple of formative sessions have already been held and an open meet has been called for Aug. 28 at Arnold Shaw's E. B. Marks office in New York. Bernstein will present an agenda for a September gathering at which time it will adapt data for a conference on jazz.

The founding fathers of the movement, in addition to Bernstein and Shaw, are Maxwell Cohen, attorney who's represented many jazz musicians; Joe Delaney, manager of the Dukes of Dixieland; John Hammond, artists & repertoire producer at Columbia Records; and Stan Rubelowsky, pop & R&B coordinator at Columbia.

Among topics which have been discussed at the early meets were formation of working committees to tackle problems involving civil rights, segregation, narcotics, economics of the jazz field, and several other angles leading up to a uniform jazz credo.

One of the ideas discussed was the possibility of opening a room in a major New York hotel for jazz. Both Hammond and Delaney mentioned the two new hotels that were opening in N. Y. this fall as ideal spots for a room which allowed the combination of jazz and dancing.

Consensus was that if a room were secured in a major chain hotel and it succeeded, the idea would be picked up by outlets in other cities. New talent would be spotlighted and prices held down so that the idea could attract young as well as old audiences.

Delaney pointed to the jazz clubs in England as conditioning both musicians and fans to jazz and asked why clubs and dance rooms in the U. S. couldn't follow a similar pattern.

"No one has really attempted to bring jazz out of its narrow shell," Shaw said. "A lot of people want jazz to have wide support but they don't want it to be contaminated by wide market exposure."

## WB O'Seas Licensees To Amsterdam Sept. 13-14 For Third Annual Meet

Warner Bros. Records has set its third annual meeting of foreign licensees in Amsterdam on Sept. 13-14. John K. (Mike) Mattland, diskery president will attend.

The meeting will be devoted to previewing new material; new artists; motion picture tie-ins for "The Music Man," "Lovers Must Learn" (Roman Adventure); special screening of WB TV film properties including "The Roaming 20's" and "Hawaiian Eye" (to spotlight diskers Dorothy Provine, Connie Stevens and Bob Conrad).

The two-day conclave was set up by Bobby Weiss, the disk company's international director, and WB's Dutch licensee, G. M. Oord's Bovenma.

Weiss, who recently was on a junket to Hong Kong, concluded a deal there with Jardine Matheson, leading British trading company, to distribute WB disks in Hong Kong and Macao. The Hong Kong firm has recently expanded into the record business and has distribution rights for other labels.

The WB deal now gives the diskery a distribution spread throughout the leading cities in the Orient. Singles and LPs will now be flown from Calcutta, India, where WB has a manufacturing plant, and Burbank, Cal., to meet Hong Kong and Macao demands. The soundtrack set of "The Music Man" will hit these markets before the pic is shown there.

## Vinton's 'Roses' a Solid Scenter—Wins Gold Disk

Bobby Vinton's "Roses Are Red" on the Epic label has moved into the gold disk circle. Sales of more than 1,000,000 records were certified last week by a Record Industry Assn. of America audit.

Epic latched on to the success of the single with the release of a Vinton LP tagged after the disc. Last week the diskery hit the market with his followup single called "Rain, Rain, Go Away."

## Lombardo Shuns Agency Ties For 'The Time Being'

Guy Lombardo, one of the first bandleaders to be signed by the now defunct Music Corp. of America, is "cooling" the agency scene for the time being.

The veteran maestro, whose band is winding up its season performing in "Paradise Island" at the Jones Beach Marine Theatre, Long Island (running through Labor Day), is already booked for dance and location dates into late November, and has decided upon a "wait and see" attitude to approaches made by talent offices.

Lombardo states that he's capable of studying contracts and proposals made to him—including not only dance, location and concert dates, but tv and outdoor extravaganzas as well. He points out that he's not anti-agency, and that he has, in fact, informed several talent offices which have queried him on the subject that he is perfectly willing to pay commissions on individual dates offered to him—if he accepts the terms. However, for the present, at least, he prefers to remain uncomplicated insofar as a permanent agency affiliation is concerned.

During the past several weeks, Lombardo revealed, he has received and studied several propositions regarding televising portions of his "Paradise Island" show. He's reached no decision on this matter yet.

Following the Jones Beach season, Lombardo will vacation briefly then hit the road starting with a country club date in Baltimore Sept. 12. He will then move on to Washington, D. C., and continue with a swing through Ohio, Illinois, Nebraska, Idaho and Nevada, in a series of one-nighters before opening a two-weeker at Harrah's Club, Lake Tahoe, on Sept. 27.

After Lake Tahoe, Lombardo moves to New Mexico, Texas, Colorado, Nebraska, Iowa, Illinois, Missouri, Wisconsin, Ohio and Pennsylvania in another series of one-nighters before settling down for a 10-day date at the Twin Coaches, Pittsburgh.

Lombardo stated that he's "listening" but not signing contracts offers for dates later than November preferring to keep himself flexible.

## Mike Collier Exits London; Plans Own Co. in Britain

Mike Collier is quitting London Records to return to London. For the past six months he has headed London Records' pop division. In England, he plans to set up an indie master production company.

In addition to producing masters for the European market, and for possible U. S. distribution, Collier has made arrangements to open a publishing house in London to rep U. S. publishers who do not have offices there.

Collier, in the U. S. since 1955, also had a stint with Hugo (Parrot) & Luigi (Creature) at RCA Victor.

## LEGIT SWINGS TO TITLE TUNES

By MIKE GROSS

The gap between Shubert Alley and Tin Pan Alley is narrowing. Up until now the theatre's ties with the music business have been knotted, for the most part, by the legituners but this coming season will see several straight plays getting into the song act.

Legit's shuttle from the Sardi Bldg. to the Brill Bldg. is based primarily on the promotion ride that a title song offers. It's a technique that Hollywood has been using successfully for many years and now legit is apparently getting wise to the disk dividends attached to a tune. Says Broadway producer Hilliard Elkins, "If the picture people can do it so can Broadway."

What Elkins, who is co-producing the Garson Kanin comedy, "Come On Strong," with Al Goldin, is doing is a Hollywood is working a title song into the stage action as well as using it as an exploitation tool in its disk coverage.

The title song, which has been cleft by Sammy Cahn and James Van Heusen, has been written into the script so that it's played on the phonograph during the second act. E. H. Morris is publishing the tune and Sid Kornheiser, general manager of the firm, is currently having it shown around the record company circuit.

### Grooved in 2nd Act

According to Kornheiser, the record version that he and the play's producers feel best suited to the theatre will be used during the second act turntable sequence. The other disks, says Kornheiser, will get the usual promotional push. Four standby musicians will have to be hired because of the mechanical usage in the theatre.

Not so far advanced as "Come On Strong" but with the same view in mind, is the Jay Julien production of "The Fun Couple." The incidental music assignment was given to Albert Hague several months ago but now that title song values are clearer to producers, a tune for the pop market is in the making. Hague is collaborating with Arnold B. Horwitt on the piece.

Hague, who did the incidental music for "The Madwoman of Chailloit" and "All Summer-Long," said that in those instances a title song wasn't called for but a "Fun Couple" title can fit into the play as well as into current pop market tastes. Hague and Horwitt collaborated on the "Plain and Fancy" legituner score of several years ago. Chappell will publish "The Fun Couple."

On another title song front, jazzman Don Elliott has written "The Happiest Man Alive," for the Jerome Chodorov play. The show, starring Eva Gabor and Darrin McGavin, began a five-week test run at the Falmouth Playhouse, Mass., last week. Elliott also has written a title tune for "The Beast In Me," which Bonard Productions expects to bring to Broadway after the first of the year. Elliott's tunes go into his Dougal Productions publishing firm.

### 802 Studios Situation

With the increase of title tune usage in plays, the musicians' union is taking a closer look at the developments. Right now Local 802's position hinges on whether or not music in a straight play is essential to the play and/or the production. The union feels that if the music is essential, then the musicians are being displaced.

There are no set rules governing this matter, however, and the union will handle each case as it comes along. Whenever music is used in a non-musical show, a union theatre committee attends a dress rehearsal and makes a report back to the union on the music and its use and importance to the production.

The use of a commercial disk in a production is not covered by any specific law, either. The union (Continued on page 48)

## Pace Quickens in Orig B'way Cast LP Race as Victor Snares R&L Tuner

## Detroit Pub Bringing Out Mattfeld's Opera Tome

Julius Mattfeld, former CBS musicologist, whose updated "Variety Music Cavalcade" will be published in October by Prentice-Hall, is having his "Handbook of American Operatic Premieres, 1736-1962" published by Information Service, a Detroit publisher of reference material for libraries and scholars.

This is a greatly skeletonized abridgement of a projected "dictionary of Opera in the United States." It's an enlargement of his now obsolete "100 Years of Grand Opera in New York," published by the N.Y. Public Library in 1925. New work extends over the whole country and will also include musical comedy.

Simultaneously, Dr. Mattfeld is engaged on another work, "Toward a History of Opera in the U.S., a Bibliographical Approach."

## Barzie Back To TD Orch Fold; Estate's \$100,000

Tino Barzie has returned to the Tommy Dorsey orch's fold in a deal with the late maestro's widow, Jane, whereby he'll take over full control of the band. Barzie had been TD's manager from 1949 until '56 when he left to join forces with personal manager Bullets Durgom.

Barzie has guaranteed the estate, of which Jane Dorsey is administratrix, \$100,000 over a four-year period from the band's earnings on live dates, recordings, tv and motion pictures. If the band's take is over \$1,000,000 during the four-year period, the estate is in for 8% of the total.

The first move on the recording end was the signing of a deal with RCA Victor. The band, now under direction of Sam Donahue, goes into the Victor recording studios Sept. 17-19 to cut an album scheduled for release after the first of the year. The band will also do a tv stint in January or February as a replacement for Jackie Gleason's CBS-TV show.

Barzie, in addition, has signed deals with various territorial band agencies for dates around the country. He's brought in Vince Carbone to assist him on the booking matters.

## Disk Sesh a Romp For Octogenarian Montoux

At age 87, conductor Pierre Montoux is still at work. Last week he wound up a series of recordings for the Westminster label in London's Walthamstow Assembly Hall of Berlioz's "Romeo & Juliet."

Montoux led the London Symphony Orchestra with which he holds the title "Conductor For Life," which he acquired two years ago. In addition to the London Symp., Westminster assembled an international cast for the date. Included were Regina Resnik (American), David Ward (Scottish) and Andre Turp (Canadian).

Westminster, a subsidiary of ABC-Paramount Records, plans a fall release.

## Reader's Format Label

Bandleader Charles Reader has organized Format Record Corp., which is starting with an album by singer Pat Windsor (Mrs. Reader). Nick Perrito will do the music, with Bobby Kroll scripting the arrangements.

Reader is former entertainment director of the Pierre Hotel, N. Y.

RCA Victor has increased the pace in the original Broadway cast album sweepstakes with the virtual wrapup of the first Richard Rodgers-Alan Jay Lerner musical and the planned pre-Broadway release of the "Oliver" cast set.

The Rodgers-Lerner tuner, which is still untitled, is expected to fall into the Victor hopper by virtue of the 25% investment in the show by NBC, sister company of the diskery, owned by RCA. It's estimated that the show will come in at \$400,000, which puts NBC in for \$100,000. There's also another tie in that setup in that Lerner has a deal with NBC for special tape productions.

The Rodgers-Lerner show has been considered one of the hot acquisitions of the season and stirred up plenty of diskery interest before the plot was spelled out or any of the songs written. Capitol was in there pitching via its tie with the current Rodgers tuner, "No Strings," and industries figured that Columbia had a chance, too, because it had the Lerner (& Frederick Loewe) cast sets of "My Fair Lady" and "Camelot."

### Slate March Preem

The Rodgers-Lerner show is scheduled for a March preem on Broadway. Gower Champion will direct and so far, only Barbara Harris, who's currently in the off-Broadway production of "Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feelin' So Sad," has been set for the cast.

On the "Oliver" end, Victor will break precedent by having the original Broadway cast album available three months before the Lionel Bart import from London opens on Broadway. The album is scheduled for national release Oct. 1 and the show's Broadway opening has been set for Dec. 27.

"Oliver," which is now playing in L.A., was put into the groove Sunday (19). The disk session was headed by George Marek, Victor vice-president-general manager; Joe Linhart, of the diskery's artists & repertoire department, and sound engineer Jack Sommer.

### Other Road Dates

After L.A., the musical has dates in San Francisco (Sept. 24), Detroit (Nov. 19) and Toronto (Dec. 19). (Continued on page 46)

## 3 Victor C&W Diskers To Veldt Out the Corn In South African Tour

Nashville-to-Johannesburg. That's the route being pioneered by three of RCA Victor's top country diskers, Chet Atkins, Floyd Cramer and Jim Reeves, who began a three-week tour of South Africa yesterday (Tues.). The trio, accompanied by five musicians, will give concerts in various cities, visit local record dealers and RCA representatives.

The concerts are being booked by the Bothner Group on a guarantee and percentage deal to the touring troupe. Although the actual figure could not be ascertained, Atkins said, "It's like in five figures" and Reeves commented, "It's better than pickin' cotton."

The tour is an outgrowth of a meeting last March between Robert L. Yorke, Victor vice-president of commercial records creation department, and A. D. J. McGrath, director of Seal Record Co., RCA Victor's South African licensee, who were both attending the opening of RCA's Rome studios. All three performers have had bestselling disks in South Africa.

Atkins, who is manager of pop artists & repertoire in Nashville for Victor, has put together a special LP, in which he, Cramer and Reeves do four songs each for marketing in South Africa. It has not been decided whether the LP will be released in the U.S.

Reeves is scheduled to return to the U.S. on Sept. 6, while Atkins and Cramer will stop off in London for huddles with Victor reps there before returning home.

## Sinatra's 'Brass,' Boone's 'Hits,' Bros. 4's 'In Person' Top New LPs

**FRANK SINATRA: "SINATRA AND SWINGIN' BRASS"** (Reprise). Frank Sinatra is at the top of his form in this latest LP under his own company's imprint. But this time the package is doubly exciting because Sinatra has enlisted the aid of Neal Hefti to supply the arrangement and lead the orch. Hefti's work is noticeable from the start and quite commendable. He's given Sinatra a highly flavored rhythmic drive to keep up with and the singer meets the test handsily. The Sinatra-Hefti tandem is an exciting match which gives the package a natural sales and spinning punch. "Goody Goody" (already out as a single), "I'm Beginning To See The Light," "Tangerine," and "Love Is Just Around The Corner" are some of the sides that the programmers will probably pick up for spinning exposure.

**PAT BOONE: "GOLDEN HITS"** (Dot). The packaging of a singer's clicko singles is one of the disk industry's newest angles, and, for the most part, it's been paying off. This roundup of Pat Boone's winners is a natural to fall into that payoff category. Featured on the cover is his current runaway single, "Speedy Gonzales," which should be enough to stir up sales interest in the teen trade. And if "Gonzales" isn't enough, there are "Walkin' The Floor Over You," "Big Cold Wind" and "Johnny Will" to whet the appetites.

**THE BROTHERS FOUR: "IN PERSON"** (Columbia). The "live performance" tag on a disk has developed into an automatic sales booster so The Brothers Four are sure to reap rewards from this, their first "in person" LP. The group has an established rep as potent folk sellers in the singles and album fields and their fans will jump to this one because of its on-the-spot atmosphere. The set was recorded at dates at the U.S. Naval Academy and Vanderbilt U., where the boys scored with "The Midnight Special," "I Am a Rovin' Gambler," "Run, Come See Jerusalem" and their trademarked "Greenfields" among other folk-styled nifties.

**ELLA FITZGERALD: "RHYTHM IS MY BUSINESS"** (Verve). Ella Fitzgerald is set up with a big band under Bill Doggett's direction and both help build the package to an enthusiastic payoff. With eight brass and five saxes as lead backstoppers, she is given a driving beat to follow and the finished sides sound like it was, a picnic for all concerned. The material is topnotch, running through a range that includes an oldie like "After You've Gone" and a comparatively recent Ray Charles composition, "Hallelujah I Love Him So." Such standout sidemen as Taft Jordan, Gus Johnson and Ernie Royal make it easy for her to be at home with the old and the new.

**MARTIN DENNY-SI ZENTNER: "EXOTICA SUITE"** (Liberty-Premier). The teamup of Martin Denny and Si Zentner, who've done okay in solo diskings, is an interesting special project composed by Les Baxter and arranged by Bob Florence. Latter arranged the Zentner "Up a Lazy River" click of several months ago and he knows the kind of sound the current market demands. Package blends Denny's hula beat and Zentner's swing tempo for good all-around effects that will win lots of programming attention.

**DOROTHY PROVINE: "OH YOU KID!"** (Warner Bros.). Dorothy Provine, who's been Warner Bros. representative of "The Roaring 20s" with two previous packages pegged on that era, now moves backward in time to "The Gay Nineties" for a happy song potpourri that's similarly styled in bounce and buoyancy. Adding to the highly-charged flavor is Joe (Fingers) Carr, whose work at the upright brings the musical period sharply into focus. The tunes are classics of their time and the Provine-Carr tandem makes 'em sound as good as ever.

**PATSY CLINE: "SENTIMENTALLY YOURS"** (Decca). Patsy Cline has a Nashville orientation but a vocal punch and style that can attract the big city folks as well. For this roundup of sentimental tunes, she's dug into the

catalogs of Hank Williams ("Your Cheatin' Heart"), Curley Williams ("Half As Much") on the alfalfa end, and James V. Monaco-Joe McCarthy ("You Made Me Love You") for the Tin Pan Alley representation. It's a good spread that will appeal to many.

**GEORGE CHAKIRIS** (Capitol). Academy Award winner for his role in the pic version of "West Side Story," George Chakiris now takes a stab at the vocal field. In his package he comes through as a serious singer who can follow a beat and who has a pleasing, if not dynamic vocal handling. He's bound to get by, though, because of the untutored approach that so many young disk buyers find attractive. There's also a fine rendition of "Maria" which can be pulled out to give him the necessary promotion push on the disk jockey levels. The arrangements by Van Alexander, Billy Byers, Bill Loose, and Billy May give him a variety of musical styles with which to experiment. When he finds the one groove in which he's most comfortable, he should do okay.

**RALPH KENNEDY BAND: "A BIG BAND GOES TO BROADWAY"** (Richmond). This package is one of a dozen that London Records has released via its subsid Richmond label to draw the bargain-hunting audio buffs. (The series is being marketed at a suggested list price of \$3.98.) The recordings, made in England, accent the percussive groove that attracts current stereo fans. The audio, in general, is sharp and clear with an emphasis on sound separation to please the buffs who get their kicks from a bounce back in one speaker to another. The Kennedy crew rolls out the brass and the reeds to give the familiar show-tuners a vivid audio punch. In addition to Broadway, the series covers Strauss waltzes, Sousa marches, the Latino beat and down-south blues. All are presented with a load of audio kicks.

**JOEY DEE & HIS STARDUSTERS: "ALL THE WORLD IS TWISTIN'"** (Roulette). Although the Twist craze has virtually slowed down to a walk, Joey Dee will manage to keep it moving a little while longer with this potently rhythmic set. Dee and his Stardusters pack a rhythmic punch that's hard to resist and adds up to lotsa turntable fun.

**DODO GREENE: "MY HOUR OF NEED"** (Blue Note). Although the title of this LP suggests it might be in the religious groove, it's actually a set of mostly blues tempo pop-jazz tunes. Dodo Greene



**LAWRENCE WELK**

Presents a New Dot Album

"YOUNG WORLD"  
A New Sound—Recorded by the New 35 mm Film Recording Process!

is the first vocalist Blue Note has ever inked to an exclusive pact and in this debut LP she comes across in solid style with an earthy attack that is a cross between rhythm & blues and jazz. The effect is a strong outing for the singer and a solid album, also through the backing of the Ike Quebec Quintet which provides effective settings for her particular style. Included are "I'll Never Stop Loving You," "Lonesome Road," "There Must Be a Way," "Little Things Mean a Lot," etc.

**FERRANTE & TEICHER: "POSTCARDS FROM PARIS"** (ABC-Paramount). The piano duo of Ferrante Teicher has been playing and recording for several years and ABC-Paramount has dipped into its Westminster catalog for this collection of familiar French-splanted tunes. The team handles them with styles and creates a light Parisian mood that is pleasant and entertaining. Included are "Paree," "Pigalle," "Under Paris Skies," "Speak to Me of Love," "La Mer" and others. They're all handled with distinctive flair that handily captures the French pattern.

**JOHN COLTRANE: "COLTRANE PLAYS THE BLUES"** (Atlantic). John Coltrane ranks among the top sax men in the modern idiom today. His distinctive style has been the subject of much discussion and inspiration among jazz men and this outing offers a fine example of what the Coltrane craze is all about. His driving, often-complex and basically melodic attack is excellently showcased here, backed by McCoy Tyner on piano, Steve Davis on bass and Elvin Jones on drums. Also on display are his composing abilities in that five of the six numbers were written by Coltrane. (Continued on page 46)

## Longplay Shorts

Angel Records is out this week with a stereo disk of Beethoven's "Fidelio." Featured in the cast are Christin Ludwig, Jon Vickers and Gerhard Unger. The orch. is conducted by Dr. Otto Klemperer. The Highwaymen, whose current LP release on United Artists is "Encore," have completed a half-hour radio tape for Voice of America which will be broadcast in the Far East and other overseas locales. Capitol Records has taken Nat King Cole's current single disc "Ramblin' Rose," as a peg for the singer's new rush album release. Drummer Don Lammond debuts on the Command label this week with a package entitled "Don Lammond's Off Beat Percussion."

Churchill Stereo Corp., designers of custom-built stereo and hi-fi cabinets, has established an annual award "dedicated to the further advancement and development of stereophonic and high fidelity sound." Jac Holzman, Elektra Records president, in New York this week from his newly established Coast base, to set recording dates and huddle with eastern distributors. Claudine Clark's single disc "Party Lights" on Chancellor has sparked an LP with the same title. Precision Radiation Instruments has expanded its 12-inch custom pressing division with plants in New Jersey and California.

Is Horowitz, Decca Gold Label a&r director, back from Europe after waxing several artists there, including guitarist Segovia who he recorded at Spoleto. Impulse Records, the ABC-Paramount jazz subsid, has released a single of "Cherry" and "Tonight" by singer Jackie Paris from his "The Song Is Paris" LP. Elektra Records is out with a two-disk, 38-song set by Cynthia Gooding called "Treasury of Spanish and Mexican Folk Song," which also features the texts and translations of the songs. The label also has a new package by folksinger Judy Collins. Irwin Garr, v.p. in charge of Coast operations for ABC-Par Records in Gotham for biz huddles, following a tour of the company's Coast districts.

United Artists Records has its second jazz release planned for October now instead of the original January plot. Included will be never-before-released Billie Holiday waxings, a "Taste of Honey" jazz set featuring Lloyd Mayers & the Oliver Nelson Orch and the company's first jazz pix themes package. Riverside prepping an all-out promotion for its first release by chirp Billie Poole. Helios Records, the Greek-language specialty label, is prepping a "More Ya 'Ssoo Sing-Along in Greek" followup to the label's initial Greek sing along set.

## Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

**BILLY FRAZIER: "LAND HO"** (Carlton). Just Once More  
Billy Frazier's "Land Ho" (Wajama R.T.) is a catchy rhythm ballad with a fresh lyric which this blues singer handles in effective style against a first-rate background. "Just Once More" (David Jones) is an okay bottom deck also nicely projected.

**ANDY WILLIAMS: "DON'T YOU BELIEVE IT"** (Columbia). Summertime  
Andy Williams' "Don't You Believe It" (Dolfs) registers as a nifty ballad with a simple romantic lyric aimed right at the teen set by this polished performer. "Summertime" (Gershwin) is an excellent rendition of this evergreen.

**VAL MARTINEZ: "TILL THERE WAS NONE"** (RCA Victor). I Won't Cry Anymore  
Val Martinez's "Till There Was None" (Arch) introduces this singer with a stand-out rocking ballad with the kind of lyric the teenagers will go for. "I Won't Cry Anymore" (United) gives him a chance to display a good legit vocalizing attack.

**THE CADILLACS: "WHITE GARDENIA"** (Capitol). Groovy Groovy Love  
The Cadillacs' "White Gardenia" (Richben) tells an unusually good story about a bullfighter in a rocking format which should get some plays from his juves. "Groovy Groovy Love" (Mellin) reverts back to a familiar rhythm idiom with solid results via this combo's nifty vocalizing.

**FRANCES FAYE: "JOHN HENRY"** (Bethlehem). St. James Infirmary  
Frances Faye's "John Henry" brings back this p.d. folksong with the kind of savvy rendition which should get wide play on all levels. "St. James Infirmary" (Gotham) is an attention-getting slice of this classic blues number. The orchestral backgrounds are stand-out.

**GEE SISTERS: "TELSTAR"** (Palette). Andy  
Gee Sisters' "Telstar" (Sarah) hitches on to a topical headline with a rocking ballad with a romantic lyric which could go into orbit with the teenagers. "Andy" (Zodiac) is another slice with an immature sound aimed at the Coke set.

**JEB STUART: "I AIN'T NEVER"** (Phillips). In Love Again  
Jeb Stuart's "I Ain't Never" (Cedarwood) bounces down a bright rhythmic groove with an okay lyric handled in very appealing style by this singer. "In Love Again" (Knox) is another strong side slanted for the same rocking circles.

**YOLANDA: "THERE OUGHTA BE A LAW"** (Smash). Hootchy Cootchy Girl  
Yolanda's "There Oughta Be A Law" (Arkay) is a cute rocking slice by this gal teener backed by The Charmanes vocal group. In a strictly commercial groove, "Hootchy Cootchy Girl" (Mother Bertha) is a so-so rhythm entry with a familiar message.

**PATSY CLINE: "THEN YOU'LL KNOW"** (Everest). Hungry For Love  
Patsy Cline's "Then You'll Know" (Four-Star Sales) makes an auspicious getaway for this country songstress on her new label affiliation. It's a solid, straightforward ballad which she belts sincerely. "Hungry For Love" (Four-Star Sales) is a rhythm slice with potential.

**CANDY COLE: "WHAT'S FOR DESSERT"** (Musicor). Who Do You Take After  
Candy Cole's "What's For Dessert" (January) is still another play on the "mashed potatoes" idea which obviously gives the teenagers a terrific beat because of the double entendre intimations. "Who Do You Take After" (January) is an okay rocking ballad with a cute lyric.

**PAT CALO: "ARABIAN CAMEL'S WALK"** (Parker). Toy Soldier's Dream  
Pat Calo's "Arabian Camel's Walk" (Jason) hits hard with some offbeat instrumental effects and some bazaar rhythms. "Toy Soldier's Dream" (Marmaduke) is another colorful instrumental conception due for big play.

**SANDY NELSON: "AND THEN THERE WERE DRUMS"** (Imperial). Live It Up  
Sandy Nelson's "And Then There Were Drums" (Travis) is a stand-out instrumental production, featuring some hard-driving tympany effects that rivet attention. It could be very big as were the Cozy Cole disks of a couple years ago. "Live It Up" (Travis) is an attractive instrumental slice in a Latin groove.

**SCREAMIN' JAY HAWKINS: "ASHES"** (Chancellor). Nitty Gritty  
Screamin' Jay Hawkins' "Ashes" (Rambed) shapes up as a solid ballad rocker delivered in this performer's customary all-out style with a vocal assist by Pat Newborn. "Nitty Gritty" (Rambed) is an uptempo rhythm entry with some novelty angles to cop some juke spins.

**LLOYD NOLAN: "I DON'T KNOW ABOUT YOU"** (King). Tusi-Tusi-Ou-Wa-Wee  
Lloyd Nolan's "I Don't Know About You" (Lois-Fredrick) impresses as a swinging rhythm ballad delivered in a potent blues style by this singer. "Tusi-Tusi-Ou-Wa-Wee" (Lois) is a fair novelty about a new dance step that isn't much different than the conventional rockers.

\*ASCAP. †BMI.



# CANADA'S 'NATIONALISTIC' YEN

## Terp Kick Sparking Global Ballroom Boom: N.Y. Roseland's Lou Brecker

"If I were about 20 years younger, I'd open a big ballroom in every city in the world. It can't miss." That's the way Lou Brecker, operator of N.Y.'s Roseland Dance City, feels about the dance business today. There's a "great opportunity all over the world," he adds, because interest in dancing hasn't been as high in years as it is now.

Brecker's own Roseland, which has been operating continuously since 1919 with only a change of location when the original ballroom was demolished a few years back, is illustrative of New York's involvement in the terp scene. With a 3,500 capacity, the room sees some 10,000 tappers a week at a \$2 weekend top. But more interesting are the ballroom's Thursday matinees (1:45-6 p.m.) which find an average of 2,000 dancers making use of the 3,000 sq. ft. dance floor at a \$1.50 top.

This is accomplished without the Twist of rock'n'roll. Brecker isn't all anti-Twist because he believes that it is creating new dancers. "But it would drive out our element (which is strongly adult-oriented)," he asserts. "Dancing is an art. The Twist is just a caricature. We might make a few more dollars with it in a year but in another year we'd go under."

"We won't permit anything that's wild here," he says of Roseland, which does a big business with the city's visitors as well as the locals, "because our patrons come here primarily to dance."

Brecker also has some opinions on today's band business as it applies to ballrooms. He avers that name bands help a place's prestige but they aren't much help when it comes to the week's grosses. He attributes this to the fact that at ballrooms like Roseland, where there is capacity business on weekends and sometimes during the week, the price charged by big name combos often doesn't financially justify their appearance at the week's end.

Another facet of the name band ballroom picture is that Brecker emphasizes he won't use a group that plays "hot music." Since many of the current name outfits are jazz oriented, like Stan Kenton, (Continued on page 48)

### British Disk Best Sellers

London, Aug. 21			
1	Remember You	.....	Infield (Columbia)
2	Speedy Gonzales	.....	Boone (London)
3	I Can't Stop Loving You	.....	Charles (HMV)
4	Don't Ever Change	.....	Crickets (Liberty)
5	Picture Of You	.....	Brown (Piccadilly)
6	Guitar Tango	.....	Shadows (Columbia)
7	Things	.....	Darin (London)
8	Little Miss Lonely	.....	Shapiro (Columbia)
9	Come Outside	.....	Sarge (Parlophone)
10	Roses Are Red	.....	Carroll (Phillips)

## Disk Albums Put Labor in Groove

The labor movement is working its way into the grooves. Recently the International Ladies Garment Workers Union got representation on disks via Columbia Records' recreation of the union's 25-year old revue, "Pins and Needles," and now the United Auto Workers Union has come up with an LP tagged "It Could Be a Wonderful World." Right now, the disk is being marketed through the UAW offices.

The UAW package is a collection of labor songs featuring such name folk singers as Ronnie Gilbert, Tommy Makem and The Tarriers. Included are such picket line favorites as "Solidarity Forever," "Roll the Union On," "Which Side Are You On?" and "Sit Down and We Shall Not Be Moved." The package was produced by the UAW's educational department and Joel O'Brien Productions.

Col's "Pins and Needles" package includes a liner note message from ILGWU chief David Dubinsky, who planned the presentation under his union's auspices in 1937. The score by Harold Rome includes such labor-pegged songs as "Sing Me a Song of Social Significance," "Doing the Reactionary," "One Big Union for Two" and "It's Better With a Union Man." In the disk cast are Jack Carroll, Barbara Streisand, Rose Marie Jun and Rome, himself.

## TRIANGLE PRODS.' 17 PGMS. AT 2 CHI SITES

Chicago, Aug. 21. Triangle Productions has set a total of 17 programs, for one or two night stands each, at Orchestra Hall and Arie Crown Theatre for the 1962-63 season. They include "An Evening With Elsa Lanchester," the Chi preem of the Tokyo Ballet, Tony Bennett reprising his Carnegie Hall concert, and a harmonica-dance concert with Larry Adler and Paul Draper. First offering will be a concert by the Weavers on Sept. 22. Folk artists Scruggs & Flatt and Jack Elliott are set for a pair of shows on Nov. 21, and Oscar Brown Jr. and Cannonball Adderley do a pair of jazz concerts on Dec. 29. Dave Brubeck is down for a concert on March 22.

The nine other concerts comprise Triangle's Folk Music Series, with an evening each given over to Josh White, Miriam Makeba, Peter, Paul & Mary, Clancy Brothers and Tommy Makem, Joan Baez, Chad Mitchell Trio, Carlos Montoya, Odette and Theodore Bikel.

## MUSIC LIBRARY TO PUSH GOAL

Canada is becoming nationalistic about its music. To further this mood, a Canadian Talent Library has been designed to provide broadcasting material which is basically Canadian in content and character. The project is a joint undertaking of radio stations CFRB, Toronto, and CJAD, Montreal.

Ben Selvin, artists & repertoire manager of RCA Custom Records, returned to New York Monday (20) after four weeks in Canada during which time he recorded 120 tunes for CTL. The sessions featured Canadian orchestras ranging in size to 26 musicians. All of the numbers were arranged by Canadians and conducted by Canadians. Several of the selections were Canadian compositions. Johnny Burt, who conducted 24 numbers, recorded four of his own compositions for the first time. Other conductors and artists taking part in the dates were Howard Cable, Vic Centro, Paul Grosney, Morris Rusty Davis, Roger Pilon, Bill Butler and Alexander Read.

The library will be available on 12-inch transcriptions in both monaural and stereo, the latter provided especially for Canadian FM stations broadcasting in stereo. W. C. Thornton Cran, president of CFRB and CJAD, said that it is the group's intention to make CTL available to other Canadian stations on a rental basis, with royalties so obtained utilized to hire additional performers.

The CTL was conceived by J. Lyman Potts, program manager of CJAD and manager of the station's new FM outlet CJFM. Potts and Jack Dawson, program director of CFRB, spent the last year making plans for the library and selecting songs and artists for the initial series.

The production took place at the RCA studios in Montreal and Toronto with Selvin serving as consultant and recording director. It is expected that the first group of performances will be heard in Canada on or about Oct. 1.

## Mexico City, K.C. Music Exchange

Kansas City, Aug. 21. Longrange plans for bettering musical relations between the heart of America and Latin America were set in motion here by directors of the Kansas City Philharmonic. Initial step will be a concert in Mexico City next spring, date not yet set, for Hans Schwieger, conductor here, to guest conduct there.

Later plans call for an exchange of music festivals between Mexico City and Kansas City the following year, and a possible tour of South America by the K.C. Philharmonic. Schwieger already has accepted an invitation to conduct a cycle of Beethoven concerts in Mexico City in September and October, 1963.

Spearheading the inter-American relations is Gregory Roberts, Buenos Aires, of Organizacion de Concieros Gerard, booking office, which also represents Schwieger and the orchestra in Latin and South America.

Friendship links between Kansas City and various South American countries have been warmed in recent years by several civic exchange groups, and the Philharmonic plan would expand the friendship into the musical world, Roberts said. Board gave tentative approval of plans.

RED KRAMER REJOINS COSNAT Harris (Red) Kramer has rejoined the Cosnat Corp. after a two-year absence from the firm. He has been reappointed manager of Cosnat's Newark branch, a position he held for several years.

## Chi's World's Fair of Music Aiming For 500,000 Visitors Via Disk Names

### 'Just for Kicks'

Chicago, Aug. 21. Frank York, music director for the Sahara Inn who batons the orch in the Club Gigi and leads the strolling fiddlers in the dining room, goes longhair Sunday (26) as maestro of a symphony concert in suburban Park Ridge, where he lives. York gives four such concerts a year with professional AFMs, most of them from Chi Symphony.

Not generally known in the trade is that York, who led the band for a decade or so at the Sherman Hotel before the Sahara went up, has an extensive classical back ground. Now he's playing Tchaikowsky, Prokofiev and Copland "just for kicks."

## Band Agency Beefs Vs. MCA

Chicago, Aug. 21. William Black, proxy of Orchestras Inc., Chicago band booking agency, has written to the Department of Justice to inquire whether referrals by the Chi office of the Music Corp. of America as a single agency do not constitute a violation of the dissolution agreement between MCA and the Government.

The office which Black says is getting the bulk of MCA's referrals is the Agency of the Performing Arts, which was formed several weeks ago by Dave Baumgarten, former head of the personal appearance division of MCA in New York, and is locally headed by Bill Richard, who headed up the MCA band department in Chicago.

In his letter to the Antitrust Division of the Justice Department, Black said: "Here in Chicago if a potential customer calls MCA and asks for information on where to buy a name band, one is positively told that MCA is no longer in the band business but they suggest one call Mr. Richard at APA."

A test call by VARIETY brought forth the statement that MCA was no longer in the talent business. The switchboard operator did not volunteer another agency until asked.

Black's letter also said: "It appears to me that this agency (Orchestras Inc.) and others are no better off in securing new customer business than we were before the MCA talent agency was dissolved. I sincerely believe that MCA should be advised to advise all customers writing in or calling in for name bands or acts that they are no longer in the talent agency business, and that MCA should be prohibited from recommending any other agency to a potential customer."

Black later said that he did not know if the referrals violated the letter of the dissolution agreement, but that he felt very strongly that such action violated the spirit and intent of the agreement.

## REICHMAN TO REOPEN DALLAS EMPIRE ROOM

Dallas, Aug. 21. Joe Reichman orchestra will open Sept. 6 at the Stalter-Hilton Hotel when act policy is resumed in the Empire Room with The Eligibles, dated for a fortnight. Reichman is pacted for four weeks after a five-year stand at the Adolphus Hotel here. Latter's Century Room, currently being redecorated, reopens Sept. 21 with Ray Herrera's orchestra and a new revue, "Bottoms Up," produced by Breck White and Joe Peterson.

Johnnie (Scat) Davis and his band, closing Sept. 1 at the Stalter-Hilton at a 12-week stand, has a return date for Oct. 4.

Chicago, Aug. 21. A marquee of disk names in all idioms, from country & western to opera, is being counted on to build a turnout of 500,000 for the World's Fair of Music & Sound, opening at McCormick Place here Aug. 31. The combination trade show and consumer exposition is being promoted by former baseball impresario Bill Vecek Jr. and Chi public relations counsel Aaron Cushman as a 10-day event.

Most of the disk names will be concentrated in a three daily "music spectacular," which is being staged by agent Johnny King in the 5,000-seat Arie Crown Theatre neighboring the exposition floor. Set for the show to date are Eddie Fisher, Rokemaly Clooney, Rick Nelson, opera diva Eleanor Steber, pianist Peter Nero, country singer Jimmy Dean, folk singers The Brothers Four, jazz trumpeter Jonah Jones with his quartet and an orchestra headed by Dick Schory, with Stan Kenton, Julie Styne and Henry Mancini alternating as guest conductors. Production numbers will be done by the Sue Charles Dancers.

At a flat \$1 per customer, the 90-minute extravaganza conceivably could gross \$15,000 per day. Performances will be at 3, 5 and 7:30 p.m.

### Still More Names

In addition to those taking part in the stage show, other name artists will be in public view on the expo floor either on personal appearances for one disk or another or to dress up demonstrations of equipment and hi-fi components.

For instance, Buddy De Franco, Woody Herman, the Fine Arts Quartet and a percussion group from the Chicago Symphony Orch will participate in daily demonstrations of live versus recorded sound for Acoustic Research Inc., MGM and Verve will bring in Richard Chamberlain "Dr. Kildare" of tv, Connie Francis, Conway Twitty, Joni James, Ella Fitzgerald, Jaye P. Morgan, the Wanderers, Stan Getz and Leroy Holmes for p.a.'s.

Columbia Records intends to produce a country and western concert with Claude King, Billy Walker, Sandy Cele and Marion Worth. Ludwig Drum Corp. will showcase various percussionists, including Schory, Al Payson of the Chicago Symphony, and Bob Wessberg of the Art Van Damme Quintet.

A sound stage on the exhibit floor will, at various times, be used for gratis entertainment from ethnic folk groups, the Civic Choir and West Winds Quartet of Rob- (Continued on page 48)

## Trading Stamps Invading Disk Biz as Incentive For Elektra Label Salesmen

Trading stamps have come to the record business. To spur fall sales on his Elektra Records line, the firm's president, Jac Holzman has arranged to give his distributors' salesmen S&H Green Stamps for each record that they sell.

The sale of a \$4.98 record will earn the salesmen 20 Green Stamps. Since it only takes 1,200 stamps to fill a book, the salesman can fill his book every time he sells 60 LPs. The plan was pre-tested in Chicago where it was found that the salesmen's wives were particularly interested in the program because they could combine whatever stamps their husbands earned with their own books and acquire a more substantial gift.

Elektra ran a similar incentive program in 1960, except that then the diskery was responsible for the acquisition and shipping of the gifts. Holzman found that the shipping was expensive and quite troublesome when the goods arrived damaged.

## Heavy Advance, All-Star Talent Point to Boff Biz At Wein's Ohio Jazz Fest

Cincinnati, Aug. 21. An all-star talent array and a heavy advance sale assure artistic and financial success of George Wein's Ohio Valley Jazz Festival, Aug. 24-26 at Cincy's Carthage Fairgrounds to the point of shipping for a repeat next year. More than half of the potential \$72,000 gross for the three-night performances was realized 10 days before opening, the producer said. Seating capacity for grandstand and ground chairs is 8,800, at \$3.50-\$5 scale.

Father Norman O'Connor, "jazz priest" of Boston U., one of the emcees at Wein's 62nd Fest at Newport, R. I., will fill that capacity here. Duke Ellington and Louis Armstrong will make their first joint public appearance Friday (24) night when their combos are featured. They previously worked together only for album recordings.

On the same program Paul Desmond, of the Dave Brubeck Quartet, and Johnny Hodges, top sax men, will also get together. A Saturday night (25) specialty will have Coleman Hawkins and Jerry Mulligan joining the Harry Edison Quartet to accompany singer Joe Williams for a jazz session.

New talent will be spotlighted Sunday, including Cincy's Danny Cox, folk singer, the Dee Felice Trio and Ada Lee, belting chirp. On the program Pee Wee Russell, clarinet, and Jack Teagarden, trombone, reunite for a specialty, their first linking since Russell worked in Teagarden's band years back.

# VARIETY

## ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.  
Wk. Wk. On Chart

1	1	43	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	2	17	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
4	8		MUSIC MAN (Capitol) Original Cast (W 990)
4	3	10	DAVID ROSE (MGM) Stripper (E 4062)
5	10	8	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
6	5	16	ACKER BILK (Atco) Stranger on the Shore (129)
7	8	10	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
8	7	14	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
9	6	18	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
10	9	13	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
11	11	41	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
12	12	9	VINCENT EDWARDS (Decca) Vincent Edward Sings (DL 4311)
13	15	14	GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)
14	18	5	HENRY MANCINI (Victor) Hatari (LPM 2559)
15	13	3	BOBBY VINTON (Epic) Rocky Road (E 4062)
16	19	13	JIMMY SMITH (Verve) Bashin' (V 8474)
17	16	83	CAMELOT (Columbia) Original Cast (KOL 5620)
18	14	18	NO STRINGS (Capitol) Original Cast (O 1695)
19	21	5	PETER NERO (Victor) For the Nero Minded (LPM 2336)
20	17	41	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
21	47	35	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
22	24	17	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
23	22	5	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
24	20	44	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
25	42	2	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
26	30	8	LETTERMEN (Capitol) Once Upon a Time (T 1711)
27	41	15	LAWRENCE WELK (Dot) Young World (DLP 3428)
28	—	8	JOAN BAEZ (Vanguard) Joan Baez, Vol. I (VRS 9078)
29	33	52	DAVE BRUBECK (Columbia) Time Out (CL 1397)
30	31	13	MANTOVANI (London) American Waltzes (LL 3260)
31	45	55	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
32	44	17	BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
33	—	2	DION (Laurie) Lovers Who Wander (LL 2012)
34	27	24	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
35	39	2	HERBIE MANN (Atlantic) Herbie Mann At The Village Gate (1380)
36	35	27	KINGSTON TRIO (Capitol) College Concert (T 1658)
37	46	24	ROGER WILLIAMS (Kapp) Maria (KL 1266)
38	40	36	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
39	37	117	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
40	29	4	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
41	—	14	RAY CONNIFF (Columbia) Continental (CL 1776)
42	38	35	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
43	34	6	RAY ANTHONY (Capitol) Worried Mind (T 1752)
44	48	29	RAY CONNIFF (Columbia) So Much in Love (CL 1720)
45	26	17	STATE FAIR (Dot) Soundtrack (DLP 9011)
46	—	1	RAY CHARLES (Atlantic) The Ray Charles Story (Atlantic 2-900)
47	—	6	ACE CANNON (Hi) Tuff Sax (HL 12007)
48	28	10	WALK ON THE WILD SIDE (Choro) Soundtrack (A4)
49	23	21	FRANK SINATRA (Capitol) Point of No Return (W 1676)
50	25	8	LIMELITERS (Victor) Through Children's Eyes (LPM 2512)



GUY LOMBARDO

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### Kingstons, Denny Set For One-Niter Tour

Hollywood, Aug. 21.  
One-nighter promoter Irving Granz has bought the Kingston Trio and Martin Denny's Hawaiian orch. for six one-nighters, teeing Sept. 20 in Sacramento. Among other towns to be played are San Diego, San Jose and Fresno. Tour will be interrupted Sept. 21 when Kingstons' manager, Frank Werber, will present the two outfits, with Keely Smith added, for a six here at Shrine and, late last June, Werber and Granz co-promoted a one-nighter of Kingstons, Miss Smith and Dave Brubeck's combo at Hollywood Bowl, which SRO'd for gross of \$51,000—top coin of season in the Bowl.

### B'way Cast

Continued from page 43  
before settling down in New York. The pre-Broadway release of an original Broadway cast album, however, won't be initiated with the "Oliver" package: Capitol Records has arranged to have its cast set of "Beyond the Fringe," another import from the London stage, available when the revue begins its break-in tour in Washington on Sept. 6. The show's Broadway opening is not scheduled until Oct. 27. The cast album was cut in London last June for the pre-Broadway promotion, which will include promotional tieups, in addition to Washington, in Toronto (Sept. 24-Oct. 6) and Boston (Oct. 8-20), before the work in New York begins. The original Broadway cast album scene at this point gives Victor two musical shows ("Oliver," and the Rodgers-Lerner show), Columbia has two "Mr. President" and "Nowhere to Go But Up", Capitol has one "Beyond the Fringe" and London has one "Step the World—I Want to Get On". Victor also had "La Belle" but it's scheduled to fold in Philadelphia Saturday (25).

### Album Reviews

Continued from page 41  
He scores effectively in both categories and the disk should be a big item to jazz buffs and especially Coltrane fans. He plays both tenor and soprano sax in the outing and backing is firm.

BILLY MAY ORCH: "SALUTE TO GLENN MILLER" (GNP). Way back in 1954, Gene Norman, who heads the GNP label, and Billy May rounded up the former Glenn Miller band leaders for a salute to the late bandleader at the Shrine Auditorium in L.A. This package is a taping of that bash and the recreation of the famed Miller sound makes it worthwhile. Norman's introductory patter, however, is a bit on the square side and it could have been eliminated for a better appreciation of the music business at hand. The music is there, though, and "Moonlight Serenade," "Little Brown Jug," "American Patrol," "In The Mood" and "Pennsylvania 6-5000" hold up with May at the helm instead of Miller.

# VARIETY

## SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.  
Wk. Wk. On Chart

1	1	7	LOCO-MOTION Little Eva	Dimension
2	2	8	BREAKING UP IS HARD TO DO Neil Sedaka	RCA Victor
3	14	4	SHE'S NOT YOU Elvis Presley	Victor
4	12	4	YOU DON'T KNOW ME Ray Charles	ABC-Par
5	8	5	SHEILA Tommy Roe	ABC-Par
6	3	12	ROSES ARE RED Bobby Vinton	Epic
7	5	6	THINGS Bobby Darin	Atco
8	4	7	YOU'LL LOSE A GOOD THING Barbara Lynn	Jamie
9	15	5	PARTY LIGHTS Claudine Clark	Chancellor
10	7	9	SEALED WITH A KISS Brian Hyland	ABC-Par
11	39	3	FAMRLIN' ROSE Nat King Cole	Capitol
12	11	13	WOLVERTON MOUNTAIN Claude King	Columbia
13	21	4	DEVIL WOMAN Martv Robbins	Columbia
14	18	4	VACATION Connie Francis	MGM
15	6	8	AHAB THE ARAB Roy Stevens	Mercury
16	28	4	SWINGIN' SAFARI Billy Vaughn	Decca
17	16	10	TWIST AND SHOUT Isley Bros.	Wand
18	19	4	RINKY DINK Dave Cortez	Chess
19	31	3	WHAT'S A MATTER BABY Timi Yuro	Liberty
20	17	5	MR. IN-BETWEEN Burl Ives	Decca
21	30	6	SHAPE ON ME Bobby Bare	Victor
22	24	3	STOP THE WEDDING Etta James	Argo
23	40	2	SEND ME THE PILLOW YOU DREAM ON Johnny Tillotson	Cadence
24	38	5	LITTLE DIANE Dion	Laurie
25	9	9	SPEEDY GONZALES Pat Boone	Dot
26	13	13	STRIPPER David Rose	MGM
27	25	6	HEART IN HAND Brenda Lee	Decca
28	49	2	TFEN-AGE IDOL Rick Nelson	Imperial
29	26	3	TILL DEATH DO US PART Bob Braun	Decca
30	36	2	ALLEY CAT Bert Fabric	Atco
31	10	9	WAI WAI WAI Orlons	Cameo
32	—	1	VENUS IN BLUE JEANS Jimmy Clanton	Ace
33	—	1	LET'S DANCE Christ Montez	Monogram
34	20	6	BRING IT ON HOME TO ME Sam Cooke	Victor
35	37	2	YOUR NOSE IS GOING TO GROW Johnny Crawford	Delf
36	23	7	I NEED YOUR LOVING D. Gardner & D. Ford	Fire
37	—	1	MAKE IT EASY ON YOURSELF Jerry Butler	Vee-Jay
38	—	1	PATCHES Dicky Lee	Smash
39	32	8	LITTLE RED RENTED ROWBOAT Joe Dorell	Smash
40	33	3	CARELESS LOVE Ray Charles	ABC Par
41	—	1	SILVER THREADS AND GOLDEN NEEDLES Springfields	Philips
42	29	7	GIRLS, GIRLS, GIRLS Eddie Hodges	Cadence
43	42	9	THEME FROM DR. KILDARE Richard Chamberlain	MGM
44	—	1	WONDERFUL DREAM Majors	Imperial
45	45	3	YOU BELONG TO ME Dupress	Coed
46	22	12	JOHNNY GET ANGRY Joannie Sommers	Warner Bros.
47	27	16	I CAN'T STOP LOVING YOU Ray Charles	ABC-Par
48	—	1	YOU BEAT ME TO THE PUNCH Mary Wells	Motown
49	46	2	CALLING DR. CASEY John D. Loudermilk	Victor
50	—	1	I'M THE GIRL FROM WOLVERTON MT. Joanne Campbell	Cameo

## Inside Stuff—Music

The Goodyear International Corp. will pitch its tire and rubber products around the world via the jazz medium. Such jazz names as Duke Ellington, Bobby Hackett and Louis Armstrong have made special recordings and color films that will be globally distributed through Goodyear dealer organizations. The Goodyear Jazz Concert records will be offered through dealer stores at about one-third the normal cost for similar disks. Launched at an initial cost to Goodyear of approximately \$500,000, the campaign will be extended on a country-to-country basis and is expected to continue for several years. New disk, each featuring different musicians, will be issued from time to time over this period. Ellington and Hackett are on the first record and Armstrong will be featured on the second release.

The Record Industry Assn. of America is culling from its "Your Wonderful World Of Records" booklet for its exhibit at the World's Fair of Music & Sound to be held in Chicago Aug. 31-Sept. 9. It will have a pictorial exhibit of how records are made with samples of the materials used in the production of a disk. In addition, there will be an album display, representative of the diskeries in the RIAA roster, to spotlight the diversification of material to be found in the record repertoire. Disk artists will be on hand to entertain at the RIAA booth and negotiations are now under way with Chi's AM and FM station to pick up remotes.

The National Assn. of Record Merchandisers meet in Chicago Aug. 26-29, has scheduled "Person-to-Person" sessions to provide "an avenue of understanding between the record companies and the record rack merchandiser for better industry-wide cooperation." The conferences will be used by the manufacturers to pre-sell for their distributors fall and holiday product; to discuss manufacturer-rack jobber policy and relationships; and to discuss packaging and merchandising techniques as they pertain to the record rack merchandiser. The "Person-to-Person" sessions are scheduled for Aug. 28-29, with regular member meetings track jobbers set for Aug. 26 and 29.

Contemporary Israeli music will get a big push with "The Living Bible," an album to be released in October by HMV in England and by its licensees in the U.S. and Canada. The agreement, signed by Dr. P. E. Gradenwitz for Israeli Music Publications, stipulates the release of at least one additional record of Israel symphonic music. Sir Laurence Olivier will be the narrator of "The Living Bible." The music, recorded by the Royal Philharmonic under Kenneth Alvin, a choir and individual artists, includes excerpts from the works of seven Israel composers.

German diskier Freddy Quinn won the "Golden Lion" highest award given by Radio Luxemburg for being the top star of the station's Hit Parade for the first half of 1962. He earned top honors for his record of "Wenn kommt das Glück auch zu mir?" (When Comes Luck to Me?), a Polydor pressing. Second place went to Nina for her "Heisser Sand" (Hot Sand) record on Polydor. Penny Froboess took third with her Electrola pressing of "Zwei kleine Italiener" (Two Little Italians) and the bronze lion went to Bob Moore for his Telefunken disk of "Mexico."

Bourne-France, a new publishing combine formed by Mrs. Bonnie Bourne on her recent trip to France, has acquired for the French-speaking market such U.S. tunes as "Come on Baby," "Little Red Rented Rowboat," "Cathy" and "I Kneel at Your Throne." Bourne-France was formed in association with Editions Tutti, the publishing affiliates of Philips Records managed by Gerard Tournier. Across the channel, Bourne Ltd., the English affiliate, has acquired the rights to "Come on Baby" and "Cathy."

The National Music Camp, summer music instruction and concert production establishment in Interlochen, Mich., will open a new school, the Interlochen Arts Academy, Sept. 9. The Academy will be a year-round boarding school, specializing in the arts and offering pre-professional arts training and a college preparatory academic education. It will handle 350 highschool age students and will be based on the facilities of the Music Camp. It is the result of 20 years' planning by the camp's founder and president, Dr. Joseph E. Maddy.

Leonard "Skeets" Langley Jr. will represent the American Accordionists Assn. in this year's Coupe Mondiale world championship which takes place the last week in August in Prague, Czechoslovakia. The 19-year-old musician won the U.S. championship in a two-day contest with 40 competitors from 15 states at the National Accordion Olympic contest, sponsored by the American Accordionists Assn. in July in Cleveland.

Harry Tobias, now in his 51st year as a songwriter, has two of his standards included in two gold record award winning albums. He's got the title song of Billy Vaughn's "Sail Along Silvery Moon" on Dot and "It's a Lonesome Old Town" in Frank Sinatra's "Only the Lonely" on Capitol. Both albums have been certified by the Record Industry Assn. of America for the gold disk award.

Buster Bailey, jazz clarinetist who has been active in the idiom since the early 1920s, is writing a tome on jazz and the men who have created it through the years. Tentatively titled "I Was There," the book is without a publisher but Bailey intends scouting one when he returns from his current around-the-world tour, during which he's featured with Vic Dickenson in Wild Bill Davidson's band.

Twentieth-Fox has pacted with Preview Records Inc., outfit headed by former disk jockey Jim Holt, to produce two audio trailers on Irwin Allen's "Five Weeks in a Balloon." Records, combining music with "soft-sell" dialog, will be played during intermissions by theatres. Also featured on the Preview Records, is a 10-second telephone answering spot by Fabian, one of the stars in the pic. National Screen Service is distributing Preview Records.

### Brit. Tooters Union Gen. Sec. to Quit \$4,200 Post

London, Aug. 21. Hardie Ratcliffe, general secretary of the Musicians' Union, will quit the \$4,200 a year job in February. A onetime theatre musician, he has been theatre musician with the 20,000-member union since 1937 and has been general secretary for 14 years.

Ratcliffe, who hopes to stay in trade unionism, says that his resignation is due to the fact that he found too often that "his views and those of the exec committee clash. But it has been over internal matters, not those of general policy."

### Arizona TV City Adding Diskery as Separate Div.

Television City, Ariz., will add a disk operation, Camelback Records, as a separate division of the tv and film studios to be built outside Phoenix.

According to Ben Flivar, president of Television City, Camelback will be keyed to musical exploitation of theatre films and syndicated tv shows produced at TV City. The company will also feature western and folk singer personalities, and eventually will add a special label of Indian tribal dance music and other cultural Americana for distribution to schools.

An artists & repertoire director for the label will be named in the near future.

### Merc's Grace Brumby

Berlin, Aug. 21. Deutsche Grammophon Gesellschaft in rushing two recently recorded disks of Grace Brumby for the American market via Mercury telecast.

Miss Brumby is the American Negro singer who will make her first important U.S. tour this fall. These are her first recordings, one consisting of operatic arias and one of concert material. The first is due for release in Europe in October and the second in November, but both sides will be simultaneously sent out in the U.S. on Oct. 1, to cash in on her home-country tour (and viceversa).

### London Label's Hartstone

Realigns Sales Dept. For More Promotional Verve

Lee Hartstone, vice-president-general manager of London Records, realigned his sales department last week with a renewed emphasis on the promotional end of the biz.

The realignment will give Walt Maguire, of London's American group, a promotion force in three territories: New York, Chicago and Los Angeles. In addition, a completely separate operation handling European product will be headed by Joe Bott, formerly in charge of London's distributor network.

Bott will have Paul Robinson working out of New York to handle the east and will shortly hire an additional man for the midwest. Bott will be responsible for product handled by London, which comes not only from the parent label, British Decca, but also from Teldec (Germany), Fonior (Belgium), French Decca, Durium (Italy), CGD (Italy) and Orloff and Pye (England).

The move also brings N.Y. branch manager Herb Goldfarb back to the London Records, hq. Goldfarb, who has handled the firm's sales in N.Y. area as well as activity in other territories, served by the N.Y. branch, will be directing London's 38 independent distributors and district managers.

In explaining the overlap between the responsibilities of Goldfarb and those of Bott and Maguire, Hartstone noted that Maguire and Bott are responsible for the product itself and promotion and sales whereas Goldfarb is accountable for the overall general performance of each of the distributors.

### ARMO CHARGES ROLNICK LIFTED ITS 'KANSAS CITY'

Armo Music Corp. has filed an infringement suit in N. Y. Federal court against David Lawrence Rolnick, doing business as Bonded Record Co.

The action seeks to enjoin Rolnick from infringing on the tune, "Kansas City," written by Jerry Lieber and Mike Stoller and published by Armo. It's alleged that Rolnick has been infringing since Jan. 1, 1962, by manufacturing and selling disks containing the tune.

Treble damages are sought, as well as an accounting of the platters sold plus destruction of all of the allegedly infringing copies.

### Set Fountain, Kaye Orchs Into Dallas Music Hall

Dallas, Aug. 21. A new local organization, Dallas Theatre League Inc., has dated Pete Fountain's band for Sept. 14 and the Sammy Kaye orch for Oct. 30, with both shows at the State Fair Music Hall.

The show-sponsoring group has retained Mrs. Iva D. Nichols to manage the show biz activities. For years she produced shows here under the name of Dallas Theatre Guild. Her last promotion here, the Bob Hope Show on June 16, erupted in a tax hassle.

### CHARLES' OK 11G, VANCOUVER

Vancouver, B.C., Aug. 21. Ray Charles chafed up an okay \$11,000 at the Exhibition Forum here last Wednesday (18). Attendance was 4,500, short of the arena's 6,000-seat capacity. Charles appeared in concert with his 17-piece recording orchestra and the Rascals.

Show played under the banner of promoter James B. Wisbey, who operates Danceland ballroom, and marked his first major promotion. Forum was scaled to \$3.50 top.

## Longhair Disks Spinning W. German Record Biz Into Profits, Study Shows

By HAZEL GUILD

### Decca Bows Permanent Nashville Headquarters

Decca Records opened and dedicated its new permanent headquarters in Nashville last week. The new two-story building houses executive offices, reception, audition and rehearsal facilities. Artist & repertoire director Owen Bradley is in charge of the new facilities.

Bradley will be assisted in Nashville by Harry Silverstein, who also oversees Decca promotion for the area. Gerald Nelson and Jerry Crutchfield, co-managers of Northern and Champion Music, Decca publishing affils, will also headquarter in the new offices.

## Speed Action On Copyright Bill

Washington, Aug. 21. The Senate Judiciary committee yesterday (Mon.) cleared the copyright extension bill for Senate action. The House has already approved it.

Approved without discussion by the committee, the bill extends until Dec. 31, 1965 all copyrights in effect on the date the measure becomes law.

Opposition to the bill, mostly from the Justice Department, has apparently softened, judging from the quick committee action. Chances for final passage this session are considered excellent.

The bill is viewed a stopgap measure, giving Congress time to take a long look at the issue with an eye toward extending copyrights to 76 years, or the life of the author plus 50 years, instead of the current 56 years.

### WB RECORDS ACQUIRES 'GAY PURR-EE' TRACK

Warner Bros. Records has acquired the soundtrack album rights to the full-length color animated pic, "Gay Purr-ee." The track features the voices of Judy Garland, Robert Goulet, Red Buttons and Hermione Gingold. Produced by UFA, the picture will be distributed by the label's parent company.

The score for the film was written by Harold Arlen and E. Y. Yip Harburg. The "Gay Purr-ee" track follows on the heels of its "The Music Man" set, currently a hot selling track package.

### Ex-Stan Kenton Guitarist Forms Danbar Records

Sal Salvador, orch leader and former guitarist with the Stan Kenton orch, is taking a crack at the disk production business. He's formed his own company which will be known as Danbar Records. Salvador will produce singles and LPs with a jazz flavoring. The musical direction and arrangements will be done by Larry Wilcox and the firm's management and promotion will be handled by William Rezey.

Danbar's initial releases for September will be "Turkish Taffy" and "Chuckles" by Salvador's orch, "Solitude" and "I'll Go With You" by Sheryl Easley, and "Evil Woman Blues" by blues singer Tiny Joe.

### Buckley's Distrib Deal With Am-London Group

American-London Group, the Yank distributing and producing arm of London Records, has set a deal to release Buckley Records. The Nashville label is owned by Louis Buckley who inked the pact with Walt Maguire and Ed Kiskack of the Group.

Buckley product will now be handled both in the U.S. and abroad via London. The first Buckley release under the new pact is Jimmy Sweeney's "She Wears My Ring" and "What'cha Gonna Do About Me." In addition to the diskery, Buckley is a Nashville coin machine operator and owner of Buckley's Discount Records, a disk retail operation.

Frankfurt, Aug. 21. The recent theory that "it's the popular tunes that keep the record industry going in West Germany" has been proved incorrect by a study just made of what's doing best in the platter business here. Survey proves conclusively that even though some of the long-play disks currently cost as much as a German film to produce—they stand a much better chance of recouping the investment.

Decca recently put out \$150,000 for an LP production of Wagner's "Tristan and Isolde" with Birgit Nilsson, Fritz Uhl and George Solti, and shortly thereafter it invested about the same amount in capturing a Herbert von Karajan-conducted "Aida" on wax.

Industry notes that making a film of either of these operas would have cost just about as much money in West Germany—and with the downturn in film business, it is unlikely that the operas' cinema versions would have broken even. Both disks, though, are well out in the clear—even though they rank among the most expensive platters ever to be produced in West Germany, and despite the fact that music-lovers have to fork out \$30 for each album.

Classical disks now cost an average of \$4 in West Germany—about the same price as a good book—and it's considered that pressing the longhair numbers is no great financial risk.

Important consideration though, according to a record company official in Germany, is that the classics must be turned out with not only an artistic interpretation, but with artists who are popular throughout the world.

For instance, just about anything conducted by Herbert von Karajan or sung by Maria Callas is sure to succeed. Every platter featuring either of them, which has been brought out in West Germany since the end of World War II, has had at least 10,000 sales.

Electrola, which handles Miss Callas exclusively in West Germany, is planning to extend its classic repertoire, with three complete operas, two choral works and numerous works of old music newly reproduced. Repeats of the classics always seem to do well here, with Deutsche Grammophon garnering excellent biz with its "Archive Series." Electrola scoring with its "Music in Old Cities and Residences."

Electrola still has a large annual sale of the platters conducted by Wilhelm Furtwangler, even though he died several years ago. Beethoven's Violin Concerto with Yehudi Menuhin, conducted by Furtwangler, also remains on the bestseller list of German classics.

Modern opera composers, though, are still considered a risk here. A couple have succeeded, those of the compositions of Carl

(Continued on page 48)

### Radcliffe-Harvard Orch Clicks in Mexican Tour Under State Dept. Aegis

Mexico City, Aug. 21. The Radcliffe-Harvard Student Orchestra touring Mexico, which has given 26 concerts in 12 cities over a two-month period, feels that it is in good luck.

The group arrived in Mexico in June, giving its first concert in Monterrey. The tour began last week after final concerts in several cities, including a performance in Merida, Yucatan.

Cost of the Mexican tour is estimated at \$56,000, with 20% covered by the U. S. State Department and contributions from 100 donors, including the U. S. Embassy and the Harvard Univ.

The tour was part of a U. S. State Department buildup for cultural exchange as a means of cementing better relations with south-of-the-border neighbors.

Many of the concerts, were performed jointly with local professional groups. About half of the concerts were free, and where admissions were charged money went to local charity. Members of the orchestra received no pay for their performances.



## Longhair Artists Lag in Promoting Classics, Sez Violinist Eric Friedman

Classical music will probably always be the underdog when it comes to mass popularity but certain upbeat trends have recently developed for the longhairs. Concert halls are at a new peak and more serious music is being programmed on radio and tv. But last year the classical end of the record business was still only 15% of the total disk sales and, in general, the old public apathy continues with but a hard core minority holding up serious music's banner.

Whereas many classical artists shift the responsibility for this condition to various quarters without ever admitting that they themselves might have a share in it, there are those like violinist Eric Friedman who share a different view. Friedman, who, at 23, has been acclaimed both here and abroad for his string prowess and has also been a rare solo pupil of Jascha Heifetz, feels that serious music artists themselves could do much more than they presently do to help the longhair cause along.

He also says, however, that there's too much imbalance in the proportion of promotional coin spent by diskeries for pop as opposed to classical plugging and there are other problems which face the classical tooter in this area. But this is only part of the problem as he sees it.

**Responsibility Is Performer's**  
Although "much more could be done to exploit classical music," Friedman feels that "the performer has the responsibility (for the development of serious music) squarely on his shoulders. A musician has to be a performer now, not just an artist, and the performer has to grow with his public and represent this public and the times in which he lives."

Friedman believes that serious artists aren't doing enough to create sufficient interest in their music. Of course, he adds, the serious artist must spend a lot of time studying and working and doesn't have much time to spare in which to become a personality too. But

he still figures that more could be done, especially on stage.

"An artist is a person who gambles and takes chances," the violinist comments, so he doesn't have a particular overabundance of free time. "I spent about six months preparing to play one hour on stage," he adds. Nonetheless, there still "has to be more responsibility on the part of the artist to have more personality on stage." Artists, he feels, should not only develop their performances for musical excellence but also for some theatrical values as well.

"There are more places to play than ever," he notes on touching on the longhair circuit. This year he played some 40 concerts, both here and abroad. He just returned from a European tour and last week he concertized at Lewisohn Stadium, N. Y.

### Lotsa O'Seas Dates

Through September Friedman will tour Japan, giving a minimum of eight concerts, as well as radio and tv appearances. He then moves to Norway where he will perform Oct. 4-5 in Trondheim and Oct. 11-12 in Oslo with the Oslo Philharmonic Orch. He'll play with the Colone Orch in Paris Oct. 14, give recitals in Paris and Berlin and appear with the Monte Carlo Orch in Paris Oct. 29.

On Nov. 3 he'll play with the Royal Liverpool Philharmonic in Liverpool and the following day with the Guild Municipal Orch in Guildford, England. His tour concludes with a month-long sked of performances in South Africa, Nov. 7-Dec. 5.

His RCA Victor waxing program includes the release of two new sets in September and he already has behind him the "Bach Concerto for Two Violins" which he recorded with Heifetz.

The classical music field is a long, tough grind, Friedman avers, which costs a lot of time, effort and money. He's been playing for 16 years and says that he's still not a substantial money-maker. If artists were more receptive to their responsibilities as performers, he asserts, the struggle would be more rewarding sooner and would encourage more young people to enter the classical field.

## Chi's Fair

Continued from page 45

binsdale, Minn., the Salvation Army Staff Band and the North American Air Defense Command bands, in addition to a number of champion high school units.

General public will be allowed to attend a number of music trade symposia, a different one to be held each day of the fair. Mancini will participate in one on Sept. 1 on the contributions of the music educator, and on the following day Kenton, RCA's George Avakian, dixieland bandleader Bill Reinhardt, and Down Beat editor Don De Michael will discuss the growth of jazz in the U.S.

Another panel, this one on the renaissance of folk music, will involve Don Gold, import coordinator of Philips Records, musicologist Elizabeth Kidd and folk singers Win Stracke and Theodore Bikel. Opera, government subsidies, foreign influences and religious music are topics of other panels.

Sidebar activities at the Music World's Fair will be business conference programs and clinics for retailers of records, phonographs, hi-fi components and musical instruments and for radio station program directors. About 15,000 music dealers and traders are expected to turn out.

## Longhair Disks

Continued from page 47

Orff and those of south German composer Werner Eck, which are especially popular in Italy. But generally, it's the old music, and not new classics, that the public purchases.

Main buyers of German classical records, after the local enthusiasts, are those in Italy, America and strangely enough, Japan, where German longhair platters do a big annual business.

## Colpix Adds 2 Prods.

Colpix Records has bolstered its house staff with the addition of Jack Lewis and Bernie Freedman. Lewis has been tagged as a disk producer to work in both the album and singles fields. He did similar work for RCA Victor and United Artists Records.

Freedman will be in charge of production for singles and albums. He comes to Colpix after a stint with the Caedmon label, where he headed its Shakespeare Record Club. He also has had posts with Angel and Kapp Records.

## Terp Kick

Continued from page 45

Benny Goodman, Harry James, Ray McKinley and others, Brecker doesn't feel that they fit into his operation.

Although he believes there is a great opportunity in the ballroom biz, Brecker also cautions that there is "an enormous investment" involved in a big dance operation. He estimates that a potential ballroom operator couldn't set up a Roseland today for less than \$3,000,000. He recently installed new airconditioning equipment, Brecker points out, which cost \$500,000 alone.

### Cites 'Prohibitive Cost'

"It's this prohibitive cost" that is squelching a ballroom boom in the U.S. More people than ever are dancing today, Brecker observes, but there aren't many new operators coming onto the scene in this country.

In Europe, however, it's a different story. Brecker recently completed a nine-week European junket scouting talent and the general ballroom picture. The dance biz, he notes, is on the upbeat all over Europe. "Although the Twist is slowly fading here, it is growing in Europe because it's new. It's doing a lot for the dance business there," he feels.

There are new ballrooms opening all over England Brecker reports, and dancing is very popular in Italy, particularly in Rome. As in the U.S., however, most of the dancing is done in nighties. Ballroom potential is booming and various operators and groups are cashing in on it.

Ballroom biz in the U.S. has always been big in the west and midwest and Brecker says that it is still very strong there now. There are enormous dance places in these areas, he adds and they are doing well. Roseland-biz is at an all-time high, he asserts.

"More and more people are seeking some form of light entertainment these days. Dancing is physical, entertaining and romantic, which is everything a person really wants," Brecker avers. "Weekday business this summer has been the biggest we've ever had while the rest of the entertainment business has been mostly a weekend situation," he points out. It's a perfect time to go into the ballroom business, he insists; "it just can't miss."

## 'Iguana Twist'

Continued from page 43

takes the position that if, for example, a sequence requires the sound of a band passing on the street and that this is essential, then five musicians are being displaced if mechanical means are used. It could even possibly stretch the point to having musicians play while a dummy disk is played.

Despite additional union headaches, the Broadway producers are apparently going ahead on a title tune push. In the old days, the playwrights would balk at a title tune tie with their dramatic effort and only okay a song for the picture. The writers have become less rigid in this matter if the song fits into the concept of the play. Whether the record companies will go after legit's title songs the way they scramble for legit's musical properties remains to be seen.

## Det. Fest's Names

Detroit, Aug. 21. Keely Smith, Buddy Greco, Duke Ellington, George Shearing, Joe Williams and Pete Fountain are slated to appear at the American Festival of Music in Cobo Hall Arena, Aug. 25-26. The arena seats 10,000.

Producer of the event is Ed Sarkesian.

## On the Upbeat

### New York

Russ Morgan in St. John's Hospital, Santa Monica (Cal.), suffering from complications following injuries received in a recent auto crash.

Jerry Rader, out of the U. S. Navy after nine months' service, resumes his duties as export manager for ABC-Paramount. The Big 3 (Robbins, Feist & Miller) has launched an extensive exploitation campaign tied in with the title song of the Irwin Allen film, "Five Weeks in a Balloon." In addition to the four diskings, the firm will work on the music dealer level with window streamers and other printed promotions. New distributors in the Colpix network are: Paragon Record Sales, Buffalo; Music Merchants, Detroit; Associated Record Distributors, Indianapolis; Topps Record Distributing, Miami; Mainline, Cleveland; Hamburg Bros., Pittsburgh; and Allan Distributing, Richmond.

The New York Woodwind Quartet left last week for a nine-week tour of south east Asia under the auspices of the President's Special International Program for Cultural Presentations. Eddie Hazell currently at the Tenement, new eastside supper club.

Herb Zane's band celebrating sixth year at the Steak Pit, Paramus, N. J. Colpix singer Millie Vernon into Atlantic City's 500 Club Friday (24). Tony Bennett to tour 31 colleges this fall.

Ron Douglas' Twist quartet at Trude Heller's for three weeks.

Dick Ruedebsch and Gene Krupa returned to the Metropole Aug. 31. Lionel Hampton, winding up at the Flamingo, Las Vegas, set for Tokyo engagements.

Dick Kallman, costarring with Gene Rayburn in the touring company of "Come Blow Your Horn," adapted four European songs which he recorded for RCA Victor. A historical approach to jazz will be taken in a course offered by NYU's Division of general Education during the fall semester. It will be called "Jazz: American Art Form" and will be taught by Rudt Blech.

The Harry Shepard Trio now sharing the podium with Ahmad Jamal's group at the Embers. Connie De Nave opened a Coast branch of her public relations operation last week.

Buddy Basch is closing his public relations office to become assistant to the publisher of the Brooklyn Eagle which begins publication Oct. 15. Circa of Hollywood will handle national distribution for the newly formed Brandes label. The company's first release is "Jingle Mint Twist" by Sammy Marshall.

Laura & Bill Paer, singing instrumental duo, held over at the Steak Pit, Paramus, N. J.

The Modernaires, set for a new disk pact with Warner Bros. label, signed for 1963 and '64 at the Sahara Hotel, Las Vegas. The U. S. Army Music Department has purchased 650 Dukes of Dixieland band arrangements of Jimmy McHugh's "I Can't Give You Anything But Love, Baby."

Ted Auletta's orch playing for the Tavern On the Green's new terp policy. Tina Robin, Mercury thrush, set for a September date at the Town & Country with the Ritz Bros.

Fred Waring's annual outing for songpluggers will be held Sept. 13 at his Shawnee Inn in the Poconos.

Burl Ives, currently clicking on Decca, has checked into the Walt Disney studios to begin a film with Hayley Mills. He's also compiling a new book, "A Wayfarer's Notebook," his personal diary of the past 25 years.

Sid Feller, ABC-Paramount a&r director, in Nashville to o.o. the diskery's new offices there and sit in on sessions with Vince Everett and Tommy Roe, being supervised by Felton Jarvis. Pianist-orch leader Peter Duchin will make his N.Y. supper club bow at the St. Regis Maisonette Sept. 27. Russ Raymond has a new Army single, "Playing the Role" and "The Chosen Few." Singer Bryan Hyland making department store promotional gigs for his ABC-Par-disking, "Sealed With a Kiss." Marc Brown, tv-radio commercial background music writer, set sessions for DuPont, Chevrolet, Delco and Phillips 66 via his Marc Brown Associates firm. Dimension Records

launched a new affiliated label called Motion Records, the first release on which is the Cardigans' "Everybody Loves a Guy Named Johnny."

### Philadelphia

Lou Monte set as the opening act at Frank Palumbo's Sept. 8.

The Julius LaRosa booking has been moved back until the first of the year. Ahmad Jamal opens the season at the Red Hill Inn Sept. 7. Frankie Avalon doing a guest shot for the "Riffman" series in Oct. The DeJohn Sisters, Chester singing duo, had to end their summer run at Wildwood's Lucky Club after six weeks, to fill a date at the Canadian National Exposition, Toronto. Dick Lee and At Alberts will sub at the shore spot.

Diablitto, a longtime feature with Xavier Cugat, back from a Las Vegas run, now at the Saxony East. Frank Sinatra caught the Frank More Four at Harvey's Wagon Wheel, in Lake Tahoe, and signed the local group for a Sept. stand at his Cal-Neva Lodge. Localities Freddie Bell & the Bellboys are working in the lounge. Billy Duke left for England, Sunday (18), for a 12-day personal appearance tour. A group of Jersey investors headed by insurance broker Bill Schreiber, bringing Stan Kenton into the Academy of Music, Columbus Day.

Tom & Jerry Friday, drummer and bass, respectively, now at the Club Avalon, Angelsea, N.J., will join pianist Scott Smith for a nine-month stand at PJ's on the Coast.

### London

Cliff Richard and Acker Bilk will join Helen Shapiro on Ed Sullivan's video show Oct. 28. Agent Tito Burns dickering with U. S. artists (Jimmy Rodgers, particularly), for a country and western package tour, the first to hit the U. K. Scotsinger Andy Stewart pacted with BBC in a 30-show deal.

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## Adams Unopposed for AGVA Prexy As Ray Bolger Withdraws From Race

Joey Adams, president of the American Guild of Variety Artists, is running unopposed to succeed himself in the union's upcoming election. Although Adams was one of two candidates nominated, the other (Ray Bolger) has withdrawn.

The path for Adams to run for the presidency unopposed was paved earlier by the disqualification of his perennial opponent for that post, Penny Singleton. She was suspended from all membership rights except the right to work by a Los Angeles trial board on charges that she maligned the Supplementary Welfare Trust Fund in a conversation with a Coast agent. She denied the charges, but was found guilty and suspended from privileges for five years.

Also running unopposed for an AGVA office is Adams' partner, Al Kelly, who will automatically be the union's second vicepresident.

Nominated for first vicepresident are Paul Valentine and Gus Van third vicepresident, Jimmy Val Gray and Jack Haley; recording secretary, Candy Candido; and Sally Winthrop, treasurer. Joe Smith, Russell Swann and Rex Weber.

Running for the national board, for which 15 members are to be elected for a three-year term are: Paul East, Midge Jackson, Murray Lane and Tiny Smith, from Baltimore; Boston, Charlie Brett; Everett.

(Continued on page 53)

## Persian Rm., N.Y. Hotels, Sole Summer Showcase For Talent, a Solid Click

It's "only game in town" status has given the Persian Room of New York's Plaza Hotel an extremely profitable summer. The room, operating during the hot months for the first time in its history, has caught on with a one-show-a-night policy at a reduced cover.

Gotham's summer residents as well as a limited number of travelers have been giving the room a heavy play. Moreover, there have been many midweek nights when the velvet rope was up. The room was slow in catching on at the start. However, business picked up with the run of Kitty Kallen and it hit boomsville with Hildegard. One night last week (Wed.) there were actual food shortages on certain items; for the summer's 190 capacity (versus 230 in winter) the house tries to figure its provisions close-to-the-vest.

Of course, the Persian Room is currently the only summer hotel room in New York with talent other than musical. The Waldorf-Astoria's Starlight Roof, which had been its summertime operation for years, is now exclusively for private functions. The Empire

(Continued on page 53)

## New Prez of Mpls.' Hotel Radisson Backs Names' Return to Flame Room

Minneapolis, Aug. 21.

Local Hotel Radisson, Twin Cities' leading hostelry, with a top supper club, the Flame Room, last week acquired a new major stockholder, president and board chairman, Minneapolis business man Curtis L. Carlson. He declared that the hotel will proceed with the major owner's plan to return name act floor shows to the Flame Room.

Names' resumption will start Sept. 13 with George Gobel. Already booked for a second engagement is Phyllis Diller. Other acts are being lined up by local agent Al Sheehan who will book the room and supervise its entertainment policy.

Carlson last week bought out Tom Moore's half-interest in the hotel. He previously was a member of a small group which owned the other 50% of its stock.

Robert Moore and his brother Tom Jr., sons of departing elder Tom Moore, will continue as the hotel and Flame Room managers. They say it hasn't been decided yet if the name policy will be continuous throughout the year.

Floor shows were discontinued by the Flame Room a year ago after decades of existence. Reason given was that the supper club had been losing \$100,000 annually. Name acts' agents were blamed for asking high prices for their clients' services.

## U.S. Labor Dept. Sifts McClellan Findings to Determine Future Action

Chicago, Aug. 21.

### 4 Shows, Including 'World Of Music,' Fill Open Dates On Seattle Fair Program

Seattle, Aug. 21.

Four more shows have been set for the Seattle World's Fair by the performing arts division, filling open dates in the Opera House and Playhouse and completing the program for the Fair, which ends Oct. 21.

New shows include the Robert Iglesias Ballet Espanol, in the Playhouse, Sept. 3-8; Royal Canadian Air Force Band, Opera House, Sept. 10, 12, 13 and 14, and poetry readings by Theodore Roethke, U. of Washington "poet in residence" in the Playhouse, Oct. 7.

Fourth show, and first booked for Fair by a Los Angeles promoter, is "The Wonderful World of Music," with Jane Powell, Vic Damone, Jimmy McHugh and the Stan Kenton Orch in the Opera House Sept. 11-16.

James Fitzgerald, L.A. promoter, has rented the Opera House for the unit (eight performances at \$800 per.) Not on show is said to be around \$35,000. Other concert dates have been set for the troupe including a windup stand at the Hollywood Bowl Sept. 21.

Labor Secretary Arthur Goldberg last week said that the Dept. of Labor was still sifting through the results of the McClellan committee hearings on the American Guild of Variety Artists, but it was too early to tell whether his department would take any action in the matter.

Goldberg, speaking to the press at a summer session of the executive committee of the AFL-CIO, said that his department usually followed up congressional hearings concerning labor, and that it was doing so in the case of AGVA.

"I cannot, at this point, say whether we will find it necessary to act in regard to the committee findings," Goldberg said in answer to a question by VARIETY. "Such a decision will be made after we have gone over the material thoroughly."

Asked if a reported visit by AGVA acting administrative secretary Bobby Faye to the Labor Dept. in Washington a few days earlier indicated that the department would in any way intervene in the AGVA shakeup, Goldberg said that he was not aware of Faye's visit.

Unlike AFL-CIO president George Meany, Goldberg had no comment on the current status of AGVA. Meany said earlier in the week that he thought that AGVA was a basically healthy union whose major problem was a lack of enforcement of union rules.

## Regina Prov. Exhibition's New Attendance Peak

Regina, Sask., Aug. 21.

Six-day Provincial Exhibition in Regina closed recently with a record attendance total of 234,671, the highest mark since 1956. The figure was 18,220 better than last year. The grandstand total, including the horse race crowd, was 69,711; up 7,305 for the week. Business was up every day for Royal American Shows. The opener, Children's Day, was the best RAS ever had in Regina.

Grandstand show was produced by Stu McClellan (then of MCA), Chicago, with The Gaylords brought in for the Regina date only as headliners. Royal Canadian Mounted Police musical ride was featured. Marvin Seabright, high pole act, was a free attraction. Wilma & Ed Leary's "Adventures on Ice" was presented three times daily in Exhibition Auditorium.

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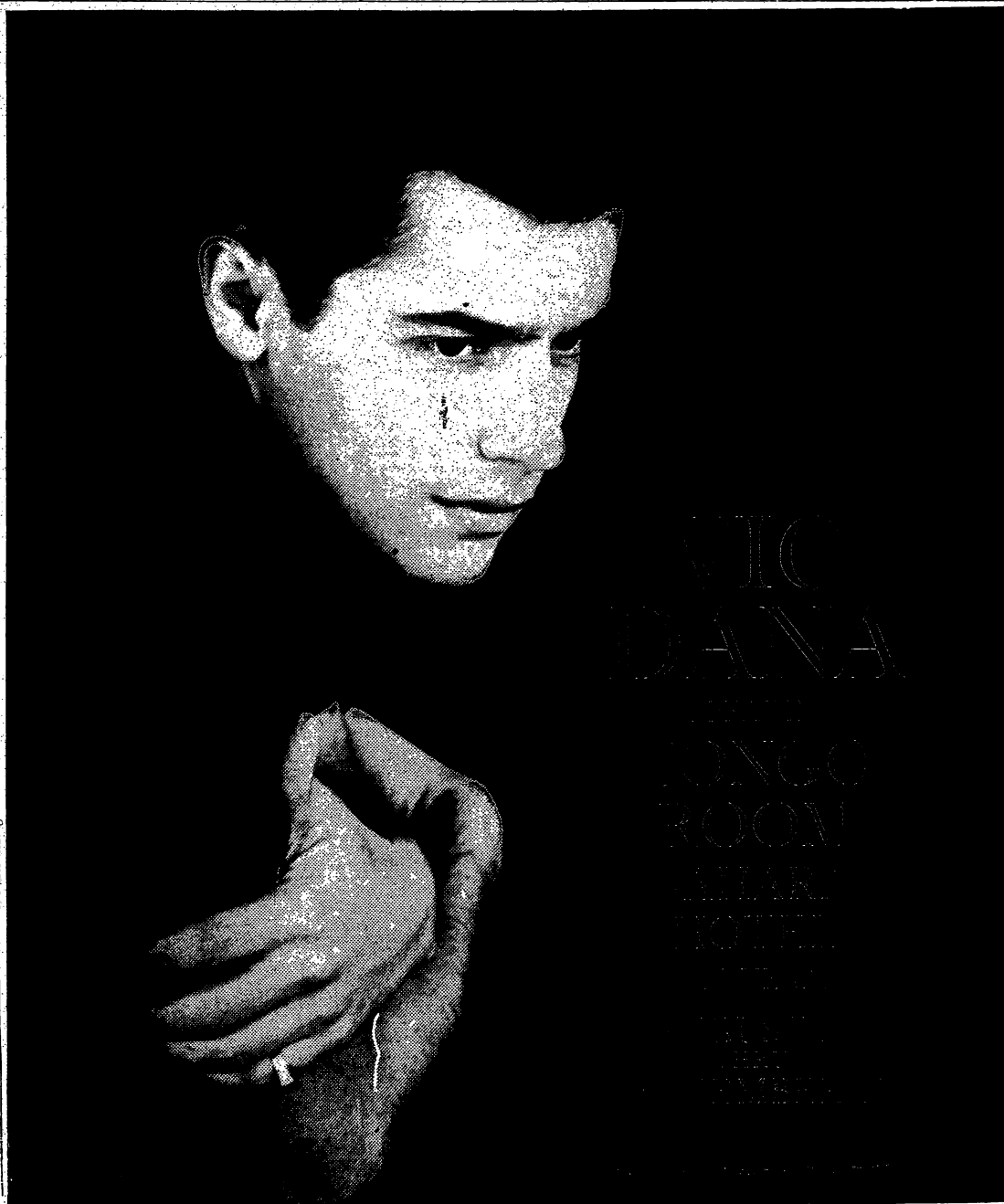
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## Names, Fair Skies May Push Central Canada Exhib Gate to Peak 600,000

Ottawa, Aug. 21.

The 1962 Central Canada Exhibition teed off Friday (17) to fine weather and record attendance, giving general manager Jack Clark hopes for 600,000 through the gates by closing Saturday (25) at midnight. Featured is "World of Mirth" midway with 30 rides plus 20 for moppets, and 14 shows under canvas.

Major grandstand show preemed yesterday (Mon.) with George Gobel and Jane Morgan billtopping, plus Jerry Murad Harmonicats, Will Jordan and June Taylor Dancers. Improvements to the grandstand permits a 12,500 capacity, and a canopy-style roof okays wet weather performances on the outdoor stage.

New roof also ups acoustical

quality to make CCE's public address system better than ever. Additionally, the p.a. system has three secondary operating stations inside the grandstand to perfect the stereo setup.

An effort to boost the French-speaking attendance was CCE's two-night all-French grandstand show (17-18), starring Muriel Millard and other acts from Canada tv and stage. Sponsored by the Ottawa Shrine Club, giveaway of a \$35,000 home, lot, landscaping, furniture and automobile is planned to draw customers, as are the eight new cars awarded, one each night, to holders of lucky admission stubs. As usual, Lansdowne Park, site of CCE, is bursting at the boundaries.

The U.S. Air Force Band plays two daily concerts, featuring its Singing Sergeants chant group. Every night except Sunday a horse show is staged in CCE's Coliseum, and the bandshell has terp exhibitions by Chinese, Bavarian, Scottish, Irish, Polish, German and Ukrainian groups.

CCE is reaping more publicity this year than in the past, with all local AM and video stations in studios on the fairgrounds plus roving news cameras and microphones everywhere. Newspaper coverage is also good. With the weather holding up, the 1962 CCE should make records.

## Golden Gate's Orient-ing

The Golden Gate Quartet starts a Far East tour Sept. 25 at Okinawa, then moves into Japan for eight weeks of dates. The group has been junketing under State Dept. auspices.

The Golden Gaters, presently in Italy, are slated to do some television and radio shows in Paris prior to taking off for Okinawa. Birney Golden of Circle Artists Corp. set the dates.

## Lurie's 15-Story Tower Addition To Mark Hopkins

San Francisco, Aug. 21.

Louis R. Lurie, financier, legitimate theatre owner and frequent Broadway angel, has bought the Hotel Mark Hopkins for "over \$12,000,000," most of it in the assumption of mortgage obligations. Seller was Kratter Corp. of New York, which bought the Nob Hill landmark in January from founder-operator George Smith for more than \$10,000,000.

Operation will continue under Mark Hopkins Associates, a subsidiary of Trans/Hill Properties Inc., a Kratter affiliate.

New management has no plans for change in entertainment policy, which saw recent return of Anson Weeks orchestra for dancing in the big Peacock Court.

However, Lurie plans a 15-story tower addition which will include banquet and convention facilities. Spokesmen indicate entertainment plans may change when that goes up in three or four years.

Lurie refuses to comment on persistent rumors he will build a new legitimate house here. He already owns the Geary and Curran.

## 'AQUA FOLLIES' SLOW \$184,360 IN SEATTLE

Seattle, Aug. 21.

Al Sheehan's "Aqua Follies," perennial water show attraction for Seattle's Seafair, got clobbered by rain in three-week stand here ending Wednesday (15). Show took in slow \$184,360 from a paid attendance of 64,585, said Walter Van Camp, managing director of Greater Seattle, Inc., which annually brings in the show.

Stand was the 13th here and one of the poorest. Last year "Aqua Follies" hit a record \$209,708 from 76,998 payees in two-week run.

Van Camp said Greater Seattle would lose money on this year's production, but exact figure will not be available for several weeks. Understood promoter Sheehan will also take a loss.

Weather was the worst ever experienced here for show. Rain came six nights and attendance was held down other nights because of chill temperatures. Ordinarily, first part of August is town's surest warm, dry period.

## Ringling Circus Modest 88G at Port. Coliseum

Portland, Ore., Aug. 21.

Ringling Bros. Barnum & Bailey Circus racked up a modest \$88,000 in six evening performances and six matinees at the Memorial Coliseum last week (14-19). The 10,000-seater was scaled at \$3.50.

Take isn't bad considering the number of transient units competing against the big show. National Attractions promoted here and signed a contract with the Coliseum for the next three years. Circus now moves down the Coast to the San Francisco bay area.

## NICK LUCAS

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HARRAH'S

Reno, Nev.

## 'Battle of the Hotels' (Loew's, Hilton) A Windfall for N.Y. Theatres & Cafes

Theatres, niteries, eateries, garages, etc., look to New York's 1962-1963 "battle of the hotels" as windfalls for them no matter the end-result as the Tisches (Loew's), the Hiltons and the others grid for the "battle of the ballrooms and banquets."

When Loew's Americana Hotel opens its doors Sept. 24 it will certainly be "this" year's plusher, and when the New York Hilton, on 6th Ave., less than a block east from the Loew-Tisch "tallest" hotel on 7th Ave. and 52d-53d St., opens next spring, it will be "the" hotel in 1963.

The N.Y. Hilton, as part of the expanding Rockefeller Center environs, is now modestly heralding itself as "de luxe" but, comes the spring of '63, it will also claim being the "biggest" in N.Y. The distinction lies in the Americana's 50 floors (2,000 rooms) versus the N.Y. Hilton's 45 floors (but with 2,200 rooms).

Regardless of the caution over "charity deductible" and expense account banquets and fetes, the momentum that Claudius C. Philippe, executive v.p. and g.m. of the Americana, is steaming up, is being reflected in the other posh hotels catering to plush benevolent and kindred quasi-social, quasi-charity dinners.

Waldorf's Costly Facelift  
The Waldorf-Astoria has just completed a costly facelift for its grand ballroom, including many theatrical trappings. The Plaza's facelift is claimed to be \$4,000,000; this, too, is a longtime citadel of social activity. The Sheraton Flag (nee Ambassador), Gotham flagship of the Sheraton chain, ditto; likewise the Drake, Astor, etc.

Harry Belafonte with Lester Lamm's orchestra kicks off the Americana's misery policy. Philippe is dickering for Marlen Dietrich to follow. Peter Duchin's orchestra, who switched from the Americana to preem the St. Regis' new straight dansapation policy in the Maisonette, will see a counterpart of the same format at the Savoy Hilton. Ted Straeter, longtime Plaza fixture, opens there Sept. 12 and will be pitching for the socialite hoofing trade—the clientele that used to converge on El Morocco and the Stork and most recently at Le Club, a membership discotheque (dancing to recordings). Now both Straeter and Duchin will dispense live dansapation.

Names vs. Names  
The Waldorf-Astoria's Empire Room and the Plaza's Persian Room will be back with names, in opposition to the Americana's ditto policy. The Pierre's Cotillion Room is still undecided.

The general excitement generated by the new hoteleries is seen benefiting the Gotham scene on the theatre, restaurant and general niterie entertainment level.

Philippe has "raided" his former alma mammy, the Waldorf-Astoria, for some key personnel. Marcel Haentzler has just been signed as executive chef of the Americana; he was last at the Union League Club, N.Y., the Caribe-Hilton, Puerto Rico, and the Plaza Hotel, N.Y.

Neal Lang, ex-Plaza major domo,

until Paul A. Sonnabend took over as veepee and g.m. on behalf of Hotel Corp. of America (of which his father, A. M. Sonnabend, is president), heads for Puerto Rico Sept. 1 to take command of the new Americana (Loew's-Tisch), opening there Oct. 29. Jerry Solomon is managing director of same.

The N.Y. Americana will be press-reviewed Thurs. (20) preceding the formal Sept. 24 opening.

## JULIET PROWSE'S N.J. DATE

Juliet Prowse has been signed for a stand at the Latin Casino, Cherry Hill, N.J., starting Oct. 25. She has several male dancers backing her.

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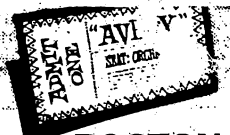
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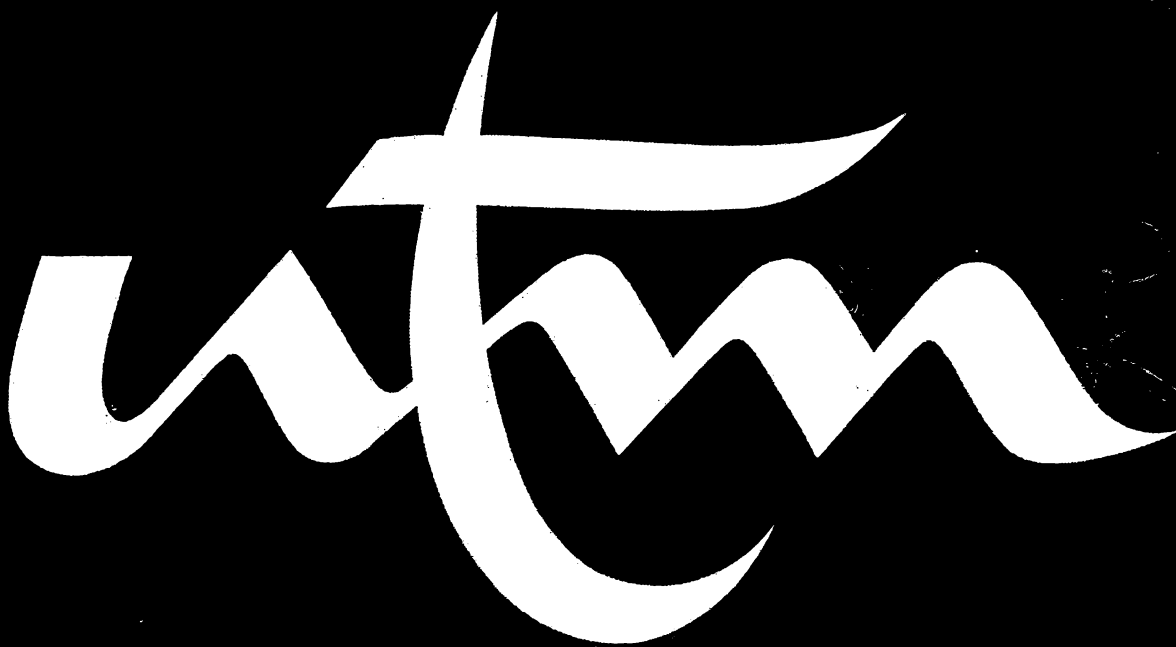
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## McClellan Subcommittee to Reopen AGVA Hearings 'For at Least 1 Day'

Washington, Aug. 21.

Sen. John L. McClellan (D-Ark.) disclosed that his Senate Investigating Subcommittee will definitely reopen hearings on its American Guild of Variety Artists probe "for at least one day" as soon as the group completes its Billie Sol Estes hearings. The Estes sessions will extend for about three more weeks.

"I want," McClellan said of the AGVA investigation, "to hear testimony on what has happened about the lie detector tests, as well as question officials of the Internal Revenue Service, Labor Dept., Justice Dept. and Immigration and Naturalization Service on what steps have been taken to stop the kind of abuses disclosed during the AGVA hearings."

McClellan's reference to the lie detector tests was to an obvious perjury situation involving either Jackie Bright, deposed AGVA national administrative secretary, or Clayton (Smiley) Hart and his wife. The Harts and Bright gave directly contradictory testimony under oath. All three agreed to submit to lie detector tests, and McClellan requested the Justice Dept. to conduct them.

During the hearings, McClellan upbraided the Internal Revenue Service for not requiring honky-tonks to withhold income tax and social security payments from the

salary of exotic dancers, many of whom were charged with hustling drinks and practicing harlotry. The McClellan Subcommittee found the Immigration Service lax in letting foreign exotics into the States.

The Labor Dept. was told to get tougher in enforcing laws requiring unions and management to report to Washington the exchange of things of value between union officials and nitery operators. In addition, the Justice Dept. was asked to review the hearings for possible prosecution of various foul play uncovered in the sessions.

## 4A's Intervenes In AGVA Affairs

The Associated Actors & Artists of America is now looking into the affairs of the American Guild of Variety Artists for the first time since the performers' union was probed last June by the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D-Ark.). The 4A's, in a letter to AGVA last week, asked it to show what steps have been taken to clean up conditions revealed by the McClellan Committee at the next 4A meeting slated for Sept. 13.

Previously, the 4A's stuck to its position that AGVA is an autonomous union, and kept away from the controversy that surrounded its affiliate. However, the letter indicates that it is now taking a more active interest in AGVA affairs.

Some items on which the 4A's would like to see action taken is the expulsion of known prostitutes and B-Girls from the AGVA membership rolls, as uncovered by the McClellan probe. Also it's interest-

(Continued on page 49)

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## Al Valente, Onetime Gale Staffer, Exits GAC in Chi

Al Valente has resigned from the Chicago office of General Artists Corp. He went to Chicago from New York about a year ago and came into the GAC fold when it took over the Gale Agency. Although Gale proxy, Tim Gale, later returned to indie status, Valente remained with GAC. GAC's Chi office recently absorbed Mary Josephson from the MCA branch in that city. Lee Wolfberg is in charge of the branch.

## MFL (At 50G) May Go to LV Riviera

"My Fair Lady," as a nitery package, will fetch \$50,000, not \$60,000, and it will go into the Riviera, Las Vegas, and not the Thunderbird, also in LV, according to Irving P. Lazar, agenting the deal for Herman Levin. Lazar has been negotiating with Harvey Silbert, a dominant owner of the Riviera, and his attorney, Sidney Korshak.

One condition in the deal is that it is subject to declaratory ruling both by Equity and the Dramatists Guild that this will be a "first class production" and not a "stock production." A "first class production" is the regular touring company, the one intended for the Vegas casino, is the eastern company. If Equity and the Dramatists Guild declare otherwise, then Levin hasn't the authority to book it, and the deal must be made with CBS, owner of all other rights. A decision is expected within the next 30 days.

A legit show which is cut down in book to play two-a-night creates a technical problem, hence the hurdle in the Riviera negotiations. "Suzie Wong" is in arbitration over the same issue—whether it's a stock company version or a "first class legit production."

Monte Proser, producer at the Thunderbird had been talking to Levin about "MFL" but that's cold now, says Lazar. Also, whether 60G (as inflationarily reported) or the actual \$50,000-a-week, this still marks a new peak salary for a Las Vegas attraction.

## COPS SEIZE 13 AT HUB 'R' N' R SHOW DISORDER

Boston, Aug. 21.

A rock 'n' roll show at Boston Arena Friday (17) in which U. S. Bonds was headlined erupted into violence and 11 men and two women were booked at Back Bay station on various charges. One of the females was charged with assault and battery with a dangerous weapon.

Some 23 cops quelled the disturbance. Cause of the trouble was not immediately determined. The Arena was the scene of the Allan Freed fracas a couple of years back which led to the disk jock's indictment on charges of inciting a riot, later quashed.

## Israel Cracks Down On Brazen Strippers

Tel Aviv, Aug. 14.

The stripping freedom proved to be shortlived in Israel. The Censorship Board, headed by Gery Levy, now says it will no longer tolerate strippers "disguised" as dancers. In a letter to the night club proprietors, the censors warned that transgressions against decency will be punished. Three days after the warning, the vice squad of the Tel Aviv police raided two nightclubs, the Calif, where it arrested American Negro stripper Sugar Kennedy, and the Hinga Bar where another strip-teaser was put under arrest but freed on bail. Owners of the two nightclubs will be prosecuted. Since the raid, the strippers are wearing more clothes.

The censors didn't interfere with the flourishing stripping business as long as nobody made a fuss about it. But in recent weeks the nightclub owners became too bold and decided that there is nothing wrong in advertising strippers in the dailies. Tourist trade is angry with the censors, but helpless. Even the fact that the first known stripper in history, Salome, was an Israeli, does not impress the censors.

## Wisc. Resort's Suit Asks 20G for Acts' 'No-Show'

Milwaukee, Aug. 21.

Paul Winchell and Anita Bryant, appearing in "Star Time" at Wisconsin State Fair (Aug. 10-19), have been hit with breach of contract suits filed in Circuit Court here by Browns Lake (Wis.) resort. The separate actions seek \$10,000 apiece from the defendants.

Both Winchell and Miss Bryant were charged with violating agreements calling for one-night stands. Winchell failed to show for a Saturday (11) performance at the resort, while Miss Bryant booked for a Saturday (18) appearance, has indicated she did not intend to fill the date, according to the complaint.

Winchell said he followed orders from the American Guild of Variety Artists not to work at the resort. He asserted that it had refused to comply to AGVA rules in not posting a 50% deposit against the \$500 single performance fee.

## Agencies Adding Ex-MCA Clients

Although few agencies are releasing lists of newly acquired clients obtained when MCA left the talent rep field, some fresh affiliations are coming to light. General Artists Corp. has inked William Bendix, Spring Byington, Eartha Kitt and Don Cornell.

Ray Milland, although not signed with GAC, is permitting it to represent him for an undisclosed period. Dianah Carroll, who previously was repped only in legit by GAC, has extended her contract to cover all fields.

The Agency for the Performing Arts has signed Harry Belafonte, Roger Williams and the Benny Goodman Orch. among others. United Talent Management parted the Kingston Trio, latter, however, came from International Talent Associates rather than MCA. From MCA the company nabbed Art Linkletter, Henry Mancini and Four Preps.

Charlton Heston, Shirley MacLaine, Peter Fonda, Dean Martin and Suzanne Pleshette have moved under the umbrella of the Parks-Citron Agency. Ashley-Steiner has Danny Kaye, Barry Sullivan, Rhonda Fleming, Rod Steiger, Claire Bloom and Aldo Ray.

However, the majority of the top-bracket MCAs are still reluctant to make a firm deal with any office. They prefer to wait for what they consider the most favorable terms.

## Vaude, Cafe Dates

### New York

Corbett Monica moves into the Latin Quarter, starting Sept. 12. Lillian Roth, current in the legit musical, "I Can Get It For You Wholesale," to work El Morocco, Montreal, Jan. 12. Sammy Davis Jr. lined up for the Latin Casino Feb. 15. Hildegarde packed for the Statler, Boston, Dec. 10. George Kirby into the Playboy, St. Louis, Oct. 11. Choo Choo Collins booked on a repeat at Sniffen Court Inn for October. Bobby Vee wound up a three-week tour of one-nighters at Hastings, Neb., Saturday (18). Tony Bennett into El Patio Beach Club, Atlantic Beach, Aug. 24. Fabian set for a \$2,500 one-nighter at the Clearwater (Fla.) Auditorium Sept. 3. Al Martino tapped for Palumbo's, Philadelphia, Oct. 17. Carmel Quinn inked for the Steel Pier, Atlantic City, Aug. 24.

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## Kasten Upped to Playboy Club's Talent Buyer As Victor Lowmes 3d Exits

Chicago, Aug. 21.

Shelly Kasten, who was once co-owner of the old Cloister here, has been elevated to talent buyer for the entire Playboy Club circuit, currently represented by three clubs. Two others are slated to open in the next three months. Kasten has been a member of the club's management staff for the past year.

He succeeds former Playboy International vicepres and stockholder Victor Lowmes, 3d, who left the organization after a rift with proxy Hugh Hefner. Lowmes was generally considered No. 2 man in the Playboy scheme.

As talent buyer, Kasten will be booking an average eight acts per club, in addition to pianists and cocktail units. By winter, when all the Playboy Clubs are in operation, he should be responsible for more than 40 act bookings every three weeks, making him probably the nation's top customer in the personal appearance field.

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**WEEK OF AUGUST 22**

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**Motel Plaza, N.Y.**

Russell Nype; Milt Shaw Orch.  
and Mark Monte's Continentals;  
\$2.50 cover.

Russell Nype, the perennial all-American boy who seems to make the Persian (or any other) Room a sort of at-home, livingroom, entertainment, finale the Plaza's summer festival. This is the debut midyear policy for the now Paul Sonnabend-managed flagship of the Hotel Corp. of America, i.e. mild names (meaning modestly-budgeted) for the sizzling semester. Actually, Hildegarde gave the Persian Room midwinter torrid h.o. and, in toto, the experiment fared well from its Florian ZaBach teeoff, followed by Kitty Kallen, then Hildegarde and now Nype for the final stanza. The formal fall-winter season resumes Sept. 12 with Katyna Ranieri.

At that time, also, Emil Coleman returns to the main podium and incumbent Milt Shaw shifts to the Waldorf-Astoria's Empire Room where Coleman was long a fixture. Shaw will have the MacRaes (Gordon and Sheila) as his headliners and while here, he gives yeoman AFMing assist to Nype who, some 12 years ago, came on the Gotham scene as vis-a-vis to Ethel Merman in "Call Me Madam." The more-than-a-decade has treated him kindly indeed; he is still the Dick Merriwell of pop songs, chiefly from the legit musicals.

With a canny sense of song selectivity, wherein lies perhaps his greatest showmanship, he is otherwise an unaffected willing-to-please, bespectacled juvenile, which spells out his best audience common denominator. His "tux" isn't "sharp" in the Italian or Continental cut; he wears a conservative waistcoat to go with his somewhat dated (according to Esky or GQ — Gentlemen's Quarterly — sartorial standards) and he leans heavily on Berlin, Porter, Ogden Nash-Kurt Weill, Rodgers (both Hart and Hammerstein) and Burton Lane. In between he essays a funny funny in "The Mermaid" and a dramalet excerpt from "Goodbye, Mr. Chips" (Very much in keeping with his own camera, crewcut image, albeit by now he's more the English prof at Smith than the undergraduate), and from this segues into "Bloodshot Eyes," an adaptation of a Jamaican folk doggerel.

Nype, following his legit impact in Berlin's "Madam" (opposite The Merm), was an even politer songologist when the St. Regis Maissonette booked him. Since then he's been in other saloons, musicals and stock (just closed in Frisco in "Yum Yum Tree"). Nype will not make Sinatra or Tony Martin jealous as a song salesman but in his own folksy and warm manner he commanded full attention and rapport at his Monday night preem. Per usual, as is invariably the case when Shaw backstops a floorshow act, the accompaniment was Gibraltar. Also, between Shaw and the Mark Monte Continentals, the customers were cutting up on the floor like it was a sorority dancet.

Abel.

**Quaglino's, London**

London, Aug. 15.

The Square Pegs (4), Don Purches' Orch (4), Roy Wallis Trio, Gigi y Sus Amigos Orch (4); \$6.75 minimum, including cover.

The Square Pegs, who got together as the barber quartet for the West End run of "Most Happy Fella," and made another hit in "The Music Man," are now making their West End cabaret debut. Booked during the vacation season as a one-week experiment, they caught on so well that their engagement has been extended indefinitely.

At show caught the warblers put on a lively, uninhibited act which, however, could use more comedy. "Down by the Riverside," "My Baby Just Cares For Me" and "The Girl That I Marry" lead gently into the two rhythmic highspots of this short but entertaining act. These are "The Barber Shop Twist" and their brisk version of "Watching All The Girls Go By."

Closer is a poor choice with "If You Were The Only Girl In The World." These four young men have a good niter potential.

With Felix King and his boys on vacation, booker Emylin Griffiths is experimenting with Gigi y Sus Amigos from New York, who reached London from Spain. On piano, and with three support-

ing players, she gives a vitality to her Latin-American music which has the joint jumping. It's unusual for a femme to be featured with her combo for dancing at a West End eatery, but there's no doubt that Gigi y Sus Amigos are fully up to standard.

The other two resident combos, Roy Wallis' trio and Don Purches' Orch, smoothly take turns with Gigi to keep the tempo at high level.

Rich.

**Cave, Vancouver**

Vancouver, B. C., Aug. 15.

Rosemary Clooney (with Buddy Cole), Bev & Jack Palmer, Jack Card Dancers, Chris Gage Orch (15); \$2.75 weekends, \$2.50 weeknights.

Rosemary Clooney remains one of the top thrushes extant today and the secret of her perennial freshness seems to lie in the warmth and sincerity with which she trademarks her songs and patter. In this, her first Northwest appearance, its like meeting an old friend after a long absence.

Technically, Miss Clooney is still a singer's singer. Her clear enunciation is a treat to the ear and the strong feeling she has for the tunes she sings is pleasingly piped in the distinctive Clooney tones.

With Buddy Cole conducting the Chris Gage orch (15) from his vantage keyboard, Miss Clooney is in fine fettle from the opening "Everything's Coming Up Roses" to her begoff "Mickey Mouse" song and story. In between she reprises her all-time hits ("Botch-A-Me," "Mambo Italiano," "Come On A My House"), scores with "There's Nothing Like A Dame," does a strawhat production number, "Sleepy Time Gal," and winds with a medley of Bing Crosby favorites.

Cole's fine piano is a big asset throughout. His backing on Miss Clooney's "Tenderly" and "Why Shouldn't I Take A Chance" is marked with taste and artistry. He also shows a versatile and humorous side by handily duetting with her on "Now You Have Jazz," a la Louis Armstrong.

Bev & Jack Palmer are in for a brief and polished terp bit, while the Jack Card dancers impress with an elaborately choreographed "Kismet" production. Lead dancer Donna Cranfield embellishes Card's ideas with talented toe work. The Chris Gage orch capably handles the Cole arrangements and backstops the entire show.

Shaw.

**Gate of Horn, Chi**

Chicago, Aug. 15.

The Tarriers, Jo Mapes, Bill Cosby; \$1.50 admission weeknights, \$2 weekends.

Boniface Allan Ribback has what appears to be another winner in this fun-filled folk bill. The Tarriers are a sparkling vocal and instrumental foursome. Jo Mapes is a dependable folk thrush, and young Bill Cosby, a Negro newcomer, almost copped the show with his polished comedy.

The Tarriers were a trio until the recent addition of bassist Marshall Brickman, who has also become spokesman for the group. He's a decided asset to the group musically, and his patter gives the quartet a greater potential for the larger and less ethnically-oriented rooms. Eric Weissberg's hard-driving banjo work in ensemble and solo remains the keystone of the group, and Bob Carey and Clarence Cooper provide deft guitar and vocal assists.

Group strikes sparks with a fast-moving "Lonesome Road," a chipper and whimsical rendition of "Hey Little Liza," and a tenderly handled version of "Seven Daffodils."

Bill Cosby is an astonishingly self-assured monologist up from the Greenwich Village coffee houses. In his third year of a four-year athletic scholarship at Temple U. (he returns there following this engagement), he's a savvy exponent of the new school of comedy and shooes as a good prospect for the full range of clubs. His routines are well conceived and range from the problems of dating to race relations, the latter penetrating but handled with a light touch.

Jo Mapes is a frequent returnee to this spot, and has always proved an asset to the show. Her catalog of folk tunes for this session includes "Virginia Girls," "Walking With My Baby Down By San Francisco Bay," and "Kisses Sweeter Than Wine," all deftly accompanied on the guitar.

Mor.

**Fountainbleau, M.B.**

Miami Beach, Aug. 15.

Jack Young & George Arnold's "International Follies" with Marsh & Adams, Napoleon Reed, The Rivas, Karen Olson, Pat Ford, Eddie Albert, The Olivos (2), George Arnold Singers & Dancers (12), Len Dawson Orch; choreography, Rene deHaven & Ron Meren; \$3.50-\$5 minimum.

Production team of Jack Young and George Arnold, with a click revue long-running at the Americana, have taken over the LaRonde of this biggest hotel in the area and come up with a brilliantly staged package accenting their penchant for fine and fancy production ideas.

Understood that both hotel deals have them in as indie operators with show budget and personnel their province; the hotels in charge of food and beverage service on a split basis. The arrangement seems to be a welcome one for both sides, with strong possibility for hold over (in new editions) into winter season.

Rundown of the revue would allow for insertion of a top star such as are booked during the winter period. Current edition has modest-cost solo acts, all set solidly in the overall production scheme. Marsh & Adams are a brisk, brash comedy duo who belt away with unceasing fervor at their tumult ideas.

They're adept at screwy impressions from which they break into a mixture of gags, some old, some new, some blue, the latter facet accepted with howls thanks to wide-eyed approach. There are the song bits, and for the topper a wham winner in a duo-trumpeting routine that's all on the wacky side to garner big yucks.

Napoleon Reed, a vet round the hotel cafes here—and elsewhere—comes off strong with baritone tones, notably in his standard from "Carmen Jones," the "Stand Up And Fight" excerpt. Winds into a betting "Twist" number with the company that contains "West Side Story" costuming overtones.

The Rivas, also staples on the local circuit, go well with their lampoon on Apache dancers, as do the Olivo Sisters in brief Latino beat segment. They're put to further good use in the finale, a "Holiday In Jamaica" concept that illustrates the painstaking attention to production.

All of the company stagings serve also to affirm the fact that the LaRonde stage is capacious enough to accommodate a fullscale musical; equipment is there as is fly-loft, and of course complete lighting board, front and back. Thus an opening such as presented in this bash comes on strong, with curtains containing "frames" for display of femme "floating" parts illusion; a second drop with flashing spellout of revue title. Topical touch is the Cleopatra number, lustily set, to provide a pageant look.

Production singers Pat Ford (a looker) and Eddie Albert make for a solid pair in the assignments; Karen Olson is a sultry dancer-lead who is a standout whether working alone or with two agile male a's, Ron Daniels and Jim Thompson. Choreography by Rene deHaven and Ron Meren is imaginative, sharply balanced and smoothly staged. Batsoneer Len Dawson and his crew back the proceedings expertly.

Package is in for indefinite run, as noted.

Lary.

**Art's Roaring 20s, S. D.**

San Diego, Aug. 17.

Les Girls Revue produced by Barry Ashton with Wolf Kochmann, Oscar Cartier, Christine & Piroška, Paul Burke, Terry Olsen, the Ashton Girls (Lorey Allen, Mona Custer, Jacquelyn DuBois, Rita Hill, Joan Munroe, Terry Olsen, Maria Pohji, Ida Mae Romero, Nancy Weston); costumes, Lloyd Lambert; lighting, Conrad Penrod; Johnny Adamo Orch.

For the first time in San Diego (or more properly suburban El Cajon) a bit of bra-less Vegas has worked its way into the niter scene. Barry Ashton's "Les Girls" keeps San Diego in tune with the times but it's problematical whether the eight-week booking will pay off for owner Art Hirsch.

Except for those who come to ogle — admittedly there's plenty for that — the revue lacks substance and could stand beefing with stronger entertainment values. Also, an hour and 20 minutes on opening show was much too long.

Biggest lift is provided by comic

Oscar Cartier, a mobile faced Frenchman via the Argentine who unleashes a barrage of jokes, and quips along with a reprise of his drunk bit seen on the Jack Paar show. He works easily in an ingratiating manner, hitting a good batting average. Though it's a laugh-netter, slap at Eddie Fisher could be snipped on grounds of taste.

Cartoonist Paul Burke does okay with an improbable chalk-talk type of routine. Jacques Kayal hits par as the production singer. Christine & Piroška fill the bill in a song-terp number. Terry Olsen, a lithe and springy redhead, offers an appealing verve with her dance contributions.

All told, the production numbers possess the necessary flair, especially a spectacularly lighted Ballet Cosmique. A special bow goes to the Johnny Adamo house band for cutting a difficult book. Drummer Johnny Guerin is also a big asset.

Don.

**Living Room, Chi**

Chicago, August 13.

Saverio Saridis, Lenny Kent, Joe Farnello Trio; \$2.50 cover.

The Chi Living Room has installed a breezy bill whose pulling poker will have to be tested in the weeks to come. But it's already doing well with the Rush St. regulars and shows promise in attracting conventioners and off-the-street trade. Saverio Saridis is an amazingly polished troubador for his less-than-a-year exposure in clubs, and Lenny Kent has had a loyal Chi following since he appeared at the old Copacabana here a couple of decades ago.

Saridis is a stocky and handsome singer with a Romanesque face and a potent Neapolitan voice. His powerful vocalistics need little microphone amplification, and his stage demeanor is self-assured and witty. His songalog is a bit heavy with tenor chestnuts such as "Granada," "Sorrento" and "Be My Love," but he shows equal dramatic punch with "New York, New York," "Love Is The Sweetest Thing," and "Maria."

Kent's irreverent humor is right at home in this club. He seems to have an endless supply of gags and ad libs, and his monologues have the burnish of the veteran jester. His routines include take-offs on current affairs, prominent personalities, and, of course a great array of show biz stories, some inside and many far out.

Joe Farnello's house trio accompanies Saridis tastefully and plays fine background music between shows.

Bill is in for two weeks.

Mor.

**Little Jazz Bird, Houston**

Houston, Aug. 17.

Gene Farmer, Edie Knight & George Morgenstern; \$1 cover.

Comic Gene Farmer fits perfectly in this recently opened small public oasis on the desert of large, private clubs. As state liquor laws forbid selling liquor by the drink to the public, only large private clubs with liquor pools have been able to operate.

A few small public clubs — or large lounges — have been successful at presenting entertainment and building faithful clientele, and the Little Jazz Bird Club seems destined to fit this category, despite the bring-your-own liquor rule.

Gene Farmer is a young comic who turned to the stage after first working as a comic writer. He's now finishing the mold from which may come a headline act for certain niteries.

His comments are sharp and topical, and hit targets from national to local level. Much of act is parody on folk singers, as he strums guitar and sing-songs lyrics that are often hilarious. The Little Jazz Bird (named after an old Gershwin tune that missed) has set a pattern of somewhat "out" entertainment, and Farmer, who has credits at the Purple Onion, Blue Angel and Bitter End, fits the pattern.

Bonifaces Edie Knight and George Morgenstern, who have worked together for years before opening this club, work at 88s between appearances of featured acts. Miss Knight is a comedy blonde thrush with her partner accompanying and aiding with lyrics. On night caught they cut appearance short, running through three stand-arounds in about 10 minutes.

Show scheduled for four weeks, could be extended.

Skip.

**Cocoanut Grove, L.A.**

Los Angeles, Aug. 15.

"Finian's Rainbow," starring David Wayne, with Kipp Hamilton Stewart Rose, Lindsay Workman, Features: Dorothy Frank, Robert Nash, Billy Van, Norman Fontaine, Freddy Martin's Orch; \$3-\$3.50 cover plus \$3 minimum.

Third and, at least for a while, final of the Grove's series of tab versions of popular musicals turns out to be the best of the lot. As such shows go, however, it is still a moot question if there will be much of a pot of gold at the end of this production of E. Y. "Yip" Harburg and Fred Saddy's (music by Burton Lane) venerable "Finian's Rainbow."

Carl Sawyer's production has considerable appeal, though it hasn't overcome the usual problems inherent in niter limitations. Show necessarily is staged to concentrate on the wealth of pop songs that have become standards since the musical's 1947 Broadway production.

Nine out of the 10 tunes repeated here have become impressive hits, among them ballads "How Are Things In Glocca Morra?", "Look to the Rainbow," "If This Isn't Love" and "Old Devil Moon," rousing "Great Come and Get It Day," specialties "Necessity" and "Beguine," and charming "Something Sort O' Grandish" and "When I'm Not Near the Girl I Love." Even were staging and reduced storyline to be totally ignored, customers could hardly leave the room without humming a tune.

Highlight of the presentation is David Wayne's delightful re-creation of his original role as "Oz," the Leprechaun, a comparatively small leading role that is a stand-out in Wayne's highly polished performance. Kipp Hamilton does the Ella Logan role with nice vocal quality and Stewart Rose portrays the male romantic lead with a strong, rich legit voice. Pair look fine together, although a consistent mark of Donald Burr's staging for the niter medium has been singing to audience instead of maintaining rapport within the show. Such direction is typical of tab musicals, with result that each song stops the action as an individual presentation.

Supporting cast standout is Dorothy Frank, lead dancer who sparks with warmth and vitality. Lindsay Workman is similarly important in title role; with Robert Nash, Billy Van, Sandy Lewis, Norman Fontaine and Kim Hamilton showing well. Su. Harmon, Rene Jarmon, Reta Dorton, Marvin Samuels, John Robertson, Steve Simmons, Bill Dvorak and James Hulst complete 18-member cast (original show featured 30).

Edmund Balin staged musical numbers, lighting is by John H. Beaumont and choral direction by Daniel Gordon. Special effects didn't quite jell at Tuesday (14) opening and other problems included lengthy period of ad libs on part of Kipp Hamilton at one point.

Freddy Martin handles musical direction, natch, also plays for dancing before and after.

As in earlier two shows ("Music Man" and "Can-Can"), Sawyer gets all covers through Sept. 2 run. While no others are planned, he has first option on any Grove does in future.

Dale.

**Eddys, K. C.**

Nino Nanni, The Continentals (4); \$1-\$1.50 cover.

After about a year, Nino Nanni is back at Eddys for what is one of his more or less regular stands here. By now the customers fairly well know his repertory and it's standard procedure that he must do at least a share of these. Along with them he has a good selection of current faves and a couple of special bits which make his 55 minutes well stacked with entertainment.

Nanni is the epitome of sophistication with his deep voice, suave manner at the mike and keyboard work. Vocals run from "My Kind of Girl" and "These Are My Favorite Things" to "House of Blue Lights" as a ring at boogie and "Never on Sunday" in Italian.

"C'est Magnifique" serves as a background for a round of stories. A medley from "West Side Story" is given full musical treatment, and a beatnik version of excerpts from Shakespeare's "Julius Caesar" is a sharp change of pace. Nanni left to plaudits at the finale.

He plays through Aug. 30.

Quin.

**500 Club, A. C.**

Atlantic City, Aug. 19.  
Dean Martin, The Dunihs (3), Buster Burnell Girls (7), Joey Stevens, House Orch (18); \$7.50 admission, \$7.50 minimum Saturday; \$5 admission, \$5 minimum other nights.

In his first appearance as a single here, Dean Martin clowns his way through an hour of songs and patter as he returns to the Vermillion room of the 500 Club to a sellout vacation dinner-show crowd happy to pay a \$7.50 admission and a \$7.50 minimum for a Saturday night outing. His last stint in this club was in 1957, just before the Martin-Jerry Lewis partnership was dissolved.

Martin follows the trail blazed by Joe E. Lewis—a full glass and a cigarette in hand as his principal props. He mixes his songs with patter to such an extent that his billing could be that of a singer-comedian on this outing.

Martin also salutes Paul "Skinny" D'Amato, an owner of the 500 Club and manager of Frank Sinatra's Cal-Neva Lodge at Crystal Bay, Nev. It was D'Amato who induced him to play the date and Sinatra reportedly will fly in Wednesday (22) to join the Martin show that night.

To those who came to listen to Martin play it straight, it was a wasted evening. "If you want to hear me sing a serious song, then buy an album," he quips. At one point he goes into a Julie Styne bit with the spot going on the compozer at a ringside table.

Withal, Martin puts on a show to win top mitting and its a begot as he closes. He's backed well by an augmented house orchestra of 18 pieces led by Kenny Lane, his arranger, at the piano.

In for a week, Martin is sure to be the best draw at the club this season, with heavy reservations reported. Opening night's three shows were near sellouts. He's supported by the three Dunihs in their usual slick dance routine, and the Buster Burnell girls, a line of seven eye-catchers.

Walk.

**Nugget, Sparks**

Sparks, Nev., Aug. 16.  
Dick Gregory, Johnny Puleo's Harmonica Gang (6), "Excess Baggage," Moro-Landis Singers and Dancers (20), Foster Edwards Orch (10); staged and produced by George Moroy; \$4 minimum.

Dick Gregory, in his first northern Nevada exposure, is proving he's one of the best stand-up comic playing niteries: he's hip, and his material—touching on racial issues, politics, and domestic life—is as fresh and new as today's headlines. At times he's a bit far out, but most of the stuff touches home with auditors without too much exercise of the gray matter. He is credited with authoring most of his material, and draws many situations from his own experiences.

Gregory, spinning his yarns with the ease of chatting with a drinking partner in a saloon, makes his points without aggressiveness, or offense. Much of the turn is on the racial issue, but he pulls enough from the daily headlines to keep it topical. He's obviously well versed and cognizant of widely-scattered events. He wins much endorsement with his hometown queries to tablers, and resulting incisive retorts. He's also impressive with his ad lib qualities.

The Puleo gang, with the diminutive leader taking the butt of the slapstick antics, romps through a lot of nonsensical stuff along with some straight harmonica work. Six are talented on the instruments but eschew serious routines for the comedic, and net top reaction. Some of the limp-wristed accent could easily be eliminated with no loss to the act's appeal.

"Excess Baggage," programmed as "The Canine Capers" is just that. The five dogs, and an Old English Sheep Dog and the Old Maltese Poodles, make their entrance from luggage carried on stage by the two female trainers, Alma and Judy Michaels. The animals, highly trained, provoke the yocks with a series of routines. Including one of the smaller performers balanced on a rope held on one end by the sheep dog and on the other by one of the trainers.

The Moro-Landis Singers and Dancers, in holdover productions, continue to command the plaudits

with smart choreography and musical arrangements. Winning top endorsement is "Little Bertha," an elephant in amazing routines under the command of Jenda Smaha. The Foster Edwards Orch capably backs the entire show.

Billy Daniels slated to open Sept. 6.

Long.

**Black Orchid, A. C.**

Atlantic City, Aug. 15.  
Steve Lawrence, Tony Saffron, Vince Carson, Howie Reynolds orch (19); free-drink minimum.

Steve Lawrence runs the gamut of songs familiar to the after-dark saloon club. Backed by one of the largest musical groups ever to support a single act, here, he mixes them neatly with patter in his first outing in this vacation spot.

Nineteen musicians under the baton of Lawrence's conductor and arranger, Joe Guercio, also at the 88, pour it on or play it sweet and low as occasion demands. The unit consists of the house orch of eight augmented by 11 others, including a group of four violins and cello, to give the singer's sentimental numbers added effect.

Lawrence's songbag ranges from "Making Whoopie" to "Begin the Beguine." From "Camelot" he does "If Ever I Should Leave You" and from "Can-Can" he warbles "It's All Right With Me." He also brings out a bar stool to carbon Perry Como with a bit which could be trimmed with no loss as it soon becomes tiresome and the audience strays.

Lawrence scores best with such sentimental tunes as "Don't Take Your Love from Me" and "Lucky to Be Loving You," both with string accompaniment and soft spot. But he also displays an ability to put over fast pops in a 30-minute songfest which has few lapses.

Walk.

**Sahara Inn, Chi**

Chicago, Aug. 18.  
Joe E. Lewis with Austin Mack, Jana Lund, Frank York Orch (7); \$3.50 cover Fri-Sat, \$2.50 weeknights.

Headlining Joe E. Lewis at Man-n-Skar's posh new inn on the burgeoning Mannheim Strip, with all its physical and atmospheric echoes of Las Vegas (save for the casinos), is sheer typecasting. Doesn't matter that he's never played the room before; the racy comic is right at home, and the clientele, made-to-order. Opening night he netted 45 minutes of sustained yocks, which was quite a trick since he was onstage only 40.

There's only pleasure to be derived from his slightly disreputable ditties, his zany transitions from the French and his punning commentary on booze, women and horses which gets right to the risibilities. His routine is enlivened this time around with a fresh deck of topical references, scoping the astronauts, the Kennedys, the stock market and Belle Barth.

In Lewis' comedic frame of reference, the astronaut speed of 17,000 miles an hour is "pretty good time for a sloppy track." He ain't interested in going to the moon if it hasn't got a racetrack and, for a political observation, thinks Adlai and Dean Rusk should put their heads together for an imitation of Jayne Mansfield.

Lewis is a cabaret classic if ever there was one; and still the best wisecracking salesman on the circuit. As for more than a quarter century, he still gets a handy pianistic assist and some whimsical foiling from Austin Mack.

Jana Lund, a blonde dish who has been building a following on the Coast, to her publicity goes impresses as a gal who knows the boundaries of her metier, and her choice of songs is just right—an even blend of the traditional and not-too-familiar, all lyrically consistent with her image onstage.

She has a way of updating such oldies as "Bye Bye Birdie" and "You Do Something To Me," and gives an unusual rhythmic rendition of "Cry Me A River." For the change of pace, Bart Howard's "In Other Words" is choice. Miss Lund may not be particularly distinguished vocally, but she works with the assurance of a pro and can deliver a variety.

Frank York's tooters cut a dandy show. Lewis is in for three weeks. Patti Page comes in Sept. 26, and there's some time to fill between.

Les.

**GALE SHERWOOD**

Now playing with Nelson Eddy for the SIXTH time at the Colonial Inn, St. Petersburg Beach, Florida. Said Variety: "In her own right Miss Sherwood sings in wonderful voice and is an excellent comedienne." Indianapolis, Detroit and Columbus, next—then to Sydney, Australia, for four weeks.

**Hotel Roosevelt, N.O.**

New Orleans, Aug. 16.  
Dorothy Shay (with Buddy Freedy, Reed & Bobbi Royale, Leon Keltner Orch (11)); \$2.50 weeknight minimum; \$4 Sat.

Dorothy Shay's back at Seymour Weiss' swank Blue Room and she's as bright and appealing as ever. Decker out in a seductive spangled gown, the Park Ave. hillbilly quips and sings for about 50 minutes and leaves firstnighters clamoring for more.

Miss Shay's alfalfa attitude is a delightful concection and she plays it to the hilt. Her material is familiar, but that's apparently what the customers want. She gets lotsa humor into her tongue-in-cheek stint and pulls the yocks easily with her trademarked "Feudin' and Fussin' and Fightin'" and similar numbers.

Patter which Miss Shay intersperses in her routine is well prepared, and pro all down the line, with clever asides and ad libs. She gets a strong assist from Buddy Freedy, her pianist and musical conductor.

Lifting curtain on new layout are Reed & Bobbi Royale, who click with their precision dance routines. Favorites here: duo's interpretations are a delight. They garner heavy mits.

Leon Keltner's musical crew provides top backing for show and dandipation. Band keeps floor crowded during ankle-bending sessions for customers. Keltner also cmeets capably.

Current bill runs through Aug. 29.

Luz.

**Fairmont, S. F.**

San Francisco, Aug. 16.  
Sarah Vaughan, Ernie Heckscher Orch; \$3 cover; (\$3.50 Sat.), plus two-drink minimum.

San Francisco jazz fraternity and a host of traditional Venetian Room firstnighters jammed the opening of Sarah Vaughan's three-week stand. She complained of opening night jitters, was late on the first cue and revealed in starting with "I Feel Pretty" that her nerves didn't feel likewise.

A strong welcome warmed her up, and her talent and skill soon overrode any rough spots. Audience was as near to foot-stomping as the discreet Venetian ever comes when she finished with a virtuoso rendition of "Maria."

Jazz aficionados gave special applause to Dirk Stuart, who heads the trio backing Miss Vaughan. Others are George Hughes on drums and Al Cato on bass.

Next into the Venetian Room: the King Sisters for three weeks beginning Sept. 6.

Joel.

**Edgewater Beach, Chi**

Chicago, Aug. 14.  
Island Revue, Clem Low & His Tropicals, Augie Colon, Dusty & Sylvia, Les Waceryl Orch; \$2.50 cover weeknights, \$3 weekends.

The Polynesian Room has returned to its most successful formula with this imported Hawaiian revue. However, this one misses the mark because it lacks two prime requirements of this hand-some but cavernous room—movement and production values.

Each of the three acts in the show are individually capable and can provide moments of aural ex-

citement, but you've got to be able to fill the stage in this room in order to fill the tables.

Clem Low & His Tropicales are a free-swinging islands instrumental group whose bag of tunes ranges from Hawaiian folk melodies to a Twist version of a Hawaiian pop song. Their arrangements are sophisticated, and they generally acquit themselves as a musically colorful foursome.

The Low combo is joined by drummer Augie Colon for a set, and his driving bongo and samba drum work lends powerful rhythm to such numbers as "El Cumbachero" and "In A Persian Market." He also spices up his discick "Quiet Village," with an array of tropical bird calls.

Dusty & Sylvia are a Hawaiian husband-and-wife team, with the buxom Sylvia providing comedy and Dusty contributing sharp guitar work for the pair's duets.

Strawhat Revue opens Sept. 10.

Mor.

**Trade Heller's, N. Y.**

Ron Douglas Quartet, Coral Trio, Danny Valentino, Candido; \$1 cover.

The new generation of clubgoers across the country is a formidable audience, what with an inevitable risk-taker in every town of any size, but the entertainment they are exposed to is as pat as Muzak. The music is wild but typed, with the book always a series of impressions of current r&r hits sung and played in the click arrangement.

The very young Ron Douglas Quartet is no exception. Instrumental setup is the usual electric guitars, sax and drums. But the group does have some distinction in its taste, it's possible even in r&r. Catalog emphasizes the best numbers in the medium.

Examples are the interesting ballad, "I Don't Want to Cry," and the novelty, "Let Me In." And occasionally there's a standard tossed in. Kicker is Glenn Miller band's "In the Mood." Also, Douglas comes off as extra talented and intelligent in the vocals as pops go these days.

Continuing an extended engagement is the Coral Trio, backing both the upbeat terping and the very solid showmanship of Candido's bongo drumming. Danny Valentino, group's drummer, steps out for a vocal turn that is rewarding in a wide range of styling from evergreen ballads to sock Twisters. His projection is appealingly modest—a small lad with big pipes.

Bill.

**Ivy's, Vancouver, B.C.**

Earl Grant & Combo (5), Frank D'Amore, Bobby Hales Orch (8); \$2.50 admission.

Earl Grant's first Vancouver appearance is a swinging affair for both club owners and customers alike, and from the tune the cash register has been ringing his stand will not be his last. With the club drawing the biggest business it has enjoyed since moving to its present location, only problems facing Ivy and Richie Walters is how to cram in the fans.

Grant opens prophetically with "This Could Be the Start of Something Big," then goes on to prove it with a 65-minute show that leaves him exhausted and his audience stomping for more. It's a high-powered demonstration of musical talent and showmanship.

Perched at his sonorous organ and piano combination, Grant sings and swings through a varied songalog of blues and ballads, whistles and Twists. Vocal highlights are "Learnin' The Blues," "Falling Leaves," "Fever," and "House Of Bamboo," with superb solos at the 88 on "Ebb Tide" and "Misty" thrown in for extra measure. While he gets flawless backing from his own combo that includes brother Bill Grant on drums, and the Bobby Hales house orch in addition, it's the Grant vocals and the big organ-piano punch that backs the dynamite in this turn.

Show opener Frank D'Amore is a polished entertainer whose low-pressure style of standup comedy is clean, bright and refreshing. His impressions have a built-in quality of gentle satire that make his take-offs of Dean Martin and Jerry Lewis both funny and incisive.

D'Amore's one-liners are handled with an ease and intelligence that never reach for the big laugh but gets the solid and continuing chuckle of appreciation. He has many talents and uses them well.

Shaw.

**Palmer House, Chi**

Chicago, Aug. 12.  
Phil Foster, Jaye P. Morgan, Ben Arden Orch; \$3 cover.

The Empire Room has a lively summer bill in Phil Foster and Jaye P. Morgan, and the room's management reports heavy first-week reservations. Foster's humor is wide-ranging (to the point of rambling at times), but he generally is on target and maintains a high yock level.

Foster deals with such themes as the New York City elections ("Mayor Wagner is the only man to run against his own record and win"), tv censors (they only censor the jokes that are funny), his experiences on the Jack Paar show, and the perils of domestic life. On night caught, he gave two ring-siders a pointless going over in regards their lack of knowledge of sports lore, marring an otherwise good rapport with the crowd.

Miss Morgan is a pert thrush with a well-defined personal style and an easy approach to her songalog. She handles her ballads well, particularly "So In Love," "I'll Be Seeing You," "Thing Called Love," and a lilting Gershwin medley. Most of her number are arranged by Marty Paich, and he can take credit for a major assist for his artful interworking of singer and orchestra.

Ben Arden's tophotch house orch takes full advantage of Paich's arrangements and purveys some of the best terp music around town. Shelley Berman opens Sept. 4 for two weeks.

Mor.

**Ash Grove, L. A.**

Los Angeles, Aug. 15.  
Staples Singers, Jesse Fuller; \$2 admission.

The Staples Singers of Chicago show sufficient general appeal to make them a commercial success. Gospel singers have always held considerable, though limited, interest but with the rising concentration on folk material they now enter a market that is wide open.

Family quartet, father, son and two daughters, have an intense gospel-blues style with a touch of jazz rhythm. Father handles single accompaniment on electric guitar, with daughter Malvis, a rich contralto, doing most of the vocals. Singer could easily go commercial route, and has every indication she could be a success. Voice is husky, both sweet and muted, and has a unique, exciting appeal.

As a group, they function well on near-frantic handclappers like "Come Down Little Jesus," "Home On High" and "He's Callin' Me." Malvis hits strongly on "In Glory Land." They work hard, but apparent sincerity makes it a labor of love.

Support is by Jesse Fuller, known as "Lone Cat Fuller, One Man Band," who has been at the Ash Grove previously.

Show is in through Aug. 26.

Date.

**Mister Kelly's, Chi**

Chicago, Aug. 13.  
Julie London, Bobby Troup, John Frigo Trio; \$2.50 cover.

Julie London holds up her end of this bill handily, but spouse Bobby Troup is more of an addition to Miss London's turn than he is a second act and as a result this show stands as a somewhat lengthy outing in song. However, its apparent that Miss London's name spells good biz at Mister Kelly's, a solid opening night crowd attesting.

Songstress's approach to a song is forthright and direct and her delivery is clearly stamped London. She swings out niftily with "Do I," "Don't You Go Away Mad," and a rousing "Lonesome Road." On the soft side, she handles tenderly such numbers as "I Love Paris," "It Must Have Been Something I Dreamed," and "When Your Lover Has Gone," and closes with her discick "Cry Me A River."

The pre-cut Troup sings and plays the piano in the best college prom manner, teeing off with his own composition, "Route 66." His other numbers include "Jamboree Jones," "Lullaby of Birdland" and "Love Is A Simple Thing." He's ably assisted by his own group, consisting of Johnny Gray on guitar, Jack Sheldon on trumpet, Kenny Hume on drums and Chuck Berghofer on bass.

Bill is in for three weeks; followed by the Smothers Bros. Sept. 3 for three.

Mor.



## B'way Brighter; 'Carnival' \$41,959, 'Fair Lady' \$40,336, 'Mary' \$32,446

Broadway continued to climb last week with substantial business for most shows. "How to Succeed in Business Without Really Trying" and "A Funny Thing Happened on the Way to the Forum" held as the only sellouts, with the latter establishing another house record for the Alvin Theatre.

"My Fair Lady," having registered another sharp box office upturn, has postponed its scheduled closing for the third time. The musical, which was to have shuttered Sept. 1, is now slated to end its record run Sept. 29. "No Strings," now in its 24th week at the 54th Street Theatre, is scheduled to transfer Oct. 1 to the Broadhurst, where the presently suspended "Bravo Giovanni" plans resuming Sept. 7 on an interim basis.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

**Camelot**, Majestic (MC) (89th wk; 713 p) (\$9.40; 1,626; \$64,000) (William Squire, Janet Pavlek, Robert Goulet). Previous week, \$51,699.

Last week, \$53,030.

**Carnival**, Imperial (MC) (71st wk; 564 p) (\$8.60; 1,428; \$68,299). Previous week, \$36,952.

Last week, \$41,959.

**Come Blow Your Horn**, Atkinson (C) (76th wk; 621 p) (\$6.90-\$7.50; 1,090; \$42,522). Previous week, \$20,236.

Last week, \$21,911.

**Funny Thing Happened on the Way to the Forum**, Alvin (MC) (15th wk; 119 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$65,785.

Last week, \$65,809, another house record.

**How to Succeed in Business Without Really Trying**, 46th St. (MC) (45th wk; 353 p) (\$6.90; 1,342; \$66,615). Previous week, \$67,495.

Last week, \$67,433.

**I Can Get It For You Wholesale**, Shubert (MC) (22d wk; 172 p) (\$8.60; 1,461; \$60,000) (Lillian Roth). Previous week, \$38,156.

Last week, \$38,385.

**Man For All Seasons**, ANTA (D) (39th wk; 309 p) (\$6.90-\$7.50; 1,214; \$49,600) (Evelyn Williams, Thomas Gomez, George Rose). Previous week, \$32,650.

Last week, \$34,583.

**Mary, Mary, Hayes** (C) (76th wk; 604 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, \$27,474.

Last week, \$32,446.

**Milk and Honey**, Beck (MC) (45th wk; 359 p) (\$8.60-\$9.40; 1,280; \$62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, \$43,671.

Last week, \$46,179.

**Hermione Gingold** succeeds Miss Picon Sept. 4 instead of Sept. 10 as previously announced.

**My Fair Lady**, Broadway (MC) (335th wk; 2,665 p) (\$8.05; 1,900; \$72,311) (Michael Allinon, Margot Moser). Previous week, \$35,795.

Last week, \$40,336. Closing has been pushed back another four weeks to Sept. 29.

**Night of the Iguana**, Royale (D) (34th wk; 268 p) (\$6.90-\$7.50; 999; \$42,000) (Margaret Leighton, Shelley Winters). Previous week, \$20,457.

Last week, \$22,284.

Miss Leighton withdrew from the cast last Saturday (18) and Patrick O'Neal has been elevated to costar billing with Miss Winters.

**No Strings**, 54th St. (MC) (23d

wk; 180 p) (\$9.20; 1,434; \$66,700).

Previous week, \$59,773.

Last week, \$61,784. Moves Oct. 1 to the Broadhurst.

**Shot in the Dark**, Booth (C) (44th wk; 349 p) (\$6.90-\$7.50; 807; \$32,400) (Julie Harris). Previous week, \$19,312.

Last week, \$19,658.

**Sound of Music**, Lunt-Fontanne (MD) (136th wk; 2,000 p) \$9.60; 1,407; \$75,000) (Jeannie Carson). Previous week, \$55,135.

Last week, \$57,197.

**Take Her, She's Mine**, Biltmore (C) (35th wk; 276 p) (\$6.90-\$7.50; 936; \$40,180) (Art Carney). Previous week, \$24,938.

Last week, \$24,503.

**Thousand Clowns**, O'Neill (C) (20th wk; 156 p) (\$6.90-\$7.50; 1,076; \$44,730) (Jason Robards Jr.). Previous week, \$26,484.

Last week, \$27,533.

### Other Theatres

Ambassador, Barrymore, Belasco, Broadhurst, Cort, Golden, Helinger, Longacre, Lyceum, Miller, Morosco, Music Box, Playhouse, Plymouth, Rose, St. James, Winter Garden.

## Road: 'La Belle' Folding in Philly; D'Oyly Carte \$64,900 in Pasadena

The road was uneven last week, with business ranging from a meagre take in Philadelphia for the tryout of "La Belle," which folds there next Saturday (25), to a hefty gross for "Oliver" in the second stanza of its pre-Broadway engagement in Los Angeles.

"La Belle" was to have been the first opening of the Broadway season. Trailing "Oliver" as the second biggest grosser last week was the D'Oyly Carte Opera Co., which began its U.S.-Canadian tour in Pasadena.

### Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

### BOSTON

**Unsinkable Molly Brown**, Shubert (MC-RS) (2d wk) (\$6.25-\$6.75; 1,717; \$59,000) (Tammy Grimes). Previous week, \$37,550 for seven performances, of which four were missed by Miss Grimes.

Last week, \$41,898.

### CENTRAL CITY, COLO.

**Mary, Mary** (bus-and-truck). Opera House (C-RS) (2d wk) (Lee Bowman). Previous week, \$39,570.

Last week, \$36,143.

### CHICAGO

**Purdie Victorious**, Civic (C-RS) (2d wk) (\$4.40-\$4.95; 906; \$28,200) (Ruby Dee, Ossie Davis). Previous week, about \$6,500 for five performances.

Last week, nearly \$22,000.

**Sound of Music**, Shubert (MD-RS) (40th wk) (\$5.95-\$6.50; 2,100; \$72,000) (Barbara Meister, John Myers). Previous week, \$48,533.

Last week, \$53,187.

### LOS ANGELES

**Irma La Douce**, Biltmore (MC-RS) (5th wk) (\$5.50-\$6; 1,636; \$55,000) (Taina Elg, Dennis Quilley). Previous week, \$24,038.

Last week, \$19,793.

**Oliver**, Philharmonic (MD-T) (2d wk) (\$5.90-\$6.75; 2,670; \$63,400) (Clive Revill, Georgia Brown). Previous week, \$76,641 with Civic Light Opera subscription.

Last week, \$77,074 with CLO subscription.

### PASADENA

**D'Oyly Carte Opera Co.**, Civic (OP-RS) (1st wk).

Last week, about \$64,900, for first week of U.S.-Canadian tour.

### PHILADELPHIA

**Come Blow Your Horn**, Forrest

## 'Yum Yum Tree' Uncertain B.O. Bet in Melbourne

Melbourne, Aug. 21.

Lawrence Roman's "Under the Yum Yum Tree" has opened at the Comedy here with two critics begrudgingly indicating it just gets by and another calling it "tiresome."

The main boxoffice interest is that the role of the prowling bachelor landlord is played by Digby Wolfe, an English light comedian who has become a top television personality here. He gives a winning performance, and if the play succeeds it'll be mainly his draw. The remainder of the cast is entirely Aussie, competent but hardly outstanding. The effective staging is by Alexander Archdale.

## B'way League of Dallas Gets State Tax Waiver

Dallas, Aug. 21.

The Broadway Theatre League of Dallas has been granted an exemption from paying the state admissions tax, so there will be no advance in prices for the contemplated four shows of the 1962-63 season.

The league also will receive a refund of the \$1,400 which it had paid under protest on the receipts of "The Thruway Carnival," the final show of last season.

(C-RS) (1st wk) (\$4.80-\$5.40; 1,760; \$45,000) (Gene Rayburn, Fred Clark). Previous week, \$12,043. National, Washington.

Last week, \$22,158 with twofers.

**La Belle**, Shubert (MC-T) (1st wk) (\$6-\$7.50; 1,870; \$60,000) (Menasha Skulnik, Joan Diener, Howard Da Silva).

Opened pre-Broadway tour here Aug. 13 to three unfavourable notices (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, \$15,508. Folds here next Saturday (25).

**SAN FRANCISCO**

**Kismet**, Curran (MD-RS) (2d wk) (\$6.25-\$6.90; 1,758; \$65,000) (Alfred Drake). Previous week, \$63,012 with CLO subscription.

Last week, \$63,653 with CLO subscription.

**Mary, Mary**, Geary (C-RS) (5th wk) (\$5.95-\$6.50; 1,483; \$44,000) (Julie Meade, Scott McKay, Tom Helmore). Previous week, \$41,488 with Teresa Wright in role taken over last week by Miss Meade.

Last week, \$41,692.

### SEATTLE

**My Fair Lady**, Orpheum (MC-RS) (1st wk) (Ronald Drake, Caroline Dixon). Previous week, \$51,955. Auditorium, Portland.

Last week, \$57,928.

**WASHINGTON**

**Carnival**, National (MC-RS) (1st wk) (\$5.95-\$6.95; 1,673; \$54,133) (Carla Alberghetti, Ed Ames). Previous week, \$26,670. Music Hall, Omaha.

Opened here Aug. 14 to three endorsements (Starliner, News; Carmody, Star; Sullivan, Post).

Last week, \$30,369 for seven performances.

## Alan Brock Acting

Alan Brock, who switched from acting to agenting, has reverted to his former status. He's playing a role on NBC-TV's daily afternoon serial, "Our Five Daughters."

The stint will mark his first acting job since his last stage appearance 15 years ago in the Broadway production of "Last Stop."

## Scheduled B'way Preems

Affair, Miller's (10-24-62).  
Stop the World, Broadhurst (10-3-62).  
Come Blow Your Horn, Broadway (10-4-62).  
Bandstand, Music Box (10-8-62).  
Virginia Woolf, Rose (10-13-62).  
Seldman and Son, Belasco (10-15-62).  
Step on a Crack, Barrymore (10-17-62).  
Lord Farouk, Royale (10-24-62).  
Fun Couple, Lyceum (10-22-62).  
Night Life, Atkinson (10-23-62).  
Perfect Setup, Cort (10-24-62).  
Matter of Position, Booth (10-25-62).  
Beyond Fringe, Golden (10-27-62).  
Calculated Risk, Ambass. (10-31-62).  
New Year's Eve, Winter Garden (11-10-62).  
D'Oyly Carte, Center (11-13-62).  
Little Me, Lunt-Fontanne (11-17-62).  
Lord Farouk, Royale (11-24-62).  
Harold, Longacre (11-29-62).  
Counting House, Biltmore (12-12-62).  
School Scandal, Majestic (wk. 1-21-63).

## Stock: Horton-'Oklahoma' 85¢, Pitt, Pidgeon-Scott \$24,597 in Philly

## Tommy LaBrum Defends Mrs. Thrasher's Work At Philly's Park Playhouse

Philadelphia.

Editor, VARIETY:

Your story in last week's issue regarding the charge of "bad management" leveled at the managing director of the John B. Kelly Playhouse in the Park by Alexander Hemphill, Controller of the City of Philadelphia, did not state all the facts and has created an erroneous impression of the capabilities of Mrs. Evelyn Thrasher, the managing director.

The facts of the situation are that although the Playhouse budget for the 1961 season was exceeded, it was done with the approval of the Fairmount Park Commission, sponsors of the theatre. The approval was given Mrs. Thrasher with the mandate to make the season—the 10th anniversary of the Playhouse—the biggest and best in its history.

It was the biggest and best. Attendance was the largest ever and, despite increased expenditures, a profit of more than \$20,000 was recorded at the end of the season.

The accusation by Hemphill that "large sums of cash" were disbursed by Mrs. Thrasher contrary to arrangements with the Park Commission referred to amounts of between \$200 and \$400 reimbursed to actors for travel expenses, a cash payment required by Equity contract. Cash expenditures were also made for such items as props and miscellaneous items purchased for various productions. This type of purchase, as every theatre operator knows, simply cannot be paid for by check.

Moreover, when Mrs. Thrasher took over as managing director in 1960, the highest season gross ever recorded at the Playhouse was \$253,000. In the season covered by Hemphill's report, Mrs. Thrasher increased that figure by almost \$50,000, to hit an all-time high of \$299,500.

Jay Cooke, president of the Fairmount Park Commission, was quoted in the same story in the Philadelphia daily that reported Hemphill's remarks as publicly expressing confidence in Mrs. Thrasher's managerial ability. At the same time, William H. Noble Jr., Park director, said he was "not at all concerned about Mrs. Thrasher stepping over the budget."

Mrs. Thrasher has been associated with the Playhouse in the Park since its establishment in 1952, when she served as assistant to the late Theron Bamberger, first managing director of the theatre. The late John B. Kelly, guiding light of the Playhouse from the beginning and who had every opportunity to observe Mrs. Thrasher's experienced hand at work, demonstrated his confidence in her ability when he recommended that she be named managing director.

Thomas J. LaBrum,  
General Manager.

## La Rosa in 'Sergeants' To Open Swan, Milwaukee

Milwaukee, Aug. 21.

Ray Boyle will open his Swan Theatre stock operation Sept. 11, with a two-week stand of Julius La Rosa in "No Time for Sergeants." Barbara Nichols will star in "It Remains to Be Seen," starting Sept. 25 for two weeks.

Three other shows, possibly including a musical, are to be set. Returnees from last season's resident company may include Bill McHale, Evelyn King, Karl Redcoff and Ed Meyer.

A season ticket seat sale drive is under way, with prices set at \$28.75 for Friday and Saturday nights to \$18.25 week-nights and Sundays. Week-night seat coupon books are selling for \$21.

Albert H. Rosen is company manager of the second touring edition of "Mary, Mary," with Harry Davies as road agent; Eddie Dimond, general stage manager; Robert L. Horen, assistant stage manager and understudy, and Julia Curry as understudy.

Business was okay last week at the stock locations covered below. Among the big grossers, besides the Shakespeare Festival in Stratford, Ont., were "Oklahoma," with Robert Horton starred, in Pittsburgh, and "Gypsy," with Gisele MacKenzie headlining, in Wallingford, Conn.

"The Gondoliers" closed Saturday (18) in Stratford, Ont., and Starlight Musicals ended its season in Indianapolis.

### Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

### DALLAS

**State Fair Music Hall** (\$4.45; 4,120; \$84,000). **The Merry Widow** (OP) (1st wk) (Patrice Munsel), \$42,129 for seven performances.

Previous week, **Gypsy** (MC) (2d wk) (Kaye Ballard, Jack Cassidy), \$48,500 for seven performances.

Current, **The Merry Widow** (2d wk).

### INDIANAPOLIS

**Starlight Musicals** (\$3.50; 3,800; \$74,633). **Flower Drum Song** (MC) (Juanita Hall, Ramon Novarro), \$47,881 in seven performances as final entry of the season.

Previous week, **Carol Burnett Show** (R), \$74,633 for seven performances.

### KANSAS CITY

**Starlight Theatre** (\$4; 7,600; \$108,000). **Brigadoon** (MC) (Forrest Tucker, Dorothy Coulter), about \$50,000 for seven performances.

Previous week, **Fiorello** (MC) (Tom Bosley, Dody Goodman), about \$45,000 for seven performances.

Current, **Bye Bye Birdie** (MC) (Brenda Lee, Chita Rivera).

### PHILADELPHIA

**Playhouse in the Park** (\$3-\$3.50; 1,437; \$27,044). **Complaisant Lover** (C) (Walter Pidgeon, Martha Scott), \$24,597.

Previous week, **Anna Christie** (D) (2d wk) (Luther Adler, Ralph Meeker), \$12,730.

Current, **Miracle Worker** (D) (Rita Moreno).

### PITTSBURGH

**Auditorium** (\$4.95; 6,629; \$125,000). **Oklahoma** (MC) Robert Horton, over \$85,000 for seven performances.

Previous week, **Gypsy** (MC) (Betty Hutton), \$53,410 for seven performances.

Current, **Song of Norway** (OP) (Blanche Thebom, Robert Rounsaville).

### STRATFORD, CONN.

**American Shakespeare Festival** (\$6.25; 1,449; \$56,700) (D-Rep) (9th wk) **Richard II** (Richard Basehart, Hal Holbrook), **Henry IV, Part One** (Holbrook, Eric Berry), **Shakespeare Revisited** (Helen Hayes, Maurice Evans), \$38,079.

Previous week, \$39,279.

### STRATFORD, ONT.

**Avon Theatre** (\$4; 1,123; \$24,325). **Gondoliers** (OP) (7th wk), \$23,997 for final seven performances.

Previous week, \$22,763 for seven performances.

**Festival Theatre** (\$5; 2,258; \$67,176) (D-Rep) (9th wk) **Macbeth**, **Taming of the Shrew**, **Tempest**, **Cyrano de Bergerac**, \$67,082.

Previous week, \$67,133.

Current, same.

### TORONTO

**O'Keefe Centre** (\$3.75; 3,211; \$66,102). **Tony Bennett**, **Ford & Hines**, **Taylor Twins** (R), \$33,603.

Previous week, **Jack Carter** (R), \$26,242.

Current, **Holiday Theatre** (R).

### WALLINGFORD, CONN.

**Oakdale Musical Theatre** (\$5; 2,300; \$53,000). **Gypsy** (MC) (Gisele MacKenzie), about \$49,200 for seven performances.

Previous week, **Pajama Game** (MC) (John Raitt), around \$46,300.

Current, **Wildcat** (Gale Storm).



## Off-B'way Actors, Silo Apprentices Not 'Employees' for Minimum Wage

Albany, Aug. 21.

Summer theatre stock apprentices are not rated as "employees" under recommendations by the General Minimum Wage Board to Industrial Commissioner Martin P. Catherwood, on the Jerry Minimum Wage Act. Also excepted are actors in New York City theatres with less than 300 seats. The latter covers most off-Broadway legitimate houses.

Although off-Broadway employees and summer-theatre apprentices are excluded, ushers under 22 and ticket takers and others over 60 are not. The New York State Theatre Owners Minimum Wage Committee had requested exclusion of the latter categories at June public hearings.

The state-wide minimum wage increases Oct. 15 to \$1.25 and in 1964 to \$1.50.

## Aussie 'Lady' Will Move Next to Perth for Run; Withers Will Do 'Gown'

Melbourne, Aug. 21.

J. C. Williamson's revival of "My Fair Lady" closes its current run here Aug. 25, and is due to open Sept. 8 in Perth for an engagement expected to be at least six months. The production will then make a return visit to Adelaide.

Michael Denison and Bunty Turner recently withdrew as leads in the show and returned to England. They have been succeeded by understudies Stuart Wagstaff and Jane Martin, who had played already the parts numerous times. Patricia Moore and David Hutchinson, both from the United Kingdom, and who played Eliza and Pickering in the second Aussie company, are to have leading roles in the Aussie production of "Carnival," due to open here Oct. 19.

The Gilbert and Sullivan company currently presenting "The Mikado," in Sydney, with Richard Wordsworth and John Larsen as leads, moves here Aug. 30 and will add "The Gondoliers," "Pirates of Penzance," and "Trial by Jury" to the repertory. The company will next open Williamson's new theatre in Adelaide with "The Mikado."

A stage version of the Ted Willis play, "Woman in a Dressing Gown," which won plaudits for Joan Miller on television and afterwards Yvonne Mitchell as a film, will serve as a vehicle for Google Withers, opening here in November, and later in London.

## CHICAGO'S EDGEWATER TRIMS STOCK SEASON

Chicago, Aug. 21.

The Edgewater Beach Playhouse has thrown in the towel on the current summer season after the collapse of negotiations for recent Broadway shows, notably "The Caretaker." The northside tent closed its season short, at only 10 weeks, last Sunday (19).

Executive producer Arthur Morse refused to book a package show, balking at anything but a Broadway production. Of the four plays Edgewater offered, this summer, only "Purlie Victorious," which ran four weeks with the Broadway cast, was profitable.

The other shows were Rita Moreno in "I Am a Camera," Karyn Kupcinet in "Sunday in New York" and Jackie Mason in "Fair Game," each staying two weeks. Morse had had a similar experience last summer, when only "Rhinoceros," hibernating from Broadway, did good business while the packages struck out.

Michael McAloney, Edgewater's managing producer, had expected to get "Caretaker" for the final two weeks of the season, but the deal collapsed and he was unable to arrange for another Broadway production.

Although the Edgewater is closed, the management continues in business through next week at least, with "Purlie," which has been transferred to the Civic Theatre downtown.

Gwen Van Dam is appearing as Addie in "Oklahoma" at the Totem Pole Playhouse, Caledonia State Park, Fayetteville, Pa.

## Franz Allers Will Play Dates in West Germany

Franz Allers, on leave from his job as conductor of the Broadway production of "Camelot," left last week for West Germany to fulfill several assignments. On Sept. 6 he'll conduct the Munich preem of "My Fair Lady," which he also conducted for several years in New York.

From Sept. 24-28, he'll conduct the North German Radio Orchestra of Hamburg in a series of American music, including the European preem of American orchestrator-composer Russell Bennett's "Etudes for Orchestra." Prior to the Hamburg stint, Allers will conduct the Royal Radio Symphony of Norway in a Sept. 19 program in Oslo of compositions by American and Czechoslovakian composers.

He's also scheduled for appearances Oct. 15 and Oct. 20 on the German Television Network as musical director and conductor of a program titled, "American Music." His "Camelot" spot is being filled by Max Tarr.

## Hypo of the Arts Before California State Legislature

By KAY CAMPBELL

Los Angeles, Aug. 21.

Storehouse of showbiz talent and know-how will be tapped to develop a California Arts Commission similar to New York's Council on the Arts if a bill currently pending before the California Legislature is passed. Project introduced by Jesse Unruh, speaker of the Assembly, notes that "Many of our citizens lack the opportunity to view, enjoy or participate in living theatrical performances, musical concerts, operas, dance and ballet recitals, art exhibits, examples of fine architecture and the performing and visual arts, generally."

Outstanding personalities from every field of the performing and visual arts will be invited to serve on this commission for a period of three years "to make a comprehensive study of public and private institutions engaged within the state in artistic and cultural activities, determine the needs and aspirations of our citizens, ascertain how our resources can be molded to serve these needs, and to assist various communities in California to originate and create their own programs."

Among the lengthy list of names already suggested for membership on this committee are Vincent Price, Johnny Green, William Pereira, Serge Krizman, Harold Grieve, Tay Garnett, Ralph Bellamy, Philip Kahane, Fred Hayman, Millard Sheets, Henry Dreyfus, Edwin Lester, Director of Light Opera Co., Dr. Richard Brown, L.A. County Museum of Art, Florence Atherton Irish, Dean William Melnitz of UCLA, Dean Raymond Kendall of USC, and Syd Cassyd, founder of State Council on the Arts.

James Doolittle, Director of the Greek Theatre, Zubin Mehta, music director of Los Angeles Philharmonic Orchestra, and other leaders in the various cultural fields will aid in the formation of this commission and its work, according to Eddy Feldman, vice president of the Board of Municipal Art Commissioners in Los Angeles, who is responsible for the birth of this program.

## George Tabori in London To Do 'Brecht on Brecht'

London, Aug. 21.

George Tabori has planned in from Manhattan to start work on "Brecht on Brecht," which he has arranged for presentation Sept. 11 at the Royal Court Theatre.

Expected this week is Lotte Lenya, who will appear in the show.

## That's Psychological?

John High, who retired from acting two years ago to become an executive of the Psychological Corp. in New York, is now moonlighting in his former profession.

In addition to his work as supervisor of processing and scoring in the professional examinations division of the Psychological Corp., he's also appearing in the off-Broadway production of "The Fantasticks."

## No Mail Orders For 'Prez' in D.C.

Washington, Aug. 21.

National Theatre manager Scott Kirkpatrick has taken an unprecedented step in an effort to handle the demand for tickets for Irving Berlin's "Mr. President," due here for a Sept. 25-Oct. 13 pre-Broadway tuneup.

He is refusing to accept mail orders and will announce that tickets will be available only through the boxoffice, starting at noon Labor Day. He picked a holiday to avoid blocking entrance to retail stores adjacent to the theatre.

Although the price of tickets has not been disclosed here, Kirkpatrick has already received more than 4,000 pieces of mail, much of it including signed checks with the amount left blank. Some were from as far away as Georgia. All of these are being returned.

"There has never been such a demand for tickets in the National's history," Kirkpatrick observed. Benefiting in a big way from the "Mr. President" popularity, with its Washington political associations, is the local Theatre Guild branch, already riding an alltime financial crest.

With "Mr. President" the first presentation on TG-ATS subscription, sales are already over the 10,000 mark, with piles of checks still to be processed. The previous high has been surpassed.

As if more of a spur were needed to puff local interest in a musical about the White House, with the big names involved in its creation and staging, official announcement was made a few days ago that President and Mrs. Kennedy will attend the opening night. That had already been assumed, since the \$100 per ticket local preem is a benefit for two Kennedy family charities.

Kirkpatrick is handicapped by a tiny supply of tickets for general sale. The Kennedy charities have taken the entire house for the first night, and the local Variety Club has a Children's Hospital benefit; has taken all seats for the final Friday. The Pennsylvania Railroad is bringing a special train from Philadelphia for another night.

The number of Theatre Guild seats is still in some doubt, but certainly will eat up a good week's supply. The musical is here for only three weeks, with only seven performances in the first.

## Quick Recovery

One of those inevitable minor stage mishaps, occurring last week during a performance of "A Thousand Clowns," at the Eugene O'Neill Theatre, N.Y., was used by Jason Robards Jr., star of the show, to cover the awkward situation and incidentally break up the other members of the cast and a large portion of the audience.

The incident occurred when Robards tossed an apple to A. Larry Haines, portraying his agent-brother, on the blackout line, "Here, Arnold, catch." Haines failed to catch the apple, and it rolled onto the stage edge in sight of the audience.

As the lights went up on the next scene, with the apple fully visible downstage, leading lady Sandy Dennis read the regular line from the script, "Well, tell me, what happened?" Robards, entering from what was supposed to be the doorway, walked to the edge of the stage, picked up the apple and replied, "I'll tell you as soon as I figure out how that apple got from his office to this apartment."

## Guild in Middle on Televised Legit; Conflicts With Road Subscriptions; Too Many Snags for This Season

By JESSE GROSS

### Marty Snyder Going To Europe to Arrange Tour

Marty Snyder leaves Sept. 1 for Europe to arrange an end-of-March legit package tour of London, Paris and Vienna for his Theatre Holiday operation in Manhattan. He will remain abroad about three weeks including a visit to Moscow.

Snyder intends including Moscow in a 1963 tour which will also take in London, Paris and Copenhagen.

## Chi Ravinia Fest Set Attendance Mark of 145,977

Chicago, Aug. 21.

For the first time in 27 years the all-fresco Ravinia Festival on Chicago's North Shore may have finished a season in the black. Gross figures have not yet been officially tallied, but attendance has been recorded at 145,977, the highest in any single season on record, despite abnormally cool, rainy weather.

The seven-week season which ended Aug. 12 consisted of 18 symphony concerts by the Chicago Symphony Orch., which drew 76,657 payees; six "modern" music concerts (two performances each by Benny Goodman, Ella Fitzgerald and the Limeliters) drawing 42,597; six performances of the N.Y. City Ballet, which drew 40,053; and six special or indoor events, including the Jack Benny benefit concert and a Gold & Fiedler duo-piano recital, 6,670.

The top attraction was Igor Stravinsky, who drew 10,251 people to hear him conduct an all-Stravinsky program July 21. That represents the attendance record at Ravinia for a single concert of serious music. Other top draws were Ella Fitzgerald, whose two concerts lured 15,464, and Benny Goodman, who drew 14,466 for his pair.

The previous Ravinia high for a pop performance was 14,142 set by the Kingston Trio and Gerry Mulligan in the 1959 season.

The previous attendance record for an entire Ravinia season was 133,350 in 1956, for 23 symphony concerts and six ballets, six chamber music and four modern music performances.

## Margaret Leighton Exits 'Iguana' for 'Tchin-Tchin'

Margaret Leighton has withdrawn as costar of "The Night of the Iguana." The actress, who was acclaimed for her portrayal of the spinster artist in the Tennessee Williams play, left the Broadway drama last Saturday (18). She will start rehearsals Sept. 1 in "Tchin-Tchin," in which she'll costar with Anthony Quinn.

Miss Leighton's role in "Iguana" has been taken over by Patricia Roe, and Patrick O'Neal has been tapped to costar billing with Shelley Winters. Miss Winters, incidentally, was given sole star billing on discount tickets circulated for the show for an unspecified period through last Saturday (18).

## Old Vic Troupe Slates 14-Wk. Provincial Tour

London, Aug. 21.

The Old Vic Co. has set Sept. 17 for the start of its third annual provincial tour. It will open in Coventry and play 11 other towns during the 14-week tour.

The plays selected are "Julius Caesar" and "The Tempest," both being played in the current Old Vic season. The principals in the cast will include Alastair Sim, Joseph O'Connor, Mary Kerridge, Eileen Atkins, David Bird and Emrys James.

The disclosure a week that the Theatre Guild is considering a legit-television tieup with the Westinghouse Broadcasting Co. has put the organization in the position of appearing to be at cross-purposes with itself. The proposed setup might be good for the Guild as a legit producer, but could have a negative effect on its activities as an organizer of Theatre Guild-American Theatre Society subscription audiences on the road.

As a producer, the Guild is obviously interested in the Westinghouse proposal to provide most or all of the financing for some of its shows in return for the right to air videotapes of the productions free of charge to at-home viewers in five hinterland cities at the time of their Broadway openings. On the unlikely chance that such a plan were to materialize, the value of the shows as touring prospects for the cities involved might be impaired.

The TG-ATS subscription operation is designed to stimulate road activity through the buildup of subscription audiences. A designated number of shows are offered subscribers each season, but because of a dearth of touring product in recent years, TG-ATS has at times found it difficult to fulfill its subscription commitments in some cities.

Thus, with the road already suffering from a shortage of touring properties (attributed primarily to the decrease in Broadway production), the possibility of the supply being further drained by television has caused considerable alarm among out-of-town theatreowners. They've expressed their concern to Warren Caro, co-administrative

(Continued on page 58)

## Dallas Business Group To Get Musical Season From Texas State Fair

Dallas, Aug. 21.

Plans to separate the State Fair Musicals from the State Fair of Texas has been initiated with a meeting of 30 Dallas civic and business leaders. The first step toward creating a new organization to assume the responsibility of producing the annual 12-week summer season was made by election of a steering committee comprising Charles S. Sharp, Julius Schepps and John J. Kettle.

The latter group is to plan the formation of the civic organization and transfer of the operation. The civic body is expected to be in force by the end of the current season, under the title of the Dallas Summer Musicals.

The State Fair of Texas, which has sponsored the Musicals since the first season in 1941, wants to step out as the operating organization. In 1960 the Musicals dropped \$116,000 and the 1961 net loss was \$75,493. The current season is healthy at the midway point, with an eight-week take of \$440,287 from "Wildcat" (\$75,383), "Carousel" (\$88,363), the Carol Burnett Show (\$184,959), and "Gypsy" \$91,582).

## 'CUSTER' CAST PICKETS NO. DAKOTA CAPITAL

Mandan, N. D., Aug. 21.

Cast members recently picketed the state capital at nearby Bismarck to stimulate interest in the boxoffice-starved outdoor "Custer Drama" and possibly obtain a state subsidy for it. The action apparently drew attention and boosted attendance, so the threatened closing of the pageant was at least temporarily averted.

However, John Mushik, chairman of the sponsoring group's board of directors, says that the show's financial problems haven't been solved, although continued operation is possible. Cast members are working at half salary.

Another outdoor pageant "Old Four Eyes," near the town of Medora, also aims to lure tourists to North Dakota.

# CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parentetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

## Legit

### BROADWAY

**"Bravo Giovanni"** (MC). Producer, Phillip Rose (2 W. 57th St., N.Y.; CI 5-2255). Auditions tomorrow (Thurs.) for male dancers at 2 p.m. at the Broadhurst Theatre (235 W. 44th St., N.Y.).

**"Cook Of The Walk"** (MD). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Auditions tomorrow (Thurs.) for singers: men 10 a.m.; female, 2 p.m.; female dancers Friday (24), 2 p.m.; open call 2 p.m. all at the Plymouth Theatre (236 W. 45th St., N.Y.). Male dancers will be called at a later date.

**"Fanny Brice Story"** (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: man, about 30, must sing, handsome, affable; man, John Garfield type, must sing; female, dance, attractive and sad; female, Thelma Ritter type, wise, sympathetic but not sentimental; man, authoritative showman. Mail photos and resumes to Casting Department c/o of producer.

**"Hot Spot"** (MC) Producers, Robert Fryer & Lawrence Carr with John Herman; production associate Robert Linden (400 E. 59th St., N.Y. 22, N.Y.; Apt. 9-D). Available parts: leading man, middle 30's ruggedly handsome, cynical with dry sense of humor and comedy, must sing; man late 20's, native houseboy, sing-dance, Caucasian features, boasting but likeable, comedian; female, middle 20's, native with Caucasian features, attractive, intelligent, bossy, sing-dance; man, small, shy, sympathetic, sings; man comic Russian diplomat, large, blustering, sing-dance; man, middle 20's, intellectual, Boy Scout leader type, worrier, sing-dance; Congressman, middle aged, pompous, Mass. accent, broad comedy role; man, leading to commentator; man, middle 40's, distinguished; man, middle aged, "take charge" type, comedy actor. Preliminary casting at present, mail photos and resumes to production associate, at above address; do not phone or visit.

**"Little Me"** (MC). Producers, Cy Feuer & Ernest Martin (205 W. 48th St., N.Y.; JU 8-5555). Auditions tomorrow (Thurs.) at 12 noon for female singers, legit voices, 20-30, attractive, at the Forty-Sixth Street Theatre (226 W. 46th St., N.Y.).

**"Oliver"** (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 5'4" tall or shorter. Mail photos and resumes or call Casting Department at above address and number.

**"Sound of Music"** (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

**"Tchin Tchin"** (C). Producer, David Merrick; director, Warner Leroy (157 E. 64th St., N.Y.; RH 4-3610). Available part for actor, 20, six foot four inches tall. Mail photos and resumes to Mary Jordan c/o director. Also seeking understudies to Anthony Quinn and Margaret Leighton.

### OFF-BROADWAY

**"Hostage"** (D). Producer, Robert Margulies (1 Sheridan Square Theatre, 1 Sheridan Square, N.Y.); YU 9-1334). Seeking replacements. Parts available for Irish and Cockney type characters. Mail

photos and resumes to stage manager Len Ross c/o theatre.

**"Lady Killer"** (MC). Producer, Lance Barklie (154 Bleeker St., N.Y. 12; SP 7-7759). Available parts: corpulent, lusty, actor-singer, move well; female, a serving wench, cockney; actress to play six different femmes, must be proficient in dialects; court fool, dancer-actor, tenor; actor to play several different men, proficient in dialects. Mail photos and resumes to producer at above address. Do not phone.

**"Mister Roberts"** (MC). Producers, Equity Library Theatre (228 W. 47th St., N.Y.; PL 7-1710). All parts available except male lead. Auditions next Monday (27), 11 a.m.-6 p.m.; next Tuesday (28), 2-9 p.m.; next Wednesday (29), 11 a.m.-6 p.m. at ELT Rehearsal Studio (Master Institute, 1033 St. and Riverside Drive, N.Y.). Some non-Equity actors may be used as extra seamen. AEA members bring membership cards. Script may be purchased at Dramatists Play Service (14 E. 38th St., N.Y. 16, N.Y.).

**"Sitting Ducks"** (MC). Producer, Lance Barklie (154 Bleeker St., N.Y. 12; SP 7-7759). Available parts for three actors and three actresses, age 25-35, must sing-dance, have good timing, good sense of comedy and broad farce. Mail photos and resumes to producer at above address, do not phone.

**"South of Heaven"** (MD). Producer, Lance Barklie (154 Bleeker St., N.Y. 12; SP 7-7759). All Negro cast. Available parts: leading lady, 40's, Ethel Waters type, strong legit voice; leading man, early 20's, young Belafonte or Pottier type; female, comedy lead, 30's, Butterfly McQueen type; man, 40's, likeable villain; boy, 12-16, well precocious; ingenue, soprano, pretty. Mail photos and resumes to producer at above address. Do not phone.

**"When Burlesque Was King"** (MC) Producers, Jerry Gross & Stephen Weinroth (Jerry Gross Productions, 620 W. 171st St., N.Y. 32, N.Y.; WA 8-9580). Available parts for female, 18-30, attractive, strippers and specialty dancers. Mail photos and resumes to above address or phone for appointment.

### TOURING

**"Carnival"** (MC). Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Bus and truck tour of 30 weeks. Auditions Sept. 7 for dancers: Equity men, 10 a.m.; men open call, 12 noon; Equity female, 2 p.m.; female call 4 p.m. Auditions for singers Sept. 10 same time schedule as for dancers. All at the Variety Arts Studios (225 W. 46th St., N.Y.).

**National Repertory Theatre Foundation** (322 E. 50th St., N.Y.; PL 2-5640). Producers, Michael Dewell & Frances Ann Hersey, director, Jack Sydow. Auditions in early September for actors with training in classic theatre, speech and movement. No one need apply whose work is known to the producers and director. Tours under the auspices of ANTA. Mail photos and resumes to Dewell, c/o theatre, at above address. Do not phone or visit.

### OUT OF TOWN

#### DETROIT

**Vanguard Playhouse**, 158 E. Columbia, Detroit 1, Mich.; WO 3-3863. Managing director, W. A. Gregory. Available parts for male and female leads, character actors and chorus for the "Three-penny Opera." Auditions August 31 at the theatre: Equity call 10 a.m.-12 noon; open call, 1-5 p.m. Applicants prepare three minute readings: vocalists must provide accompanist. Phone above number

for appointment. New York auditions Sept. 4 at Variety Arts Studios (225 W. 46th St., N.Y.), same schedule and conditions as Detroit.

## Television

**"Jackie Gleason's American Scene Magazine"** (CBS-TV). Producer, Jack Philbin, choreographer June Taylor. Open call Sept. 6 for dancers, must be able to dance jazz, tap and ballet, for the June Taylor Dancers. Auditions 1-6 p.m. at the Terrace Room of the Henry Hudson Hotel (333 W. 57th St., N.Y.).

**"Lamp Unto My Feet"** (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000). Casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

**NBC-TV** (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director, Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

**TV Commercial Producers**, Kastor, Hilton, Chesley, Clifford & Atherton (575 Lexington Ave., N.Y.; PL 1-1400). Available part for actor-announcer, 5'8" or under. Phone Nancy Yost at above number for appointment.

## Miscellaneous

### FILMS

**"Death In The Family"** (D). Producers, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). All parts available. Mail photos and resumes to Mike Shurtliff and Alan Shayne c/o producers. Do not phone or visit.

**"Emperor of the Dark Chamber"** (D). Producer, Amin Qamar Chaudhri (123 E. 38th St., N.Y. 16, N.Y.; MU 9-2938). Available parts: leading man, Dracula type character; female lead, mid 30's, Geraldine Page type; man, reporter, David Wayne type, 20 to 25 showgirl type. Mail photos and resumes to producer at above address. To be filmed in mid September.

### INDUSTRIAL

**"Ford Tractor Show"** Producer, Ford Motors; musical director, Julien Styne. Auditions Aug. 29 for singers: men, 12 noon; female, 2:30 p.m. All at the Showcase Studios (950 Eighth Ave., N.Y.). Show will play Detroit.

## Indpls. Group to Offer 4-Show Stock Schedule And Touring Bookings

Indianapolis, Aug. 21.

Intro Productions, a local stock operation started last year at the Zaring Theatre, a converted film house, will open its second season Oct. 2. The four-production schedule starts with "Fantasticks" to be followed by "The Rainmaker," Oct. 9, "Blue Denim," Oct. 18 and "Everybody Loves Opal," Oct. 23.

Producer-director Trav Selmier will hold auditions in New York next week. Resumes and photographs may be sent to him in care of Deane Selmier.

Plans call for eight more plays on stock basis later this season. They will also present four touring attractions and two performances of Helen Hayes and Maurice Evans in their program of readings, "Shakespeare Revisited."

## Australian Shows

(Week Ended Aug. 18)

(Figures denote opening dates)

### ADELAIDE

Man All Seasons, Union (8-8-62).

### MELBOURNE

Ballad Angel's Alley, Russell (7-9-62).  
Desk Set, St. Martin's (8-2-62).  
Luther, Emerald Hill (7-27-62).  
My Fair Lady, Her Majesty's (4-21-62).  
Sound of Music, Princess (10-20-61).  
Under 'Yum Taw, Comedy (8-8-62).  
Barry Humphries, 2 GB Aud. (8-5-62).  
Billy Liar, Ensemble (7-10-62).  
Mikado, Her Majesty's (7-24-62).  
Miracle Worker, Elizabethan (7-25-62).  
Once Upon a Mattress, Palace (8-3-62).  
One Way Pendulum, Independent (8-1-62).  
Orpheus Underworld, Tivoli (8-17-62).  
Sentimental Bloke, Royal (6-30-62).  
What's New, Phillip (7-8-62).

# Asides and Ad Libs

Howard Stein, playwrighting instructor at the Univ. of Iowa, returned to Iowa City last week after catching nine Broadway and off-Broadway shows during a six-day visit to New York. Nathan Cohen, drama critic and entertainment editor of the Toronto Star, will be the keynote speaker at four-day National Conference of the Arts in Education, opening Sept. 10 at Painesville, O. Dan Levin, taking time out from his direction of the "Search for Tomorrow" television series, staged the Nancy Walker straw-hat-touring package of the John Patrick comedy, "Everybody Loves Opal". Bruce and Honey Becker, who operate the Tappan Zee Playhouse, Nyack, N.Y. live in an apartment over the theatre during the summer stock season. Their permanent residence is in the Greenwich Village section of New York.

The management of the Williamstown (Mass.) Summer Theatre was so delighted by the attendance for last week's production of Chekov's "The Seagull" that it wired the announcement that the drama would double the anticipated business. "The Genius of the Early English Theatre," covering the Medieval and Renaissance period, and "The Genius of the Later English Theatre," covering the period from the Restoration to the present, both edited by Sylvan Barnet, Morton Berman and William Burto, have just been published in paperback editions at 95c each by the New American Library.

"The Angry Theatre," a study by John Russell Taylor of English plays since 1956, will be published Sept. 26 by Hill & Wang, at \$5. "The Devils," John Whiting's adaptation of Aldous Huxley's "The Devils of Loudon," will be issued Sept. 28 by Hill & Wang at \$3 in cloth and \$1.45 paperback.

## Guild in Middle on TV-Legit

Continued from page 37

director of the Guild and executive director of TG-ATS.

Reports that the Guild is negotiating for two of its projected productions for this season to be done by Westinghouse have been denied by Caro. He claims that the Guild's discussions with Westinghouse related only to a possible telecast of its upcoming Broadway production of "Seidman and Son." That deal failed to get off the ground, however, when the idea was nixed by John Shubert, whose firm operates the Belasco Theatre, N.Y., where the play is scheduled to open Oct. 15.

The Belasco is one of 17 Broadway houses operated by the Shuberts, whose contracts limit the televising of a show for publicity purposes only and then for no more than 15 minutes. Shubert has stated that he thinks the televising of a Broadway show, even if it is to hinterland cities, would hurt business in New York, since out-of-towners constitute a large segment of the Main Stem audience.

Caro, who asserts that the Guild was considering the "Seidman" tele project as an experiment, further says it's not the Guild's intention to go into such a venture on a wholesale basis. He also declared there was no possibility of the Guild entering into any such tv deal this season. He later qualified that by stating that discussions with Westinghouse are continuing and that the Guild is still willing to go along with such a project on a one-show test basis.

He feels, though, that if a formula were worked out with Westinghouse for the television venture, it would probably not involve any of this season's production's in view of the time that would be needed to work out the complexities of the situation. If a formula were devised, he explains, the Guild will only do one show with Westinghouse, to allow for an evaluation of the experiment.

Caro isn't too optimistic about the project materializing, however, because of the numerous obstacles involved. Clearances from all concerned with the legit production would have to be obtained with an accompanying formula for financial compensation for authors, directors, performers, etc. He also emphasizes that the Guild will not consider such a venture unless given the okay by theatre owners in the cities slated to get the tv presentation.

It's Caro's contention that the Westinghouse offer warrants a test in that it could be valuable to the theatre, if the results were satisfactory, by opening up a new source of capital for legit production. He argues that such tv presentations might not have an adverse effect on the boxoffice when the shows involved subsequently play the cities which carried the video offerings. It's also possible, he says, that the shows might bypass those towns.

The Westinghouse scheme is to present tapes of six of this season's openings on its stations in Baltimore, Boston, Cleveland, Pittsburgh and San Francisco. The company has not divulged the names of any other producers with whom

it's negotiating for shows, however. The productions would be taped by Westinghouse in a television studio a few days before their Broadway prems. This would mean that for the taped presentations the performers would be under the jurisdiction of the American Federation of Television & Radio Artists instead of Actors Equity.

The taping would also necessitate restaging for television which would probably require the duties of a director other than the stager of the actual legit presentation. Consequently, the performance viewed on television would not be the same as the one in the theatre. Another obvious factor for consideration in any plan for the televising of legit is that such a move might interfere with the potential sale of the film rights to the properties involved. It would also involve serious complications in getting the show ready for the Broadway opening.

## Off-Broadway Shows

(Figures denote opening dates)

Anything Goes, Orpheum (8-13-62).  
Blackie, St. Marks (8-4-62).  
Brecht, Royal (8-13-62).  
Fantasticks, Sullivan St. (8-3-62).  
Gilbert & Sullivan, Actors (8-7-62).  
Man's Man, Living Theatre (12-12-61).  
Little Mary, Players (11-18-59).  
Oh Dad, Poor Dad, Phoenix (8-26-62).  
Portrait-Henry, Marlinburg (8-28-62).  
Private Property, Players (11-24-61).  
Wildcat, Circle in Sq. (1-11-62).

### SCHEDULED OPENINGS

Albee plays, Cherry Lane (8-4-62).  
Streets Confusion, Rodale (8-5-62).  
Man's Man, Living Theatre (8-4-62).  
Felt plays, East End (8-12-62).  
B. Fenstermaker, Sher. Sq. (9-17-62).  
Man's Man, Living Theatre (8-4-62).  
Sweet Miami, Players (8-25-62).  
Harlot's House, 41st St. (8-30-62).  
Pierrot, Cherry Lane (10-1-62).  
Ten Nights in a Barroom, News (10-1-62).  
O Say, Provincetown (10-2-62).  
Angels of Anandarko, York (10-10-62).  
Pierrot, Players (11-24-62).  
Wildcat, Circle in Sq. (1-11-62).

## London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (8-10-62).  
Black Man (8-14-62).  
Blitz, Adelphi (8-5-62).  
Bliss, Horn, Prince Wales (8-27-62).  
Boring-Boeing, Apollo (8-20-62).  
Chips With Vanilla (8-17-62).  
Empire Builders, Arts (7-31-62).  
Every Night, Palladium (8-1-62).  
Fit to Print, Duke of York (7-25-62).  
Gentlemen Prefer, Princes (8-20-62).  
Lock Daughters, Her Majesty's (5-17-62).  
Man's Man, Living Theatre (8-4-62).  
Marcel Marceau, Piccadilly (8-13-62).  
Minstrels, Vic. Palace (8-25-62).  
Mousetrap, Ambassadors (8-25-62).  
Mrs. Puffin, Duchess (7-18-61).  
Music-Midnight, Westminster (8-4-62).  
New York, New York (4-30-58).  
Oliver, New (8-30-62).  
One For The Pot, Whitehall (8-2-61).  
Pierrot, Adelphi (8-13-62).  
Private Property, Duke (8-2-62).  
Plays For England, Royal Ct. (7-19-62).  
Premiere, Comedy (7-29-62).  
Private Property, Duke (8-10-62).  
Purple Dust, Mermaid (8-15-62).  
Repertoire, Aldwych (12-15-60).  
Sail Away, Savoy (8-21-62).  
Sav. Nothing, Royal Ct. (8-14-62).  
Signpost, Cambridge (8-9-62).  
School for Scandal, Haymarket (4-3-62).  
Scenes, Adelphi (8-13-62).  
Stop The World, Queen's (7-30-61).  
Two Stars, Garrick (4-4-62).  
Write Me A Murder, Lyric (8-26-62).

### SCHEDULED OPENINGS

Infanticide, Ginner, Arts (8-29-62).  
Red Roses for Mr. Mermaid (9-1-62).  
Breaking Point, Croydon (8-5-62).  
New Men, Strand (8-9-62).  
Brecht on Brecht, Royal Ct. (9-11-62).  
Man's Man, Criterion (9-12-62).  
Plough & Stars, Mermaid (9-25-62).

## Legit Followups

### The Night of the Iguana

(ROYALE, N.Y.) Margaret Leighton's exquisite playing of the courageous spinster is still the keynote of "The Night of the Iguana," now in its ninth month on Broadway. Although the play itself is loosely knit, her lines contain some of Tennessee Williams' finest writing and the actress reads them superbly. The only reservation is a quibble: her British accent is not as thoroughly controlled as it was when the drama first opened.

There have been two major cast changes. Leo Luckner now plays the 97-year old poet, originally done by Alan Webb, and Shelley Winters has taken over the part of the landlady from Bette Davis. Luckner is physically heavier than Webb, but his performance is equally masterful and touching. Miss Winters, however, is less successful. Her landlady is simply a good-natured, somewhat naive woman who enjoys sex.

There is in her bland characterization none of the strength and animalism that Miss Davis conveyed, and therefore the struggle between the two women for the defrocked minister loses its impact. Miss Winters' predatory proprietress is not a force to be reckoned with, and so the play loses bite and tension.

Patrick O'Neal, as the fallen preacher, is more authoritative than originally, and the character is thus more believable and more sympathetic. Because the landlady is essentially weak, his scenes with Miss Winters are less effective, but his moments with Miss Leighton are fine. Among the supporting players, Patricia Roe is still a stand-out as a masculine schoolteacher.

At the recent performance caught, the late-in-the-run audience seemed to find the play uproariously funny. The guffaws came at some of the most dramatic moments, making it difficult for the actors and annoying to spectators who were moved by the play. However, the players did not allow their performances to be thrown off kilter.

Miss Leighton withdrew from the cast last Saturday (18) and has been succeeded by Patricia Roe.—Ed.)

### Take Her, She's Mine

(BILTMORE, N.Y.) Now in its eighth month on Broadway, "Take Her, She's Mine" is still a mildly entertaining show. Because of its slim plot and exaggerated characters, its unlikely to stand out in memory, but it provides a pleasant evening for the not-too-demanding.

The role of the perplexed but wise father does not begin to tap the talents of Art Carney, but his performance is a warm and winning one. Elizabeth Ashley, who has been raised to first-featured billing (the program calls it "starring," but she's listed below the title), is at times too mannered as the college freshman, and she is an unlikely 17-year old. She has an attractive stage personality, however, and it is she and Carney who make the play an audience-pleaser.

Audra Lindley, who has replaced Phyllis Thaxter as the mother, has little to do, but she is a competent actress and seems comfortable in the part. As Miss Ashley's love-interest, Walter Moulder performs acceptably if a bit intensely. Louise Sorel as an ultra-sophisticate and Stephen Paley as a teenage Lothario make the best of unbelievable roles, and Jane Harding is right as the younger daughter. —Kenn.

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### Mary, Mary

(Opera House, Central City, Col.) "Mary, Mary," which opened Aug. 4 as the primary item of the 30th annual Central City Play and Opera Festival, is the sort to cause another gold rush up Gregory Gulch for non-profit Central City Opera House Assn., which owns the rehabilitated theatre and adjoining old Teller House. The Jean Kerr play is being performed by an able cast comprising Lee Bowman, Patricia Smith, John Lasell, Ellen Weston and Clinton Sundberg.

Miss Smith, in the title role, creates an instant liking for the attractive young wife who just can't keep her mouth shut. Lasell, as the publisher-husband, is convincing and handles his comedy maneuvers with finesse.

Bowman, as the vacationing Hollywood star and would-be author, demonstrates his deft light comedy touch. Sundberg is capable as the lawyer-family friend, and Ellen Weston is also believable.

Joseph Anthony, who staged the original Broadway production, is credited as director, and his chief stage manager and assistant, William Ross, is billed as associate director. Original Broadway producer Roger L. Stevens is presenting the show with Lyn Austin and Victor Samrock listed as associate producers. —Bidd.

### Beck and Wortman Rebut Betty Hutton on 'Gypsy' Stage Squabble in Pitt

New York.

Editor, VARIETY: The statements reported in VARIETY last week by Betty Hutton and Diane Barton about the circumstances under which I left the cast of "Gypsy" in Pittsburgh two weeks ago were false and damaging to my reputation. No medical non-professional such as Miss Hutton and Miss Barton could ascertain whether anyone has laryngitis. That could be determined only by a qualified physician.

I was examined Aug. 9 by Dr. Louis L. Friedman, the Pittsburgh Light Opera's physician and an ear, nose and throat specialist. His finding, stated in his certificate, read, "Vincent Beck has been under my care for sinusitis, acute upper respiratory infection and laryngitis. I have advised complete voice rest for about one week." The unjust and unwarranted statements made by Miss Hutton and Miss Barton were damaging not only to me personally but to the theatre generally. To discourage such irresponsible statements in the future, I've put the matter in the hands of my attorney, and have asked Actors Equity to make a thorough investigation of the matter.

Vincent Beck.

### Wortman Not Producer

New York.

Editor, VARIETY: With regard to Betty Hutton's quoted statement about me in last week's VARIETY, I believe my position in the matter should be clarified. I was not, as Miss Hutton asserted, the producer of the "Gypsy" package in which she appeared. The producers were John Kenney, William Wymetal and Ed. Rich, respectively, summer theatre managers at Warren, O., Pittsburgh, and Colonie, N.Y.—Ed.)

We, the Adams-Wortman agency, were hired by the producers as casting consultants. We cast the entire "Gypsy" production, with the exception of Miss Hutton. As for Miss Hutton's statement that "Wortman was never to be found," I have been available to the producers since the beginning of March to handle any and all casting problems concerning this package.

Don A. Wortman.

Vinnette Carroll, who directed both the New York and Spoleto Drama Festival productions of "Black Nativity," is also stage of the current British presentation of the Gospel show, not Barbara Griner as stated in last week's issue.

## Dicker Kathryn Grayson As 'Camelot' Femme Lead

Kathryn Grayson is being sought to take over the lead femme role Oct. 22 in "Camelot." The plan is for the film actress to join the musical for its final months on Broadway and then continue on tour, starting in January.

Miss Grayson would appear in the part originated by Julie Andrews and now being played by Janet Pavek, who's costarred with William Squires and Robert Goulet.

## Stock Review

### Go From Me

East Hampton, L.I., Aug. 14. Guild Hall production of new play, three acts by Dick Perry. Directed by Eddie Dowling. Stars: Claire Luce; settings, Richard Merrill. Opened Aug. 13. John Drew Theatre, East Hampton, Long Island, Aug. 13, 8:50 p.m.

Mrs. Eddy... Claire Luce  
Mary... Marianna Courtney  
Charlie... Stephen Strimpell  
Sandy... Anne Lynn

"Go From Me," a new first play by Dick Perry, an adman from Winfield, Ill., as tried out and directed by Eddie Dowling at the John Drew Theatre, is not yet ready for the long haul from straw hat to Broadway. Despite some lyrical writing by the playwright, who has a turn with a poetic phrase (which is what doubtlessly interested Dowling in the script), the play bogs down into a soap opera plot that is all too familiar.

Basically it's about three nice, clean-cut kids, two girls and a boy, who hate their parents and get involved with sex. There's Charlie, played with likeable charm by newcomer Stephen Strimpell, who is the illegitimate son of a prostitute mother and an unknown father. There's Mary, played by Marianna Courtney, a well-stacked blonde version of Jackie Kennedy, who is the daughter of alcoholic parents and who is bored and restless with the small-time college town. Nancy, the other curvy angle of the eternal triangle, is the poor little rich girl, daughter of divorced parents whose old man kept a mistress. As played by Anne Lynn, a discovery of Eddie Dowling, she gives a good performance.

The fourth character in this single-act play is Mrs. Eddy, who runs the luncheonette where all the action and talk takes place. Played by the usually svelte and chic Claire Luce, now decked out in captain's cap, sneakers, fireman's red shirt and green baggy slacks, she acts as the mother confessor to these three mixed-up teenagers. Although she gets star billing, her role is secondary to the three youngsters who unfortunately must carry the play. But it does reveal the former musical comedy star and dramatic actress in a strictly character role which she plays with warmth and sympathy.

The play is notable for the latest "meet cute" playwright gimmick which finds young Charlie and poetic Nancy, both majors in literature, attending the same poetry class and spending what seems like eternity (only about eight minutes) sparring verses at each other before they discover they not only like Emily Dickinson but each other. The plot thickens when love of poetry turns to passion, with Mary confusing the issue by claiming and disclaiming pregnancy. It ends with Charlie, though ready to do the right thing, being told the truth. He then inexplicably heads for the bus depot about three steps behind the rest of the audience who are already going for the nearest exit. Though staged professionally by Dowling, "Go From Me" unfortunately is named too aptly, both as to title and as a warning. —Doro.

## Touring Shows

(Figures cover Aug. 19-Sept. 2.)  
Carnival (22 Co.)—National, Wash. (20-1).  
Come Blow Your Horn (22 Co.)—Forrest, Philly (20-1).  
D'O'yley Carle Opera Co.—Civic, Pasadena (20-25).  
Garry, San Francisco (27-1).  
Irene La Douce—Biltmore, L.A. (20-25).  
Moore, Seattle (27-1).  
Kismet—Curtain, S.F. (20-1).  
La Belle (tryout)—Shubert, Philly (20-1).  
Mary, Mary (22 Co.)—Opera House, Seattle (21-25).  
Music Hall, Omaha (20-1).  
Mary, Mary (bus and truck)—Opera House, Central City, Colo. (20-1).  
Mr. President (tryout)—Colonial, Boston (27-1).  
My Fair Lady (22 Co.)—Orpheum, Seattle (20-1).  
Oliver (tryout)—Philharmonic, L.A. (20-1).  
Sound of Music (22 Co.)—Shubert, Chi (20-1).  
Unsinkable Molly Brown—Shubert, Boston (20-1).

## Bits of London

London, Aug. 21. Nora Swinburne has celebrated her 50th year in the theatre. She made her stage debut when she was 10.

Torrington Douglas is the press-agent for "Lock Up Your Daughters" which transferred last week from the Mermaid Theatre to Her Majesty's.

The run of "The Black and White Minstrel Show" at the Victoria Palace has been extended to Feb. 2 owing to sock advance bookings.

John Patrick is writing a musical, with Shirley Bassey as intended star.

Prince Charles and Princess Anne attended "The Black and White Minstrel Show" at the Victoria Palace.

John Gale, whose presentation of "Boeing-Boeing" at the Apollo has passed the 150th performance mark and has been seen by over

110,000 people, has a new one lined up for September. It will bring back Roland Culver to the West End in a new comedy called "Upside Down Street."

Ian Bannen, Billie Whitelaw and Hazel Terry are set for parts in Eugene O'Neill's "A Touch of the Poet," which will be done at the Dublin Theatre Festival in Vienna, then for a provincial tour before the West End.

Paul Rogers replaced Peter Ustinov in "Photo Finish" last week. Rogers, who previously played Ustinov's father, will be succeeded in the later role by Cyril Luckham. Ustinov is to concentrate on writing assignments.

Thelma Ruby has taken over as femme lead in "Stop the World—I Want to Get Off," succeeding Anna Quayle, who is vacationing before going to the U.S. to repeat her role in the Broadway edition of the musical.

**"THE LONGEST RUNNING SHOW IN HOLLYWOOD'S HISTORY" is now**

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June-July-Aug.	DAYTON, OHIO
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Louis B. Guzzo, Seattle Times

## FOR BOOKING INFORMATION

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### 'Swaff's' Spirit Messages?

Current Psychic News, the spiritualists' trade journal, records the first messages received from Hannen Swaffer (for years a VARIETY London columnist) on the other side, reports New Statesman.

One of Swaff's messages purportedly starts: "As I was saying to St. Paul the other day..." Another: "It is a hell of a job having a wonderful story to tell, and no place in Fleet St. where it can be told."

### Probe Milwaukee Merger

The antitrust division of the U. S. Justice Department is investigating the recent purchase by the Journal Co. (publishers of the Milwaukee Journal—afternoon paper) of the Milwaukee Sentinel, a morning newspaper, from Hearst Corp. U. S. Atty. James B. Brennan indicated that Justice Dept. investigators are checking whether the Journal buy of the Sentinel was in violation of antitrust laws which forbid mergers which cut competition and create a monopoly.

The Sentinel ceased publication May 27 when the American Newspaper Guild struck the paper. The Journal Co. began publication of the Sentinel on July 23.

The Journal has announced eight changes in executive news spots, resulting from retirement of Wallace Lamore, executive editor, plus moving four Journal news executives to the Milwaukee Sentinel.

Arville O. Schaleben is now the Journal executive editor; Richard H. Leonard managing editor; Fred D. Remick, assistant m.e.; and Harry Hill, city editor; Walden R. Porterfield, chief assistant city editor; George J. Lockwood, Sunday Picture Journal editor; and Hyman Chester, state news editor.

The Milwaukee Journal's society and women's club news desks, are being combined with the women's dept. under Aileen Ryan, women's editor; Louise Cattoi continues as club editor until retirement in January, with Barbara Schmoel acting society editor during present transition of desks.

### Romero's Mexico Guide

Pepe Romero, sometime known as "the Walter Winchell of Mexico City," has produced a tiptop "My Mexico City and Yours" guidebook (Dolphin-Doubleday, 95c). Compact, hard-paperback edition is a bargain in spades; it could be printed on newsprint and not minimize the truly valuable hints which only the daily practitioner of "Un Momentito" could whip up. That's the tag of his daily column in the Mexico City News, the only English-language daily in the capital.

Romero is a show biz buff, as befits an alumnus of Roseland and Hollywood (he's a reformed ballroomologist, film scripter and actor). His appellation among the Broadway and Hollywood set of "the Mexican jumping bean" is apropos. He jumps up all over the map, but he's most active on his home terrain where his "Un Momentito" with Pepe Romero column is a sort of fractured-Spanish and fractured-VARIETY chronicle of happenings, visitors, and the like.

"My Mexico City and Yours" is one of the best organized guidebooks extant. It attacks the "Montezuma's revenge" tourist tummy problem with a forthright approach, segues into customs, currency, hotels, niteries, eateries, shopping, etc. which makes it as much a must for the Yank or other visitor as a tourist visa. Romero goes beyond that—he even shills for dozens of other authoritative books on Mexico and Mexican lore; he covers the gamut from native silver and other shopping to bullfighting and native discos for souvenirs. He includes medicos and dentists, just in case.

H. Allen Smith, himself a long-time Mexico buff, wrote a sprightly intro, but he too will agree that Romero's chitchat about his favorite city is sprightly.

### Book Stays Banned In Ohio

The book, "Sex Life of a Cop," will remain banned permanently in Youngstown and Mahoning County, O., with no further legal battles on behalf of the publisher, which dropped its plea before the Seventh District Court of Appeals. The book was banned two years ago after a long trial, with Judge Erskin Maiden Jr. terming the book "so much pornographic trash."

Mahoning County Prosecutor

Thomas O. Beil was ready to take similar action against "The Tropic of Cancer" a few months ago, but the local distributor voluntarily withdrew all the paperback editions from sale.

### 'Eros' and JFK's S. A.

Former Esquire articles editor Ralph Guinzberg has produced the second of his quarterly "handbook" on sex, Eros, which retails at \$10 per copy. As previously hinted here, the unofficial slogan of Eros might well be "To Sinners Everywhere, and the Postmaster General." For the elaborate, board-covered, 90-page, fancily printed volume slips into a channel somewhere between postal regulation and pornography. The first is cutely deferred to the latter "cutely skirted."

The contents remain a curious admixture of the scientific, the classic, the folkloric and the mildly bawdy aspects of the universal diversion. A real eyebrow-raiser must be the profusely illustrated opening article by Faye Emerson on President Kennedy. "We All Love Jack" is Faye's message. But whether the Kennedys will love Faye, or Guinzberg, for associating JFK's sex appeal with a manual of this sort is moot.

After the charmer in the White House follows immediately a discussion of the Contraceptive Industry? Small gasp juxtaposition.

Presently Guinzberg is revealing that what D. H. Lawrence was saying in "Lady Chatterley's Lover" is rather more than is generally understood. He questions whether the book would have been admitted to U.S. circulation were the sex enthusiasms of the late novelist fully comprehended.

As the first 'Eros' had photographs of the male prostitutes of Bombay, this one has a folio of the street girls of the Rue St. Denis in Paris. Also some fairly graphic closeups of the Hindu temple love figurines at work. Some of the pieces are innocuous—as per the old cigarbox sirens, a small essay on natural body scent as more aphrodisiac than perfumes, some translations of poems by Ovid. Censored Mother Goose is, of course, old hat stuff. Mark Twain's famous bawdy piece, "1601," written in 1876, is presented as a unique contribution to literary scholarship.

Guinzberg's fortune (excuse the pun) imagination as an editor inspired him to append an extended section of the abusive mail received after 'Eros' sent out some 3,000,000 come-on letters for subscriptions. The folks opposing "filth" prove to be pretty filthy in their own statements. Says Guinzberg: we're donating this cross-section of puritanical response to the Institute of Sex Research at the University of Indiana (Whence came some years ago the famous Kinsey Report).

Land.

### Molly Picon's Book

Molly Picon, whose Broadway debut as costar of "Milk and Honey" came after a lifetime in the Yiddish theatre and as an international variety artist, has authored a book of folk stories, "So Laugh a Little," which Messner will publish this fall.

Lillian Erlich's "What Jazz Is All About" and "Masterpieces of War Reporting (The Great Moments of World War II)" are also on Messner's fall list. Latter is edited by Louis L. Snyder, history prof at CCNY and general editor of the Anvil-Van Nostrand series of paperbacks in history and social science.

### Pressagents & Columnists

"Winchell is still the king, especially if and when he wants to be," observed a Broadway publicist who seemingly is voicing the barometer cross section opinion on columnists, "but frankly when we have spot chatter we're not always certain it'll make it with WW. Walter's now on an Administration kick, he's suddenly discovered baseball, he delves into politics, he airs his syndication gripes, etc. so the former rule of giving him an exclusive just isn't realistic any more. If an item can wait, yes, but who knows its value a week or two weeks later."

For that reason Dorothy Kilgallen (Journal), Earl Wilson (Post) Charles McHarry (News) get the preferentials on spot breaks. Ed Sullivan's News columns are limited because of his globetrotting talent quests for his torpedos (show). Leonard Lyons (Post) gets the break on anecdotal stuff. Sometimes the Mirror's Mel Helmer

## Publishing Stocks

(As of Aug. 21, closing)

Allyn & Bacon (OC)	25 1/4	1/4
American Book (AS)	46 3/4	1/4
American Heritage (OC)	8 3/4	1/4
Book of Month (N.Y.)	23 3/4	3/8
Conde Nast (N.Y.)	8 3/4	3/8
Crowell Collier (N.Y.)	24 1/4	3 1/2
Curtis Pub. (N.Y.)	7 3/4	3/8
Ginn & Co. (N.Y.)	23	3/8
Grolier (OC)	30	1 1/4
Grosset & Dunlap (OC)	11	1/2
Harcourt Brace (N.Y.)	26 3/4	3/8
Hayden Pub. (OC)	5 1/4	
Hearst (OC)	25 1/2	
Holt, R & W (N.Y.)	26	1
L.A. Times Mirror (OC)	32	2 1/4
Macfadden Bartell (AS)	17 1/4	
McCall (N.Y.)	20 1/2	1/2
McGraw-Hill (N.Y.)	10 1/4	1 1/2
Natl. Per. Pub. (OC)	10 1/4	1 1/2
New Yorker (OC)	84	2
Pocket Books (OC)	7 1/4	3/8
Prentice Hall (AS)	29 3/4	3/8
Ran'm House (N.Y.)	12 1/4	
Scott Foresman (OC)	18 1/4	1/2
H. W. Sams (OC)	30 1/2	
Time Inc. (OC)	66	3
Western Pub. (OC)	23	1 1/4
World Pub.	10 1/4	

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

(who does only the Tuesday column; Lee Mortimer does the Saturday and WW the other five-a-week) will get the break for that tabloid, because he's more topical.

### Random House's Divvy

Random House stockholders were urged by President Bennett Cerf to be patient. Because of heavy expenses, it will be at least two years before the publishing house can pay a dividend. When it does come, said Cerf, it will be in the form of a stock rather than a cash dividend.

Random House chalked up \$5,000,000 in sales in its first fiscal quarter ended July 31, which was up from \$4,780,000 in the 1961 period. While declining to predict future earnings, he stated that there was no chance to make up the nonrecurring profit of 43c a share last year which came from earnings of \$1,334,000 on sales of \$23,280,000.

### Stage Manager-Editor

Unique in show biz and publishing is Clifford Mortimer Crist's versatility. He has been stage manager for Olsen & Johnson and John Murray Anderson Productions and is also a book editor.

He just resumed at Knopf as editor-in-chief of its college textbooks. Crist recently was Coast senior college field editor of Random House-Knopf, but is now back in N.Y.

### Good Book on Bennett

"The Scandalous Mr. Bennett" by Richard O'Connor (Doubleday, \$4.95) is the waggish, informative recap of the picture career of James Gordon Bennett Jr., who inherited the N. Y. Herald from its founder, his father. When the younger Bennett died on his 77th birthday in 1918 (as he had decreed), he was as rich in accomplishments and idiosyncrasies as in material wealth. Not the least of his achievements was the establishment of the Paris Herald.

Despite the fact that he behaved outrageously in public and private he was drummed out of New York society at the age of 35 for bad manners. Bennett was a sterling newspaperman whose standards were both high and whimsical. His nose for news was infallible. In the grip of a formidable hangover, he sent Stanley to find Livingstone in darkest Africa. His coverage of the Spanish-American war was actually a duel with Hearst for the most gore per column inch. His direction of the Herald's reporting on the Titanic disaster was classic journalism.

Recognizing the importance of show biz, Bennett once tried to get Charles Frohman to persuade James Barrie to compete with American authors for a serial novel in the Herald, suggesting that Frohman could use the story later for a play. Barrie declined. As a fire buff, Bennett dragged Edwin Booth and Jim Fisk from Delmonico's to help him superintend a neighborhood blaze. Despite his friendship for Fisk, the latter's romantic entanglements with actress Josie Mansfield supplied the Herald with considerable purple prose. Yet when Bennett learned that his paper had unjustly slurred diva Emma Eames, he spent a for-

tune on apologies. The publisher's own enchantment with Pauline Markham, a show girl in the Lydia Thompson burlesque company, made the girl and the troupe the toast of New York.

O'Connor faithfully presents a truly original American against the authentic, dazzling tapestry of a plush era, with a 14-karat cast. Book is a natural for musical stage and films.

Rodo.

### Blackwell's Tokyo Yen

Cofounder and prez Earl Blackwell of Celebrity Services Inc. says the next edition of Celebrity Register, due in 1963 by Harper Bros., will list only American celebs.

The original volume, which he published himself with Cleveland Amory editing, profiled some 2,500 internationally renowned figures, running over 950 pages with pictures and selling for \$26. Upcoming edition will have Blackwell and Amory coediting.

By limiting new Celebrity Register to only U.S. personalities, with about the same total number of profiles, Blackwell says he will be able to include many who are local but not quite national celebs.

He is considering a Tokyo office as "the next logical spot," citing the traffic to the Orient by celebs, jet travel and the upcoming Olympics.

### Miss Skinner's Salute

Actress-author Cornelia Otis Skinner's salute to "la belle époque," the Paris of the 1890s, which Houghton Mifflin will publish, is titled "Elegant Wits and Grand Horizontals," and embraces the pre-20th century's top wits, playwrights (Tristan Bernard, Lucien Guitry et al.) and the capital's top hostesses. The "grand horizontals" part of the title stems from an intimate boudoir sense.

Bibliophile Stuart Brent's autobiography, "The Seven Stairs," is also on the HM list. Proprietor of a top Michigan Ave. bookshop and conductor of a daily tv program in Chicago called "Books and Brent," the author prides himself "that VARIETY has called it the best daytime show on tv."

### 2 Books On Pix & TV

Knopf will publish "The People Look at Television" by Dr. Gary Steiner, of the Graduate School of Business of the Univ. of Chicago, and Houghton Mifflin has "Hollywood in Transition" on its September agenda. Latter is by Richard Dyer MacCann, longtime Christian Science Monitor correspondent in Hollywood and for the past five years tutor on film writing and the documentary film at the Univ. of California. Dr. MacCann is probably the only Ph.D. regularly writing on the film colony for a daily.

CBS financed the tv book, a comprehensive study of the American public's evaluation of television based on findings conducted by the Bureau of Applied Social Research of Columbia Univ. under direction of Prof. Bernard Berelson.

### Lester Cohen's Broadside

Vet Hollywood scripter and novelist Lester Cohen is making some sort of literary impact with a round-robin letter he's written to contemporaries aghast his dissatisfaction with the Bobbs-Merrill version of his book on the late Horace Liveright. Himself an alumnus of the Boni & Liveright days, as many another established author and publisher, Cohen's reminiscence of the late, colorful publisher of the 1920s inspired and expanded book version.

Seemingly Cohen is displeased with the sharp "editing" job done on his book, and he has let a couple of dozen key people in on the secret. It is still indeterminate whether the book will be published or he'll permit it to be published in the manner he avers it has been watered down.

### Quincy Ledger's Amus. Page

The Quincy (Mass.) Patriot Ledger is starting an amusement page on Boston films, legit shows, concerts, opera. Boran Burman, general assignment and second string reviewer of the Baltimore News-Post, has been named editor of the new page.

Burman will edit the page to be called "Limelight," and will review films in Boston. Also joining the Patriot Ledger staff for new amusement page will be William Kirtz of Akron, O., who will be Burman's assistant.

Burman, graduate of Columbia

Graduate School of Journalism, worked in New York on VARIETY as off-Broadway reviewer, and went from there to the Baltimore News-Post. Kirtz, also a graduate of Columbia, has been press rep with the Grist Mill Playhouse, Andover, N. Y. The new film page in the Quincy paper starts on Sept. 7, and marks the first regular amusement page the daily has ever had.

### CHATTER

Frank Scully, VARIETY columnist, divides his homes between Palm Springs and Desmont, Cal., latter a bit cooler in the summer.

He writes, "In 15 years this collection of 191 fugitives has been called Smithsonian Springs, Desert Springs, Desmont and coming up, Sept. 1, Pinon Hills, on account we have one dead pinon up the hill and we honor the dead. So for a real restful vacation join the Scullys on the porch and watch the towns go by."

Joseph Hayes' next Random House novel (October) has a Broadway legit background; it's titled "Don't Go Away Mad."

Pearl Sieben's "The Immortal Jolson (His Life and Times)," saga of Al Jolson, is a Fell publication for October.

"The Curtain Goes Up On Karolla (The Life of An American Singer)" is the title of Anne Andrews' closeup on her sister Karolla's career as a turn-of-the-century musical performer. Exposition Press publishing.

Simon & Schuster will publish Elick Moll's new novel "Mr. Seidman & the Geisha" Oct. 1, two weeks before the Broadway opening of "Seidman & Son," a stage version of the bestselling novel that first introduced the character to the reading public. "Seidman & Son" was a Book-of-the-Month Club and Reader's Digest Book Club election. Opening night of the Broadway version will be on Oct. 15.

HCB (high cost of books) has been a spiraling manifestation in recent years, with novels pegged at \$7-\$10, and art books at \$25-\$35 a copy, but the \$75 limited edition of "Thoroughbred Racing Stock," by Lady Wentworth (Dial), is probably a new high. It's limited to 300 copies. The 368 halftone and 24 full-color plates obviously account for the fancy retail price.

N.Y. Journal American assistant managing editor James D. Horan (he's also special events editor) has "The Desperate Years: A Pictorial History of the Thirties" coming out via Crown in November.

Houghton Mifflin has acquired from Syracuse Univ. Library a massive collection of personal papers left by the late Dorothy Thompson who died in Lisbon last year. Vincent Sheeran will edit a portion of the writer's diaries and letters dealing with her marriage to Sinclair Lewis.

Publicist Benn Hall's 12-year-old Babette attends the Lycee Francais in New York and her first sample of summer correspondence, made the New Yorker's Talk of the Town department and a \$25 check for her Franco-English communication to maman et papa. That figures 53c a word, 29 in French and 18 in English.

Donald A. Schroder joined Macfadden-Bartell as production manager of Macfadden Books; formerly ditto of Avon Books for 12 years, and with Pipe Lore, mag art staff. Helen Tono is new associate editor of Macfadden Books. She was formerly associate editor of Good Housekeeping and an assistant editor of Fawcett Publications' paperback book division.

Ruth Wilson also joined Macfadden-Bartell's paperback book division as assistant editor; she was an assistant editor of Graphic Books and a freelance writer. Charles Byrnes is editor-in-chief of Macfadden Books.

Boston Herald frontpaged a box, "Frazier's Fans Can Stop Worshipping," accented that columnist George Frazier was only on a two-weeks' vacation. For some reason a sixmonth sabbatical had taken credence, including report (1) he was going abroad; (2) returning to college, etc. Hence the spotlight box.

Lesseppe H. S. Robson, 92, who opened a N.Y. City bookstore in 1885 and became a friend of Mark Twain, Harriet Beecher Stowe and other literary figures, died Aug. 15 in Schenectady. He had conducted a bookstore in the latter city for many years.





## Legit's Early Season Teeoff

Continued from page 1

Theatre, Philadelphia, of "La Belle" to be followed next Monday (27) by the tryout debut at the Colonial Theatre, Boston, of "Mr. President." The Hub season actually started the week before last with the arrival there of the touring "The Unsinkable Molly Brown."

Philly, like Boston, moved into the summer picture for regular legit bookings last year with the July-August stand at the Forrest Theatre there of the touring production of "Flower Drum Song."

The Shubert Theatre booking for "La Belle," which Gerard Oestreicher is presenting with Manaher Skutnik, Joan Diener and Howard Di Silva as leads, was to have preceded a now-cancelled Sept. 18 opening at the Plymouth Theatre, N.Y. The musical, inspired by Jacques Offenbach's "La Belle Helene," told in Philly next Saturday (25). It has a book by Brendan Gill and lyrics by Marshall Barer. The Offenbach score has been adapted by William Roy.

Oestreicher also got off to an early start last year with an Aug. 28 unveiling at the Shubert Theatre, New Haven, of his current Broadway production of "Milk and Honey." That had been preceded by the "Sail Away" opening Aug. 9 at the Colonial Theatre, Boston. "Mr. President," which will play the Colonial through Sept. 21, is a Leifund Hayward production with score by Irving Berlin and book by Howard Lindsay and Russel Crouse. The musical, with a cast headed by Robert Ryan and Nanette Fabray, is scheduled to open Oct. 20 at the St. James Theatre, N.Y.

### "Mr. President" Advance

"Mr. President" has a spectacular advance ticket sale for both its out-of-town dates and New York engagement. The musical, consequently, is likely to earn an operating profit on its pre-Broadway run regardless of critical reaction. The pre-opening ticket sale also guarantees the musical a healthy Broadway run, no matter what the tone of the reviews may be. Naturally the show wins the approval of the Main Stem critics its blockbuster potential will be clinched.

Two other offerings have already begun pre-Broadway warm-up performances, but the situation in both cases doesn't constitute a deviation from the norm. "Oliver," David Merrick's duplication of the cliche British musical debuted two weeks ago at the Philadelphia Auditorium, Los Angeles, as part of the Civic Light Opera Assn. subscription season.

There have been instances in prior years where shows earmarked for Broadway have launched summer tryouts during the CLO summer semester. The Lionel Bart musical, based on Charles Dickens' "Oliver Twist," will put in about five months on the road prior to opening late in December at an undesignated Main Stem theatre.

### Big Business for "Oliver"

"Oliver" has been playing to big business in L. A., and a similar CLO subscription setup for its follow-up stand in San Francisco is a virtual guarantee of solid grosses there, also. Both the L. A. date and the Frisco engagement are for seven weeks each. The musical is also booked into such theatres as the Fisher in Detroit and the O'Keefe in Toronto, both of which have an enormous gross potential. If business continues hot for the show on the road, the possibility exists that it may open on Broadway in the black and is likely at least to have a substantial portion of its investment recovered.

Also currently in the tryout stage is "There Must Be a Pony," the Jim Kirkwood play, in which Myrna Loy stars. The drama, produced by Alan Pakula and Joel Schenker, in association with Eleanor Bissinger, began a stock circuit tour last month, in anticipation of a Sept. 27 opening at the Cort Theatre, N.Y. The show, which is continuing on the stock circuit, has cancelled its scheduled Main Stem preem, as well as a regular tryout engagement at the Walnut Theatre, Philadelphia, which had been slated to begin Sept. 10.

As usual, tryout activity in hinterland houses will begin mushrooming in September. The first

of that month's new entries will be "The Affair," opening Sept. 6 at the Wilbur Theatre, Boston. Bonard Productions, which is co-producing this Broadway-bound edition of the London click, adapted by Ronald Miller from C. P. Snow's novel, was also the producer of last season's "Sail Away."

## Tin Pan Alley

Continued from page 2

discovery head, who is based in Belgium.

In addition to the English version, The Gee Sisters have recorded the tune in German, so that Kluger can now get the disk moving in W. Germany and in the U.S., Canada, England, South Africa and Australia. In total, the "Telstar" song will have 14 different language versions for distribution in 21 countries. Included in the global push are Italy, Spain, Portugal, Japan, the Scandinavian countries as well as several South American nations.

Drake admits that topical songs are nervous commodities, especially when pegged on personalities. People don't go for "beatification" of a personality, he says, and that's why the music business has had such topical flops as "Lucky Lindy" and "God Needed a Son-bird in Heaven and So He Took Caruso Away." Even the recent salute to Col. John Glenn's space journey, "The Biggest Ride Since Paul Revere," didn't quite make it.

The topical subject, adds Drake, has to be an impersonal, soul-less and mechanical object like "Come Josephine in My Flying Machine" and "I Want a Talking Picture of You" in order to get total approval. "A successful song also has to have one common denominator," he concludes, "sex."

## MCA Consent Decree?

Continued from page 2

taken, they must be conducted without prejudice or publicity if they are to be successful. "Significantly, Posner at no time in his guarded statement ruled out the possibility of such a solution."

Posner said the stipulation delaying the preliminary injunction hearing was agreed to because MCA wanted more time to file an answer, and the Justice Dept. "also felt the need of more time."

### H'wood Unions Aid MCA

On another front, the Hollywood AFL Film Council wired President Kennedy and Attorney General Robert Kennedy an appeal asking them, in effect, to drop the Dept. of Justice's antitrust divestiture action against MCA Inc. "to help solve a growing unemployment problem in Hollywood." While the council resolution studiously avoided, flatly asking the suit be dropped, there was no question this was its intent.

The council asked the Attorney General "to take prompt and affirmative steps to re-examine the advisability of the present attempts of the Anti-Trust division to prevent MCA from engaging in feature film production." It was a most unusual move, this intervention in a case now in litigation in the Federal Courts. The U.S. based much of its case on the MCA talent agency, since dissolved. The Council resolution made no mention of the agency aspect whatsoever.

The council resolution said it views with "dismay and alarm" efforts of the U.S. to prohibit MCA from engaging in the production of feature motion pictures and from carrying out its present plans for building up and developing Universal Studios as a modernized and improved center of both tv and theatrical film production in Hollywood.

This phraseology was a bit mystifying since even under the present court order on MCA Inc., the Government has no objection to either Universal or Revue producing films and vidpix, according to Leonard Posner, who is handling the prosecution of the case for the U.S. Also, the Government order makes no reference whatsoever to

any objections to building up, developing and modernizing Universal, although the resolution says the U.S. "prohibits" this.

Council contends that job opportunities are planned by MCA unless its prevented from doing so by the U.S.; also that MCA plans continuity of employment for studio workers by building up and developing a film and vidpix production, but for the Government action. Posner has emphasized the U.S. does not object to production, only to any drastic change in the overall corporate structure.

The council said it and other labor groups "viewed with enthusiasm" MCA's investing over \$11,000,000 to acquire Universal studios and spending another \$7,000,000 to modernize and increase production facilities at the lot, so that since 1959 daily employment has risen from 600 or 700 studio workers to four times that.

The U.S., it said, is seeking via court action to prevent MCA from producing pix and vidpix the same as most other leading majors—again omitting any reference to the talent agency tie-up which was the crux of the Government action.

Drastic drop in pix employment here and the threat of runaway pix production to the status of Hollywood as film capital of the world motivated the appeal, said the resolution, signed by proxy George Flaherty and secretary H. O'Neill Shanks.

## Styne-Osterman

Continued from page 1

Sex," a musical based on the recently-published book by Nina Farwell. The script for the tuner, which will have music by Styne and lyrics by Bob Merrill, is being written by Ketti Frings.

Scheduled for a Main Stem debut in the fall of 1963 is "Portofino PTA," which Gerald Green is converting into a musical from his novel of the same title. Sammy Fain will provide the music and Marilyn Keith and Alan Bergman the lyrics. The other tuner on the list is "The Spirit Is Willing," an adaptation of the film, "The Ghost Goes West," for which Robert E. Sherwood wrote the screenplay.

"Spirit," which is planned for a December, 1963, opening in either London or New York, was to have been coproduced originally by Styne, with Edward Specter Productions Inc. The Specter firm has withdrawn from the project. The music for "Spirit" is being composed by Styne and the lyrics are being written by his son, Stanley Styne. The adaptor hasn't been set.

The straight play, for which the firm contemplates a pre-Broadway tryout in London in October, 1963, is Aubrey Menen's dramatization of his book, "She-La," scheduled for Random House publication next October. Besides those On Stage projects, Osterman intends independently producing a musical version of "Mrs. A." Richard Aldrich's biography of his late wife, Gertrude Lawrence. Bella and Sam Spewack are writing the book for the tuner, which will have music and lyrics by Cole Porter. Production is tentatively scheduled for the spring of 1963.

Other ventures planned by the Styne-Osterman corporation are film productions of the John Masters book, "The Road Past Mandalay," for which Tom Ryan has prepared a screen treatment, and an original by Styne, "Mother Wore a Beard," for which Miss Farewell is doing the picture treatment.

On the television area, On Stage is negotiating with the networks on a proposed one-hour series, plus several specials, Styne, whose composer credits include a number of Broadway shows, will be represented on NBC-TV next Christmas by the musical version of "A Christmas Carol," for which he wrote the music.

There'll also be an Easter revival by NBC-TV of the Mary Martin-starrer, "Peter Pan," some of the music for which was also written by Styne. In addition, the composer will be represented on the screen this year by the film version of "Gypsy," for which he wrote the original Broadway score.

The prior Broadway managerial association of Styne and Osterman involved "Say, Darling," which

they coproduced, and "Mr. Wonderful," presented by Styne and George Gilbert, in association with Osterman. Besides having produced several other Main Stem offerings, Osterman is the owner of two Broadway houses, the 46th Street Theatre and the Eugene O'Neill Theatre. The theatres are currently occupied, respectively, by "How to Succeed in Business Without Really Trying" and "A Thousand Clowns."

Richard Horner, general manager for Osterman and the two theatres, will serve in that capacity for the new producing organization.

## Literary Depts.

Continued from page 2

tion to have every major producer and top-level star camping on their doorsteps waiting for the basic element of a hit.

This facet in talent agency celebrating was made especially evident during the recent demise of MCA's talent operations. Virtually the first selling manpower to be gobbled up by other major offices were the MCA literateurs. Ashley-Steiner and General Artists Corp. entered into a lively battle for the MCA personnel.

The battle for stories is seen by the fact that most filmmakers become interested only when the right vehicle comes up. The best-seller lists have become as important to the amusement industry, as the Dow Jones Index to the economist. Katherine Anne Porter's current topseller, "Ship of Fools," recently was sold by GAC for a sum reported to be \$300,000 plus a percentage. There have been sales for more money, previously, with some stage shows going even higher. But even in a declining market in many phases of the entertainment industry, the need for authors remains basic and will even become more important as time goes on.

Most stars, for example, because of tax situations will do only a limited amount of work in any field, and therefore to insure continuing popularity, will plunge in only when most conditions are just right. They normally start their plunge into production when the right yarn comes along.

The greater agency concentration on literary operations came some years ago, when authors of repute started switching from the small literary agents to the major talent offices. This was necessary because an author found himself immersed in writing for many fields. The usual literary agent, unless steeped in show biz knowledge, could hardly keep up with the demands made for a single script.

It is significant to note that GAC made greater headway in the film business when it acquired the Preninger-Stuart Agency, a literary office, and almost immediately became the major talent office involved in "The Hustler" which Glimco among others.

## N.Y. Friars

Continued from page 1

membership today is 95% laymen, and the name of the Friars Club is no longer important to us. We believe we could just as well use a name like the Commercial Club, and forget we were ever the Friars Club."

After receipt of Briskin's letter, the Friars board voted disaffiliation with its Coast counterpart.

There also had been a controversy on payments due the N.Y. club by the California organization. According to Carl L. Timin, executive secretary of the N.Y. Friars, the N.Y. board has forgiven a multitude of sums due N.Y. at various times because the Coast group was in no position to pay.

With construction of larger quarters, Timin said that the Coasters ran into some difficulty, and it's likely that they overstepped the constitutional limit on non-pros because of that situation. However, he felt that the N.Y. board could not countenance such a large deviation for the constitutional requirement.

Attorneys Lew Shenfield and Burton Turkus, members of the N.Y. Friars legal committee, are handling the matter.

## Mpls. Editorialist

Continued from page 1

published. Rice considered this an affront to tv and radio which strive to keep the public informed about what's happening.

"In Minneapolis the citizenry has greeted with relief the return of the Star and Tribune, newspapers of long and distinguished ancestry," said Rice in his over-the-air editorial. "However, it has been with some surprise that we have read, in these resumed publications, words with the implication that for nearly four months our citizens have existed in benighted ignorance of world and local events, deprived, as it were, of their right to know."

"Perhaps it is because we are in the news business ourselves that this appears to be a thrust far wide of the mark. More accurate, it seemed to us, was an offhand remark made yesterday by an acquaintance who had returned to his work at the papers. This journalist alleged that there had been some activity in the newsrooms toward the preparation of resumes of the news events that had happened since the strike began."

"But," he said, "they're keeping them brief. Everybody pretty well knew what was going on anyway."

"Pretty well, indeed. While there is merit in the newspaperman's standard argument that his medium is more complete, more detailed in its coverage, there is no evidence at all that in this day, when there are more homes with tv and radio than with newspapers, anyone who cared about the news was deprived of any essential report."

"The newspaper on the one hand and the radio or tv report on the other, each serves essential needs, each in its own way, each complementing the other. But the day has long since passed when the absence of local printed matter could isolate a whole community."

## 'Wall of Shame'

Continued from page 2

films and three full-length tele or theatrical pix.

The shorts include "Attack On Human Dignity," "Berlin, August 13th," "Berlin in August 1961," "In Spotlight of the World—England Sees Berlin," "13th of August—Documentation," "The Face on the Border," "A Wall Accuses—Bankruptcy of a System," "Test for the West: Berlin," and "The Inhuman Wall." The full-length productions include Walter Wood's "Tunnel 28," which Metro is going to release, "It's Foggy Tonight" (Station Free Berlin) which was just recently shown via West German tele, and "Berlin—Bernauer Strasse" (German newsreel unit), a documentary running 102 minutes.

Among the most recent West Berlin counter actions are the local Senate's intent to shutter the West Berlin offices of the Soviet travel bureau, Intourist; and the Soviet film distributing outfit, Sovexport. Also to keep certain East Berlin people (Commies) out of West Berlin. The current list of undesirable persons totals 27 people, including the Commie star attorney, "Professor" Kaul, and Karl Eduard von Schnitzler, star commentator of the East German radio and tele. The commanders of the three western occupation powers have approved these actions.

## Richard Rodgers

Continued from page 1

himself also left over the weekend for Paris to huddle with a number of French and American clients there.

Details of the deal are not yet said to be around the \$150,000 mark, a fancy top fee for a score plus other peripheral conditions attendant to the album. Latter need not necessarily be via Colpix, the film company's own diskery label.

Lazar also sold Joseph Heller's first novel, "Catch 22," to Col for \$100,000 plus a cut of the net profits. Additionally Heller will get \$50,000 to write his own screenplay.



# OBITUARIES

## EARLE FERRIS

Earle Ferris, veteran newspaperman, columnist, sports editor and pioneer radio publicist, in retirement because of a heart ailment in Mobile, Ala., for the past 49 years, died Aug. 20 in that city. He is survived by his wife, Katherine, 70, herself a publicist and his longtime partner in Earle Ferris Associates and Radio News Features, and a daughter, Fern, was "about 66 or 67."

NBC vicepres John F. Royall, then in Cleveland also made the Cleveland newspaperman come east and told him to accept radio publicity because "it will be the new thing in business." Ferris Associates and Radio News Features, in time had a staff of 52, ranging with Ly-Lee, Edward L. Bernays and Carl Byoir in dollar volume and perhaps exceeding them in personnel. Among the latter were some who were later to become distinguished pressagents and writers on their own. Ferris also at one time had absorbed the Constance Hope longhair flackery but she has long since been back on her own.

A native of Pittsburgh he had migrated to Cleveland before making the Gotham safari. When hit by his heart attack he moved to Mobile, chiefly because his father was in business there and subsequently stayed on because of the dry heat.

Ferris' clients' Fred Allen, Arturo Toscanini et al. read like a show biz who's who. His recent byline in the July 25 TV Review & Preview, Number 4, a nostalgic lookback to the radio pioneer days, got him much of his mail. And he in turn, at the end of extra copies of VARIETY and its sister because of the mail volume he recently as Aug. 8 he wrote VARIETY: "I have just lost a 10-4 shot due to one

Bernays. He died Aug. 17 in St. Monica, Cal.

A native of England, he came to the U.S. in 1908. Unable to find employment as an electrical engineer, he became an actor. His first part was Cassio in Othello. He toured with Sir Philip Beag-Grey, Shakespearean players, had several important parts in Broadway plays and in 1927, was given the leading role in "The Waside Inn," an early radio serial.

Kippack later played the part of Cephus in "Way Back Home," which was presented on radio and later as a film. He also worked in several radio shows for CBS, including "Gang Busters," and "The Greenies."

His son, brother and sister survive.

## JUNE RICHMOND

June Richmond, 47, an American Negro actor, died of a heart ailment Aug. 16, in Göteborg, Sweden. In that city for about a week she was contracted to appear in a cafe there when she was stricken. Prior to her Swedish tour, she had appeared at the Tivoli, Copenhagen.

Born in Chicago, Miss Richmond made her residence in Paris during recent years. She appeared at the Moulin Rouge, Casino de Paris in that city as well as the Blue Angel, N.Y.

## RALPH RODDY

Ralph Roddy, 63, longtime Daily VARIETY staffer, died Aug. 14 in West County, Cal. of cancer. After many years of newspapering, he joined VARIETY's staff daily in 1936 and remained for 10 years as its labor reporter. He had been editor of the Los Angeles Citizen, a labor paper, before illness forced his retirement.

He, wife, two sons and two daughters survive.

## JOSEPH HEIDT

Joseph Heidt, 52, theatrical pressagent who handled more than 150 shows and for years was publicist for the Theatre Guild in New York, died Aug. 16 in Detroit of a liver ailment.

Top shows handled by Heidt included "Oklahoma," "Carousel," "The Philadelphia Story" and "The Time of Your Life." He was an Air Force technical sergeant during World War II and helped publicize "Winged Victory."

In the late 40's, Heidt organized a theatre brain that picked up suburban players in southern Connecticut and delivered them to Broadway shows. A native of Liberty, N.Y., he moved to Detroit in 1956 and became press agent for the Northland Playhouse and the Cass Theatre.

Surviving are his wife, three brothers and a sister.

## ISRAEL CROSBY

Israel Crosby, 43, jazz bass player, died in Chicago's Veterans' Hospital Aug. 11 of lung cancer.

From 1932 through early '62 Crosby was the mainstay of the Ahmad Jamal Trio. Up until the time he was hospitalized, he was playing with the George Shearing Quintet. Crosby made his first record at age 18 under the aegis of John Hammond for British Parlophone which was distributed in the U.S. by Decca Records.

At various times he had been a member of the Benny Goodman, Raymond Scott and Fletcher Henderson units.

Wife, stepson and two sisters survive.

## MINNEOLA AMSDEN

Mrs. Minneola Amsden, 75, one-time vaude performer, died in Detroit Aug. 8. She broke into show biz in 1903 as a chorus girl in a Lillian Russell show, then married Claude Amsden, also a member of the Russell troupe.

The pair set up a song-and-comedy act under the billing of Temple & Huff. Mrs. Amsden also was a member of the old Manhattan Opera Co. in New York.

## WILLI SCHAEFFERS

Willi Schaeffers, 77, German humorist, comedian and nitery performer, died Aug. 10 in Munich. Although born in Landsberg (East Germany), he had always been considered a "true-born Berliner" because he spent most of his life and reached fame in that city. Schaeffers who began his career

in 1902, appeared at such renowned spots as the Berlin Scala and Wintergarten. He scored his biggest success with his Kabarett "Der Komiker." Cabaret of Comedians which he managed, to run from 1920 through the Hitler era, until it was bombed out in 1944, although many of his comedians were put in jail because of their "singing jokes."

A son, Peter Schaeffers, Berlin music publisher and film producer Melodie Film, survives.

## PHIL KASTEL

Phil Kastel, 69, reputed underworld figure who was said to have interests in various enterprises and hotels, was found dead Aug. 16 in New Orleans, with a bullet through his head. Officials said a preliminary examination indicated suicide. Kastel, in failing health for several months, reportedly was using his right.

Known as "Bandy Phil," he was one of the original owners of the Tropicana, Las Vegas hotel, but was forced to step out when his connection was revealed. He was active in gambling in the New Orleans area. At one time he operated out of New York as one of Frank Costello's major aides. He was convicted of mail fraud in 1926 and of grand larceny in 1930.

## F. R. MacKELCAN

Frederick Robert MacKelcan, 80, chairman of the board of governors of Massey Hall, Toronto, died Aug. 16 in that city. He was also proxy of Beaver Records Ltd., was on the directorate of the Royal Conservatory at the U. of Toronto, and was proxy of the Mendelssohn Club.

A bachelor, he is survived by two married nieces with whom he lived.

## JAMES K. ALLARDICE

James K. Allardice, 63, who handled an interview show on WJLK, Albany Park, and was a former Republican member of the New Jersey State Senate and Assembly, died Aug. 18 in Laurelton, N.J. Allardice had planned to retire this summer after his 500th broadcast.

Surviving are his wife, son and two daughters.

## BERNARD SMITH

Bernard Smith, 71, film executive, died Aug. 14 in Brighton, Eng. He entered the industry in 1913 with Standard Films Agency. Later he formed Equity British and was its managing director at his death. He was a brother of Sam Smith of the early British Lion Co.

Survived by his wife, sister and another brother, Herbert Smith, also of Equity British.

## LAURA ARNOLD

Laura Arnold, 73, a theatrical agent and former actress and singer, died Aug. 17 in Yonkers, N.Y.

As an actress she appeared on the N.Y. stage during the 1920's. For the last 20 years she was a theatrical agent with offices at 545 Fifth Avenue. She appeared with John Charles Thomas in the Broadway musical, "Maytime."

## DAVID C. JEFFERY

David C. Jeffery, 84, former associate of the late J. D. Jaydeck Williams of Australia who organized First National Pictures, later Warners, and brother of Lillian Jeffery, former secretary of Joseph P. "Boss" Murphy of MGM, died Aug. 14 in Minneapolis.

Survived by Miss Jeffery, and one other sister.

## MARGIE DALE

Mrs. Nicholas Rinaldo, 54, known professionally as Margie Dale, died recently in Buffalo following a lengthy illness. Retired at the time of her death, she had been a dancer and had worked with Three Stooges, Clyde Beatty, Pinky Lee, Ted Lewis and Red Skelton. Her husband and a daughter survive.

## FRANK DUNLOP

Frank Dunlop, 89, former concert party proprietor, died July 31 in Harrow, Eng. He ran many touring and resident shows around World War I including "Biscuits" and "The Rhapsodies."

Survived by his wife, actress Dorothy Willis, and a daughter.

## HENRY CLARK

Henry Clark, ex-cinema manager, died recently in Maidenhead, Eng. Starting in 1942 at the Rialto, Maidenhead, as assistant manager,

he later managed both the Rialto and Plaza there.

Survived by daughter.

Justin Williams, 70, pianist and vocal teacher, died recently in Bethlehem, Pa. He lived in Baltimore, Md., where he taught for the last 12 years at the Peabody Conservatory of Music. He was the brother of Rhys Williams, Hollywood actor. His wife, former singer Anne Estes, three other brothers and a sister also survive.

Walter T. Gaines, 42, owner of radio station WLFH in Little Falls, New York, died Aug. 14 in a New York City hospital after a lengthy illness. His wife, mother, father, two brothers and a sister survive.

Kurt A. Becker, 64, manager of the Carolina Theatre, Fayetteville, N.C., died Aug. 8 in that city. He was associated with Fox Theatres in California before coming to Fayetteville 13 years ago.

Renato Lelli, 63, an Italian playwright and the director of the Teatro Minimo (the Smallest Theatre), died Aug. 14 in Bologna, Italy.

G. Harry Brown, associated with his wife in the operation of the Strand, Old Forge, N.Y., for 30 years, died Aug. 2 of injuries received when hit by a truck in early July.

Kirkham W. Torney, 53, director of tv station WISN for Seven Arts Associated, died Aug. 19. A chain store operator before joining Seven Arts, Torney was a resident of Southport, Conn.

Mrs. Ruth Warburton, singer, actor et on-the-air promotion for the ABC-TV network until her retirement last year, died Aug. 18 at Lake Crystal, Mich. Survived by two sons.

Kim Morgan Jr., 29, Easton, N.C., musician, drowned recently near Pensacola, Fla., where he was playing with a band. His parents survive.

Herbert Wood, 58, stage manager, died Aug. 9 in Hull, Eng. He was stage manager of the New Hull, for 20 years and later served in a similar capacity at the Hull Continental.

Felix Oppenheimer, managing director of Solo Laboratories which supplies confectionery and nuts to the cinema trade, died Aug. 13 in London.

Mabel Dodge Luhan, 83, author and patroness of the arts, died Aug. 13 in Taos, N.M., following a long illness. Survivors include husband and son.

L. O. Hutchins, formerly in a sales capacity with WFMY-TV, Greensboro, N.C., died there recently following a heart attack.

Jeff Baker, 16, son of comedian Benny Baker, died Aug. 14 in Orange, Cal. of leukemia. His parents and sister survive.

## \$425 Limit

Continued from page 1

President, Cabinet members, generals, admirals and Federal judges. His resolution would limit artists' salaries to amount received by these officials.

During State Dept. and U.S.A. appropriations debate last month in House, there was futile attempt to tack on an amendment to bill limiting performers' salaries to those of members of Congress. The defeated move was generally regarded as an ego soother to the lawmakers and against "this backroad journey of the Wignit resolution through Congress may be limited."

## Callas

Continued from page 1

is fine. We are to send the Scala Opera with three operas out of our repertoire, to play there. That, too, is fine. But the Russians have made one proviso; which they say is absolute. They want me to have Maria Callas and Renata Tebaldi costarring in one of the productions we send them. So what else is new?"

## MARRIAGES

Elizabeth Reid to Thomas Davidson, Glasgow, Aug. 4. He is son of May Moxon, dance troupe member.

John Farr to Jack Leblond, Aug. 17, Paris. Both film players. John is son of Holman, to be of Elia, Hollywood, Aug. 18. He is a Coast publication and chief of Elia's Elia Film.

Bobby Handy to Fred Crandall, Sept. 10, N. J. Aug. 4. He is a CBS-TV press information officer, production supervisor of CBS-TV's "Calendar" and "Jackie Gleason Show."

Sister Chapman to John M. Hall, New York, Aug. 18. He is a reporter on CBS-TV's "Calendar" series, her assistant director on "Ed Sullivan Show."

## BIRTHS

Mr. and Mrs. Bernard Mellett, son, Oxford, Eng., Aug. 14. Mother is actress Anna Wong. But no relation to the film player.

Mr. and Mrs. Peter Finch, son, London, Aug. 15. Mother is actress Yolande Turner; father is the actor. Mr. and Mrs. Bob Liss, daughter, Chicago, Aug. 13. Father is writer for NBC News, Chicago.

Mr. and Mrs. Alex Slavin, daughter, London, Aug. 12. The parents are partners in a music act. Mr. and Mrs. Bob McFadden, son, New York, July 25. Father is a comedian; mother is former swing star Jeanette Vinson.

Mr. and Mrs. Ken Garland, daughter, Aug. 9, Providence, R.I. Father is with radio station WJAR in that city.

Mr. and Mrs. Lester Blaff, son, New York, Aug. 19. Father is director of public relations for WABC-TV, N.Y.

Mr. and Mrs. Earl Eames, daughter, Sanford, Conn., Aug. 4. Father is associate producer of CBS News election unit.

Mr. and Mrs. S. Gray J. Cohn, son, their third, Aug. 9, New York. Mother is the daughter of Abraham Lincoln, owner of Ben B. Belfrage, and son of that Gotham landmark.

Mr. and Mrs. Richard A. Jensen, daughter, Aug. 25, Fullwood, Mo. Mother is Katharine Thiborg, daughter of actress Norma Swearer and the late Irving Thalberg, production head of MGM; father is an actor.

Mr. and Mrs. David Nelson, son, Aug. 20, Santa Monica. Father is the son of Ozzie & Harriet Nelson and costars with his parents in the "Ozzie & Harriet" tv series.

## Crawford-Davis

Continued from page 2

ting the two celluloid queens together. The rapport during two weeks of rehearsals and six weeks shooting has been without a flourish... so far.

Columnists and feature writers have been trying to make something out of two temperaments clashing but the girls themselves have been squashing such talk before it even gets a chance to bud. Both stars are Oscar winners.

In the pic they are former film stars who hate each other and live in an outmoded Hollywood mode. Whatever the temperaments of the two film queens in the past it's noticeably missing on the streets at Producers Studio. The sets are open at all times to head-tide visitors. And there's the traditional Pepsi-Cola loaded ice container outside Miss Crawford's portable dressing room for one and all... help themselves.

Occasionally, Aldrich will sneak in a Coke or two for liffs, and all Miss Crawford will say is "How did that get in here" without mentioning the drunk by name.

Pic winds first week in September, by which time all lost time is expected to be made in.

Aldrich directed Miss Crawford in "Autumn Leaves" in 1956 and film they worked together on. It brought him Berlin Festival's Silver Bear award. While the story has to do with relationship, the stars' lives Aldrich sums it up as "Our answer to 'Love Me Tender'."

Not only are needlames Crawford and Davis competing for acting honors in "What Happened to Baby Jones?" but both now are in the literary limelight for whatever glory their pens may sway with the public.

Miss Crawford's autobiog "Portrait of Joan" (Doubleday) is active at bookstalls around the country. Miss Davis' blog is titled "The Lonely Life."

In fond memory of my Dear Friend

Charlie Gallagher

Who Died August 23, 1942

JERRY VOGEL

Dr. Jack Hyman, a young Oshner-trained urology surgeon, who didn't believe it and operated despite the quartet of heart attacks. Dr. Hyman found my bladder had been blocked from birth. He refused to stop looking at what St. Luke's and Harkness Pavilion, Iads failed to find: filled me with dye and found it via an upside-down X-ray... which Jack said had been infecting me for years and caused all four heart attacks.

## FORD BOND

Ford Bond, 57, former radio announcer for the National Broadcasting Company, died Aug. 15 at his home in St. Croix, in the Virgin Islands, where he had lived since his retirement nine years ago.

He was widely known to New Yorkers for his sports and news programs. In 1950, he celebrated his 20th anniversary as an announcer for "Cities Service." Born in Kentucky, Bond was slated for a medical career, but an early interest in music led him to change his plans while attending college in Chicago. He left school to accept a musical post with a commercial firm in the south, and soon afterward went to Louisiana to direct a community chorus and church choir.

In 1922, he accepted a singing and announcing offer with the local radio station in Louisville, Ky., and in eight years held posts as head announcer, studio director, musical director and general program executive. Bond left to join NBC in 1929.

Besides his radio work, he wrote short stories and composed pop songs. Long a friend of former Governor Thomas E. Dewey, he served as radio and tv director of all of Dewey's political campaigns. When he retired to St. Croix, he built a hotel there which he later sold.

His wife, two children and two stepchildren survive.

## BENNETT KILPACK

Bennett Kilpack, 79, a radio actor who for many years played the National Broadcasting Company's "Mr. Keen, Tracer of Lost

The Pittsburgh Press, Tuesday, August 14, 1962

## Pearl Bailey Versatile Performer

Few Can Come Close  
To Her Wit And Talent

By HENRY WARD

"Talented may be a pretty thinly worn expression for showfolk but on Pearl Bailey it fits just fine.

"Few, if any, performers making the rounds today can outdo this energetic and versatile songstress-actress-comédienne who is packing the Holiday House this week.

"Miss Bailey has the neat trick of singing a song and commenting on same at the same time. In fact, she keeps a running commentary going on just about everything she or anyone else does in an hour long show that sparkles as brightly as the glittering diamonds she wears.

"Her name has been closely identified with every phase of show business—recordings, movies, legitimate stage, TV, radio and of course the supper club circuit.

"And her name on a marquee means good business inside.

"For her current stint Miss Bailey pulls out all the stops—jesting, dancing, even waxing sentimental when the occasion calls for it. The old standbys are still a major portion of her all-inclusive repertoire but she can make them bounce with freshness.

"Her 'New Shoes' skit brings down the house and her interpretations of 'Poor Butterfly' and 'Indian Love Call' are priceless. Although her performance is actually a one-woman show she gets some solid assists from flutist Angie Basagas, trumpeter Emmet Berry, bassman Charles 'Trucks' Parham, drummer Tony Bellson and pianist Lloyd Phillips who augment the Ralph DeStefano house orchestra.

"And rating a special niche is Nick Di Maio, her musical director and a perfect straight man for some of Miss Bailey's seemingly-impromptu and sizzling commentaries. And when Pearl Bailey ad libs she not only breaks up the audience but her fellow performers as well."

★ ★ ★

"The wonderful Pearl Bailey act at the Holiday House still leaves a glow of warmth here. There hasn't been so gifted an entertainer around these environs in a long, long time. She's well worth seeing, to put it mildly. As the English adverts say, book ahead."

# Who? me?



## Pearlie Mae

Pittsburgh Post-Gazette, Monday, August 13, 1962

## Sellout Crowds Every Night

"PEARLIE MAE, oh my, Pearl Mae, she's enough to spoil a night club audience for anyone else, and that's known as an understatement. The large supper club room at the Holiday House has been filled to the last seat for every show.

In the next 60 minutes, the audience gets to know her very well, and never has becoming acquainted with a singer-humorist been such a pleasure.

"Somewhere along in her act, Miss Bailey says, 'I'm having so much fun I hate to take the money.' The line gets a laugh, but in its exaggeration there lies the sheen of truth as to what makes Miss Bailey a rare, natural-born performer.

"She's enjoying herself onstage so much her enjoyment spreads out irrepressibly all over the audience. To realize how effortless entertaining can seem, all a person need do is take in an act by Miss Bailey. She makes 60 minutes go up like smoke. She braids together stories, songs, jokes and ad-libs with such equal and astonishing ease of talent and timing that sometimes it seems if she went on for five hours she wouldn't be onstage long enough.

"HER MOST HILARIOUS number is 'Indian Love Call' which she sings during her encore as one of her own men, Angelo Basagas, follows her around playing a flute. For laughs, this is the show's topper, though 'New Shoes,' long in Miss Bailey's repertoire, is a close second. Her take-off on the discomforts of women's stylish spike-heeled, long-toed shoes is full of pungent humor, inimitably hers, for said by anyone else ('I was going down Wiltshire Boulevard—limping as usual'), the lines undoubtedly wouldn't be so funny.

"Miss Bailey has a stalwart hold of the double entendre, too, though she never lingers over any nor presses for laughs, which makes them all the more enjoyable. 'Minnie Lost It at the Astor' is one of the old-timers she makes glow like new, and 'I Had Myself a True Love'."

"DINAMO AND FLUTE-PLAYER Basagas are two of the six men Miss Bailey brought on tour to augment the orchestra. She has a funny bit with trumpeter Emmet Berry in 'Poor Butterfly' and again with Charles 'Trucks' Parham on the bass fiddle in 'Please Don't Talk About Me.' The others are pianist Lloyd Phillips and her brother-in-law, Tony Bellson, on the drums.

"Spontaneity and ad libs are part of the sparkle in the well-planned Bailey show.

"TO SAY the show is good isn't good enough. It's double-barrelled A-1, with Pearl Mae making all the bulls-eyes. She's an incomparable entertainer. It's a wise bet that she'll be drawing sell-out crowds for the Holiday House every night of her engagement there through Saturday, and no one in the whole wide-world of entertainment deserves them more."

Currently (Thru Sept. 3rd) **SHOREHAM HOTEL**, Washington, D. C.

COAST TO COAST CONCERT TOUR

Sept. 7 Kansas City  
Sept. 8 St. Louis  
Sept. 11 Salt Lake City  
Sept. 14 San Diego  
Sept. 15 Manhattan Beach, Calif.  
Sept. 27 Chico, Calif.

Sept. 28 San Jose, Calif.  
Oct. 5 Washington, D. C.  
Oct. 6 Baltimore  
Oct. 7 Statler Hilton Hotel, Beverly Hills  
Oct. 11 Des Moines, Iowa  
Oct. 27 Santa Barbara, Calif.

ROULETTE RECORDS

RETURN ENGAGEMENTS

Oct. 31 Ambassador Hotel, Coconut Grove, Los Angeles  
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Dec. 21 Flamingo, Las Vegas, Four Weeks  
1963  
Jan. 24 to Feb. 2 Chi-Chi, Palm Springs

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56 PAGES

## MCA: THE GAY (TV) DIVORCEE

### World's Fair 1964 Diverting Business From '62-'63, N.Y. Showmen Complain

New York showmen are wondering whether the N. Y. World's Fair, slated for 1964, is hurting New York business in 1962 and 1963. They are asking whether the large convention groups, a major element of the entertainment and mercantile business, are holding off their big confabs for the year of the Fair instead of coming to New York now.

They claim that the World's Fair publicity staff is doing too good a job. They have started businessmen and groups of all kinds thinking in terms of 1964 when the need for this kind of business is now. Had the same energy and initiative, they claim, been poured into the current year, business this summer could have been brighter.

Hotel occupancy this summer has been around 40%, the lowest since before the war. Some of this business has admittedly been captured by new motels. Some shudder to think of what will happen to existing inns when the New York Hilton and the Americana, latter built by the Loew Hotel chain, will add 4,500 rooms to the roster of Gotham hotels.

Some idea of the change in the (Continued on page 44)

### Linkletter's 135 Dance Schools for Kids; Also Builds Low-Cost Houses

Charlotte, N.C., Aug. 28. Art Linkletter isn't one to "poor mouth" the American economy. "Good hard work and hard selling will keep us where we are," he said here after stepping off a plane from Knoxville.

Linkletter said he has franchised 135 dance schools for children over the United States "and all of them are making money."

In the past four months, he added, he has opened two low-cost housing developments in the San Diego, Calif., area. "They called it depressed," he grinned. "We've sold 150 houses as fast as we could build them, and we're starting to put up 300 more."

Linkletter today is a businessman with more than a dozen varied interests. He came to town for a quarterly meeting of the directors of the Royal Crown Cola Co. of Columbus, Ga.

"I'm an optimist," Linkletter said of the economy. "I don't see any depression. I don't see any deep recession."

"What happened to the stock market was a shakeout that was necessary."

Linkletter said President Kennedy's "whole attitude" about the need for foreign trade is "one of the few things on which we agree. I'm what you might call a conservative Republican."

### Robin Hood Updated

A book publisher making the posh midtown apartment rounds, looking for new digs, ran into a new bit of charity tie-in promotion. Being a rent-controlled building, the landlord blandly told the prospective tenant he wants nothing under the table but a \$1,000-per-room "contribution" to a certain hospital, obviously the owner's favorite charity. In this case it meant a \$5,000 "donation" (five rooms), but there was indication also \$2,500 bucks could swing the deal.

Its legality or otherwise is obvious since who could gainsay sweet charity's sake?

### Tax Ruling KO's Capital Gains On Pix Sales to TV

Washington, Aug. 28. The Internal Revenue Service, in a new ruling which will cost motion picture and television producers plenty, has abolished the light capital gains tax privilege on all tv films sold for reshooting on tv. The ruling may also knock out capital gains for any motion picture made after Aug. 1, 1948, and resold for tv. Even earlier motion pictures could be affected.

The capital gains rate of 25% is way below the 52% corporation bite and the 91% personal income tax chew-up.

The lengthy ruling in the latest internal revenue "weekly bulletin" (Continued on page 54)

### Cockney Busker Group Again Arrested, Fined

London, Aug. 28. The Road Stars, the cockney busking act, have again been threatened with imprisonment for "obstructing traffic." A month ago this West End "institution" was fined and its members threatened with jail.

The three street performers announced their retirement, but couldn't resist having another go and were again pulled in. Two of the three were fined \$5.60 each.

The Road Stars say they have paid out around \$2,250 in fines in 426 court appearances since 1935. The act, which consists of Henry Hollis, Albert Hollis and Charlie Hilleard, dates back to the days of the Hollis' grandfather.

Will they risk arrest again? "What else can we do?" they ask mournfully.

### \$55,000,000 IN NETWORK SHOWS

By GEORGE ROSEN

Whatever it was that the Justice Dept. did to MCA—it should happen to you.

Take a good hard look at the vital statistics for '62-'63 on MCA's Revue properties for tv (and no matter how you slice the MCA pie that's the money that counts), and it isn't likely that anyone will have to shed tears for Lew Wasserman and his gilt-edged associates.

What exactly MCA has going for it are 11 hours of tv shows on the three networks—and, to give it its full dramatic portent, that's more than one half of any network's weekly prime time (7:30 to 10:30) schedule. Put another way, it's one-sixth of all prime time on the three television networks.

And translated money-wise, at the prevailing net of \$130,000 per hour negative cost, that's enough to pour in excess of \$1,400,000 per week into the MCA coffers. On the 39-week basis to which the shows are committed, MCA comes out in front with some \$55,000,000 in billings.

That, of course, is only the domestic picture and as it applies to network programming. By the time MCA totes up syndication and foreign distribution, there are enough extra millions to put MCA (Continued on page 36)

### Jean Kerr's Merry \$13,597 'Mary' Loot

Jean Kerr, whose comedy, "Mary, Mary," is now in its 78th week on Broadway, earned \$13,597 last week as her 10% royalty cut of the gross on three productions of the play. Of that amount, \$6,559 represents her share of a \$65,594 take registered by one of two touring companies in eight performances at the Opera House, Seattle. The Seattle stand, which ended last Sunday (26), was played by the troupe headed by Julia Meade, Scott McKay and Tom Helmore.

The other road company, a bus-and-truck operation starring Lee Bowman, grossed \$33,703 in its third week at the Opera House, Central City, Colo. That gave Mrs. Kerr, the wife of N.Y. Herald Tribune drama critic, Walter F. Kerr, another \$3,370. The New York production at the Helen Hayes Theatre took in \$36,677 on the frame, of which the author's cut was \$3,668. Starring in the show on the Main Stem are Barbara Bel Geddes, Barry Nelson and Edward Mulhare.

Roger L. Stevens is producer of all three productions of the comedy, which was sold to Warner Bros. on a staggered payment deal (Continued on page 50)

### Runaway Prod., Stars' O'Seas Income Target of D.C. Tax Sharpshooters

#### Minow: Time Running Out

Washington, Aug. 28.

Time may be running out for the broadcasting industry to impose self-regulation on commercial time, FCC chairman Newton Minow has warned.

Minow said, "The time is past due to put up or shut up" on self-regulation and that regulations may be needed for "clear and certain limits" on commercial time.

He told the National Audience Board Inc. that FCC might have to adopt a rule on commercials which does apply to everyone, if broadcasters are unable to achieve self-regulation.

Washington, Aug. 28.

Sen. Eugene McCarthy (D-Minn.) Monday (27) unveiled an amendment he said is aimed at clamping the tax bill tighter on runaway film productions.

McCarthy said the tax bill, on which the Senate began debate Monday (27), was questionable in its effect on overseas productions, so he laid out the provisions of his amendment.

If the productions were sold, McCarthy explained, and the sale proceeds invested in stocks or securities, his amendment would tax the investment income of U.S. shareholders as "beyond the reasonable needs of the business."

In the case of films held for the receipt of rental income, the Senator continued, such income would be similarly taxed unless it was plowed back into other productions or used to buy other films. In the latter event, the corporation in question could say its business was leasing films, McCarthy added.

The amendment uses the same guidelines on income beyond reasonable needs that are currently used in taxing excessive profits of domestic industry, McCarthy said. Sen. Robert S. Kerr (D-Okla.) (Continued on page 16)

### Martin, Sinatra, Davis Give A.C. Club 175G Week

Atlantic City, Aug. 28.

Dean Martin and surprise guest Frank Sinatra, plus Sammy Davis Jr. who flew in early Saturday morning (26) for the final two shows, gave the 500 Club its biggest week of the season. Hundreds of would-be patrons waved reservation slips, many of which could not be honored at the three final shows.

More than 13,700 customers paid \$7.50 admission and \$7.50 minimum, or \$5 admission and \$5 minimum when Martin played it solo, to roll up a take estimated at \$175,000 to \$200,000. The club seats some 700.

Martin started Saturday (19) as (Continued on page 41)

### Fisher 'Offensive' So Chi Catholic Weekly Bars Ad

Chicago, Aug. 28.

The New World, weekly newspaper, published by the Roman Catholic Archdiocese of Chicago, has rejected an advertisement placed by the World's Fair of Music & Sound because Eddie Fisher is to be one of its headliners.

Objection to Fisher is understood to have been stated thus: that owing to all the unwholesome publicity attending his marital breakup with Elizabeth Taylor and previously with Debbie Reynolds he has become a "morally offensive" personality.

The publication frequently asks for an extensive personal history of star performers before accepting advertising copy from producers of plays or promoters of shows.

### Cleve. Plain Dealer Attacks N.Y. Critics For Jaded Pic Reviews

A major daily outside New York has launched a fierce attack against film reviewers in the New York papers, particularly the N.Y. Times. No names were dropped, but the Times' Bosley Crowther clearly was the main target of the Cleveland Plain Dealer.

Plain Dealer ran an editorial quoting a financial writer on the Times who in turn was quoting the Times' review of "Wonderful World of Brothers Grimm." This review was for the most part a pan.

The Cleveland publication's piece, headed "Unwonderful World of Jaded Reviewers," called the film "marvelously colorful" and appealing to both children and adults.

Plain Dealer then complained: "But it was not appealing to a jaded New York reviewer who apparently prefers a movie with 'actual fertility rites never before photographed' and 'secret orgies' to 'The Wonderful World of the Brothers Grimm' with its solid entertainment values for the whole family."

"The critics in New York, with their super-sophisticated sneering approach to almost everything that is normal and unperverted, have a lot to answer for in encouraging (Continued on page 53)



## H'wood Gives Massed Stellar Tribute To Samuel Goldwyn on 80th Birthday

Hollywood, Aug. 28. Former Vice-President Richard M. Nixon, one of many world renowned Government, entertainment and civic figures on hand to applaud Samuel Goldwyn on the dual occasion of his 80th birthday and his golden anniversary in motion pictures, summed up the attitude of the filmmaker's friends when he repeated the now famous DeGaulle quotation from Socrates and paralleled it with Goldwyn who is "now in the evening of a life which he can look back to great achievement that will also bring him a tomorrow just as splendid."

Nixon voiced in serious terms the general tributes paid to Goldwyn Sunday night (26) at the Beverly Hilton Hotel dinner, an affair that easily surpassed other film industry highlights of recent years.

Goldwyn himself had considerably less comment to make than did the 28 performers and executives who were seated on the impressive dais. He was obviously pleased and moved by the tributes paid him by the industry's top stars, as well as by representatives of National Government, Civic organizations and the many charitable groups which he has supported throughout his professional life.

Last minute accolade to join those of Pres. John F. Kennedy, Britain's Field Marshal Montgomery, Herbert Hoover and other significant personages was from Goldwyn's good friend Dwight D. Eisenhower, who cabled his congratulations from Scotland, calling the filmmaker "a truly fine representative of America."

In the preferred first spot among entertainers was Jack Benny, essentially because his name fell first in the alphabetical listing. It was typical of the man. (Continued on page 16)

## Legal Reversal of That Bothersome Chi Decision Anent Privacy Invasion

The United States Court of Appeals in Chicago last Thursday (23) reversed itself in a precedent-setting magazine invasion of privacy suit that has had mag and biopic legalites looking fearfully over their shoulders since June of this year. The decision cancels an earlier opinion which awarded \$150,000 to a suburban Chi housewife for stories in True Detective and Startling Detective concerning the rape-murder of her daughter.

The reversal is interpreted by lawyers as giving wide latitude to publications, and film and tv producers in their handling of crime stories. The decision appears to have avoided an issue that many (Continued on page 55)

## Dublin Theatre Fest Seeks Circus Exhibit

Dublin, Aug. 28. A circus exhibit will be among the features of the Sept. 24-Oct. 7 Dublin Theatre Festival. The exhibition, which will be called "The Clown," will include posters, programs and other material dealing with the circus.

Items from the U.S. are being sought on a loan basis, to be returned at conclusion of the festival.

## NBC-TV Dickers Sinatra Contract

NBC-TV has reportedly started negotiations with Frank Sinatra anent a contract for the '63-'64 season with the talking price in six figures. Whether the talks involve one or a group of shows has not been determined.

Singer-actor's web deals in the recent past have been with the other networks, his most recent appearance being a guest shot on the CBS-TV Judy Garland special of last season.

In '57-'58, Sinatra had a half-hour variety show on ABC-TV and four hour specials. The next season, he did six shows on the same web for Timex.

## AGVA, Legal Angles Bar Moscow Circus' U.S. Tour, But Hurok's Still Hopeful

The nearest, so far that the Moscow Circus (with Popov, the clown, et al.) will get to the U.S. is Toronto, where it will open a 12-day run at the Maple Leaf Gardens Sept. 4.

The Moscow Circus, of course, is well known to millions of U.S. television fans via the Ed Sullivan exposure. But Sol Hurok, who originally wanted to bring it to the States, said he was stymied by the American Guild of Variety Artists and on other legal and union grounds.

In Paris, Hurok has expressed himself as "suspecting" that the Ringlings weren't "wild" about the idea of a foreign circus, Russian or otherwise, "invading" the U.S. Showman abroad, knowing the Ringlings' impact with its gargantuan three-ring spectacle couldn't accept that because the Moscow Circus, despite the "rave" reactions in London and on the Continent, is still a one-ring affair.

Hurok, who has been the spark in considerable Russo-American cultural exchange, still yens to sponsor the Moscow Circus in the U.S.



GEORGE A. HAMID, JR.

Managing Director of the Atlantic City Steel Pier, says:

"Naturally, we re-booked PAUL ANKA after his record breaking date last year."

"Again the exciting talent of PAUL ANKA reached peak business at the Steel Pier the week of Aug. 5."

## Out-of-Competish Duo's Venice Clix

Venice, Aug. 28.

Two pix, not entered in main competition, have proved to be the first "audience hits" at the current Venice fest, which kicked off Saturday night (25). The two pix were the Italo "Commare Secca," directed by 21-year-old Bernardo Bertolucci, a prizewinning poet, and the American "Lisa and David," directed by Frank Perry, whose previous experience has been as a producer with the Theatre Guild. Both pix were entered in the category for "first works" by a director.

The Soviet entry, "Man and Beast," feature attraction Sunday night (26), was a disappointment to both the critics and the audience, being overshadowed by the acclaim to the works by the new Italo and American directors.

Last minute withdrawal of the Italo-French coproduction, "Eva," directed by Joseph Losey, proved a major disappointment to fest guests. Pic had to be pulled when it was learned a print could not be ready in time. Jeanne Moreau and Stanley Baker star in the film, which would have been an Italo entry.

## 7 Arts 'No Strings' Film Rights May Hit \$2,000,000

Seven Arts Productions has bought the screen rights to Richard Rodgers' current Broadway musical, "No Strings." Exact terms of the deal were being withheld, but it was said the eventual purchase price, set by variety of factors, would exceed \$2,000,000.

Rodgers, who is currently at work on a new show with Alan Jay Lerner, is expected to work on the film version on the completion of his Lerner collaboration. "No Strings" was the first musical on which Rodgers has done the lyrics as well as the score. Sam Taylor did the book.

"Strings" will be filmed in Paris where it is located. Pic cannot be released prior to 1964. Miscegenation theme plot will not be changed.

## No Vegas Offensive

Washington, Aug. 28. The Justice Dept. says there's "no substance" to a Walter Winchell report that 21 sealed indictments have been obtained against several Las Vegas gaming casino owners.

A Justice spokesman, talking officially for the Department, said there "are no indictments." He stated Justice's crime and tax units have made checks at Las Vegas "as they have many other places." But no action has been taken on Las Vegas operations and operators, he emphasized.

Winchell in his current Chatter column reiterates he's got the inside info.—Ed.

## Heavy Influx of Int'l Film Names Sets Venice Social Season A-Flutter

Venice, Aug. 28.

## Senate Sez 'Si, Jackie' Or 'See Jackie' Film

Washington, Aug. 28.

By unanimous vote, the Senate adopted the Gore resolution expressing the "sense of Congress" that U. S. Information Agency should distribute through U. S. educational and commercial channels the USIA film of First Lady Jacqueline Kennedy's trip to India and Pakistan.

Since political objections from Republicans never materialized, the House is also expected to pass the resolution soon.

## Burns & Channing 400G Price Tag

George Burns and Carol Channing, left agentless by the MCA dissolution, have inked with William Morris, which'll represent the combo in all fields. The pair, working as a team since last April, are after a tv one-shot and their agents report the asking price for the tv spec package is \$400,000.

Lee Rich, Benton & Bowles tv boss, has reportedly flown to Vegas to see the pair's act, and two web execs were skedded to pick up their routine at the Illinois State Fair this week. (Among others, B&B handles a large part of the Procter & Gamble account.)

## Mexico City Nightclub Turn 'Day' Club to Foil Gov't's One A.M. Curfew

Mexico City, Aug. 28.

After secondary nightclubs were barred by authorities from remaining open after one a.m., one enterprising operator has arrived at a solution—a "day" club.

Called the La Cancion (The Song) Club, and located in the Santa Maria la Redonda district which teems with low grade clubs and cabarets, it opens for business after 6 a.m. Club is open all day and closes at the legal 1 a.m. curfew.

Apparently management is within law for the Federal District Government, while issuing a ruling that secondary clubs must close at 1 a.m., did not specify any restriction on opening hours. Success of the La Cancion is self-evident for scores of nightclub habitués wind up their carousing with an alcoholic breakfast.

No entertainment offered in the dawn hours but customers don't mind. Trade is brisk throughout the day, and after dark the "day" club becomes a night spot.

After the kleig-lit gala opening on Saturday (25), the Venice Film Festival is settling down to a busier-than-ever daily routine. This means films in the morning ("retrospective series" dedicated to early U.S. talkies), films in the afternoon ("information section" devoted to pix of interest running out of competition), films in the evening (one per soiree, all in competition), or 75 features, roughly estimated, in a period of two weeks time.

First night affair, which received live television and radio coverage all over Italy (via Rai-TV), saw a larger-than-usual gathering of stars and showbiz VIPs assembling, together with the usual strata of society people and other festival hangers-on. Among names in early this year are Gina Lollobrigida, Maximilian Schell, Stanley Baker, director Franco Rossi and stars Renato Salvatori and Annie Girardot of the opening night pic (which was entirely shot in the Los Angeles area), Joseph Losey, Don Murray, a Russian delegation headed by G. Balotova. (Continued on page 7)

## Rudy Vallee Calls Today's Pop Disks 'Frightening'; Kids Are Stuck With 'Em

Atlantic City, Aug. 28.

Rudy Vallee, who as the crooning maestro of the "Connecticut Yankees" played Steel Pier's Marine ballroom for 10 consecutive years in the '30s, came back last week. The star of Broadway's "How to Succeed in Business Without Really Trying" returned for a week in one of the country's few remaining vaudeville houses, the pier's big Music Hall. And this time he was a single, without the famed "Yankees."

Commenting on the music of today, Vallee said:

"Most records I hear are really frightening. I don't understand what they accomplish or why they were written. I can't enjoy them, they have an artificial popularity. I think the kids are stuck with a bad thing. They feel they must uphold what their parents criticize."

Vallee, whose act ran 28 minutes, went on four times daily. He said he found that the younger people, those who never danced to his music, comprised most of his audience. He sang a few of the old faves, but mostly told stories and reminisced of the days when he played the pier.

Vallee said he will continue on Broadway another year and is mulling a Victor Borge type of program, with less music, when his show closes. He termed his stint here a "vacation with pay," and proved it by taking in various nightclubs with his wife, Eleanor.

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# H'WOOD: 'RICH, LAZY, MYOPIC'

## DFZ's Message to Studio

The following is the text of a statement issued by 20th-Fox prexy Darryl F. Zanuck to the employees at the company's Beverly Hills studio:

"I am now engaged in making a study of all scenarios and film projects on the current production schedule. Some projects out of necessity will be postponed and this also applies to certain individual commitments affecting studio personnel. I am not a hater man either by instinct or nature. My desire in the long run is to provide more jobs on a permanent basis.

"Meanwhile during this period of reorganization I seek your sympathetic understanding and patience so that eventually our studio will emerge once again second to none. In planning a long range policy I am thinking of a permanent and modern organization adaptable to the current needs of our ever-changing industry. While we have many assets, we are basically manufacturers of motion picture and television films and this is our primary purpose for existence.

"As I see it, my responsibility is not only to the stockholders and employees of Twentieth Century-Fox but to the entire film industry. With your indulgence I realistically dedicate myself to the task that lies ahead."

## Columbia Moves to Supply Product To Hartford Toll-TV as Govt. Probes

Columbia is in process of making its product available to the RKO General-Zenith pay television system in Hartford, Conn., in a move open to the interpretation that the film companies are fearful of Department of Justice reprisals unless they do business with all customers, and not just theatreowners.

Until now only Paramount, Warners and Buena Vista have been licensing their pictures to the home toll setup in Hartford. All others have remained aloof.

It was made clear last week that the D. of J. was taking an interest, specifically undertaking to determine the legalistic grounds, or lack of same, for a distributor to deny its wares to an enterprise such as home toll while at the same time selling to theatrical exhibitors.

Col. seemingly is taking no chances and other of the holdouts expectedly will follow suit.

Interestingly all companies have been making their films available to the Paramount-owned International Telemeter home toll in the Etobicoke, Toronto, long-running payee experiment.

## 'Unauthorized' Union Rap At Runaway Production Earns D.C. Counterblast

Washington, Aug. 28.

Rep. John Dent (D. Pa.) has blasted as "absurd" a pamphlet put out by three Hollywood local unions implying U.S. motion picture producers are conspiring to make films abroad.

The sheet called "Awake America" was signed by John Reimer, business rep of Local 80, Motion Picture Studio Grip (IATSE); Herbert Aller, business rep of local 659, International Photographers (IATSE); and A. T. Dennison, business rep of Local 728, Motion Picture Studio Electricians (IATSE).

Dent said the booklet called producers monopolists ironically viling to give their monopoly to foreigners. He added that it called for government action against this and advocated boycott of foreign-produced films.

The unions are not members of the Hollywood Film Council, Dent said.

The Pennsylvania protectionist who has waxed hard and heavy against runaway production and lowered tariffs in general said he refused to "become unduly concerned" over the publication.

He added that participating union officials and responsible studio executives are "doing something about it (runaways) together."

Dent said he was "dismayed" at the pamphlet and immediately fired off telegrams to the head of all Hollywood film unions and spokesmen for producers.

In his wire to George Flaherty, prexy of American Federation of Labor Film Council, and Charles Boren, executive v.p. of Assn. of

(Continued on page 22)

## REISINI CHIDES INDUSTRY CHIEFS

By GENE ARNEEL

A highly regarded newcomer to the upper-echelon scheme of things in the American film industry this week let go with a surprisingly severe blast at Hollywood's alleged ineptness in keeping up with the times. Nicolas Reisini, president and controlling stockholder of Cinerama, declared that the bosses of the film colony, enjoying the lush prosperity that was concomitant with the public's acceptance of nearly every picture turned out, failed to gear for the rainy days that the future might bring.

Financier Reisini named no names but clearly was referring to the leaders of the not-so-long-ago film trade past. Exhibitors also got the back of the hand from Reisini who accused them of introducing nothing new except airconditioning and popcorn in a period of 50 years.

The exec who expressed his views to VARIETY at his Park Avenue office, is much the philosopher but this doesn't obscure his business acumen (his acquisition of Crama control was an outstanding pie biz modern-era coup).

He says he is amazed that Hollywood feels and talks about its own death, for in his opinion not only is this not an approach to an end, but it is hardly a beginning. I am not impressed by financial failures of certain people in Hollywood because, in my opinion, they are just accidents of work. What is more important is not to have any concentrated thinking, any goal behind the activities which are still going on in Hollywood. Technique without philosophy behind it is an empty thing, and is bound to fail.

"Strangely enough the seeds of danger were implanted in Hollywood's life well before the advent of television. They were implanted while Hollywood was living in opulence, everyone was making tremendous money and the public was buying everything, or practically everything which Hollywood was producing."

Reisini stated the danger was that "the captains of the industry (though I never like the word industry, so rather the captains of the cinematographic art) were not thinking about tomorrow, being so busy making money." He charged that Hollywood for 50 years neglected development in optics, instead used the same cameras, the same techniques, the same lenses "and while millions of dollars were spent freely for sometimes unfinished pictures, nobody wanted to spend a little money for the research of the cinematographic technique."

Second-Class Citizens. Technicians have been second-class citizens similarly as were the writers. "Do you remember," asks Reisini, "how lightly the writers were treated in the days of Hollywood moguls and the reign of stars. The writers were there to write a story around the stars and for the stars. Now everybody is running for a good story and the only way to get a good star, or a good director, is to get him a good story."

The time of the importance of the technicians had to come. The captains of Hollywoodian industry will understand and realize that no story, no star, no director can work and progress without having at their disposal technical weapons with which they would like to express themselves on the screen. Strange isn't it, that these are simple things, and yet somebody has to fight to put them definitely in the heads of the chiefs of the industry."

Reisini opined that the same exhibitors who did nothing new but make with the popcorn and airconditioning over the past 50 years are crying over the fact that the public doesn't want to visit their "old fashioned palaces." Their theatres aren't attractive anymore. "Why, we consider it absolutely natural that fashions change and habits

(Continued on page 22)

## Zanuck Wields Broom at 20th; Names Poe Global Sales Chief; Silverstone, Moskowitz Out; Levathes Back to TV

A new broom is at work at 20th-Fox.

On the eve of his departure today (Wed.) for Paris, prexy Darryl F. Zanuck initiated a series of sweeping executive changes, the most important being the appointment—confirmed yesterday (Tues.)—of Seymour Poe as veep in charge of world distribution.

This move followed by one day the announcements of the retirement of Murray Silverstone as prexy of 20th-Fox International, and the resignations of Joseph H. Moskowitz, veep and eastern studio head; Peter G. Levathes, exec v.p. in charge of production; and C. Glenn Norris, general sales manager. During the period of reorganization, Stan Hough, who has been acting as production manager at the studio, will serve as the prexy's personal rep there.

At the same time Zanuck announced the "postponement—but not cancellation"—of three pictures which had been set to start production this fall: "Promise at Dawn," starring Ingrid Bergman and Richard Beymer, "Take Her, She's Mine" (James Stewart), and "Ulysses," with Peter Sellers. The latter is a project initiated by the late Jerry Wald.

Silverstone, whose active duty employment contract was up this coming December, thus immediately goes on to an advisory status as spelled out by the contract. Levathes, while losing his exec veep stripes, is remaining as prexy of 20th-Fox Television, which post he held prior to his election to the administration of the parent company last year. His employment contract runs until 1966. Norris is expected to remain in a post with the sales department.

The Silverstone and Norris resignations pave the way for Poe as new global sales head, to reorganize and streamline the 20th sales organization as he sees fit. The former producer's rep, who was functioning in that capacity on Zanuck's "The Longest Day" at the time of his appointment, is expected to initiate a number of

(Continued on page 10)

## Levy-Gardner-Laven 'Open End' UA Deal Goes Slowly Indeed

Hollywood, Aug. 28.

Unique in today's industry operation where "deals have taken the place of film making" is the arrangement between Levy-Gardner-Laven and United Artists. Trio of filmmakers have had what they term an "open end" deal with the distribution company under which they have done only one film for UA in the past three years because of their own "extremely sensitive demands" in the choice of a story.

The team of Jules Levy, Arthur Gardner and Arnold Laven, who currently have "Geronimo" in release, have been asked for more action films by UA in future. They have hired two readers to scour material and, at the moment, are considering purchase of a book. Such a situation, they point out, often loses properties for them, however. In the course of their "thorough research on story appeal, cast possibilities, breakdown of budget costs and other angles we have lost a great many properties," Levy said. He asserts that often the fact that vehicles were snatched out from under them has proved beneficial, noting "most major studios have a fortune tied up in stories they can never turn into pictures." Trio all agree more and better films could be made if every angle were examined before money was spent. In this way, immediate competition would not up the price of books not yet printed and plays not yet produced which "now are going at astronomical fig-

(Continued on page 22)

## Bloom Winds Kaye Pic, Dickers 3-Film Deal

Hollywood, Aug. 28.

With "The Diners Club" winding a 30-day shooting sked at Columbia tomorrow, producer William Bloom is negotiating a new three-pix pact. First under the new deal probably will be "The Baby Sitter" from an original script by Arne Sultan and Marvin Worth.

"Diners" is being brought in for \$1,200,000 on time, starring Danny Kaye, Cara Williams and Martha Hyer. Bloom, noting that the Diners Club has a world membership of 1,500,000 stated tieups with the organization will keep the title before each member for at least a year. Bloom's company is Amperand Co., producing together with Dená Prods., Kaye's company.

## Name Lightstone Embassy Exec VP, Eye Video, Legit

Promotion this week of global sales vicepresident Leonard Lightstone to niche of Exec v.p. suggests the tempo of diversification at Embassy Pictures is gathering characteristic Joe E. Levine momentum. From his new perch, Lightstone is expected to function in a more wide-ranging capacity as No. 2 man (as he's been right along) in the organization.

The higher rating for the exec means he will be correspondingly less active in sales, though by no means aloof from it. Embassy, in fact, is creating a new post of domestic sales manager and has been auditioning prospective talent for the job. It presumably has the man picked by now (understood to be a prominent distribution vet) and should break the announcement any hour.

The indie previously created a foreign sales berth for Maury Marcus, who's been getting the homeoffice orientation the past few weeks and will base in London following his visitation (with Lightstone) to the current Venice film fest. Neither Marcus or his domestic counterpart will have v.p. stripes immediately, however.

Lightstone joined Embassy early last year after long tenure as chief film buyer for Manhattan's Rugoff Theatres.

Besides the wheeling and dealing on film coproductions here and

(Continued on page 16)

## MCA ACQUIRES 13,500 MORE SHARES OF DECCA

Washington, Aug. 28.

MCA Inc. has raised its holdings of Decca Records stock to 1,268,415 through acquisition of 13,500 more shares following the June 18 deadline for Decca stockholders to swap their holdings for MCA certificates. This was revealed in the latest summary of security transactions published by the Securities & Exchange Commission. It covers the period July 11 to Aug. 10.

The SEC document does not specify the exact date in July when MCA obtained the extra shares. Neither does it say from whom they were obtained.

The report, in addition, catches up with stock swapping by two directors of Decca prior to the June 18 deadline. This data had been dropped out of an earlier SEC report through error.

Ahead of the deadline, Albert A. Garthwaite turned in 3,000 Decca shares and Harold I. Thorpe, 1,500, for MCA stock.



## 1961 B.O. Receipts Climbed for 4th Successive Year To \$1,369,000,000, But Film Employment In Decline

Washington, Aug. 28. While U.S. film production employment continued its decline last year (for the sixth consecutive annum), Government figures also disclosed that 1961 boxoffice revenues climbed again for the fourth straight year. Pic receipts amounted to \$1,369,000,000 up from the previous year's \$1,298,000,000. Seemingly healthy b.o. is thought to largely reflect mounting admission prices.

Production employment, per U.S. Dept. of Commerce tally, dropped to 172,000 in '61 from 174,000 the previous year. The dip cut across all types of jobs in the industry. Included were indices of fulltime employees and average combined full and parttime workers.

Employment figures for motion picture production have shown a steady and gradual decrease since 1956 when 206,000 were on the payrolls.

The figure dropped to 196,000 in 1957, to 182,000 in 1958; and to 179,000 in 1959.

Number of full time employees fell from 163,000 in 1960 to 161,000 in 1961. This slide has also been marked since 1956 when 197,000 were listed as full time employees in the motion picture industry.

The index for fulltime and part-time employees combined was 183,000 in 1961 compared to 185,000 in 1960. This also follows a downhill trend from 1956 when 224,000 were listed under this category.

The downbeat figures for employees in production is directly related to runaway and fewer films, while other employment statistics are a result of darkened theatres.

Against this increasingly blackened backdrop in motion picture employment, other economic fig-

(Continued on page 16)

### Weinstein Gearing Indie Pic, Vidpic Series

Hollywood, Aug. 28. Henry T. Weinstein, sidelined by 20th-Fox when "Something's Got To Give" was called off, has returned from two and a half weeks in Spain, Switzerland and England on his first indie. Pegasus Prod., "The Day The Clown Cried," to develop "The Commuters" tv series for 20th.

Alfred Hayes and Dale Wasserman are now working on the second script in vidfilm series. No star or director have been lined up.

Meanwhile, Jon O'Brien and Charles Denton are half way through first draft of "Clown." Weinstein plans to start early next year. Prior to "Something" assignment, producer came up with "Tender Is the Night" for 20th.

### K.C. Reverses, OKs 'Sky Above'

Kansas City, Aug. 28. The state censor board, apparently on threat of a lawsuit, reversed itself last week and cleared Embassy Pictures' "Sky Above and Mud Below" without cuts, after originally refusing to license the film. A French documentary about an expedition across New Guinea, the picture won the 1962 Oscar as best documentary.

When the board originally turned the picture down, New York attorney Ephraim London and Harold Harding of Kansas City began drawing plans for a suit. Board, soon after, "reviewed the situation" and issued a license.

### John Cassidy Retiring, Ringe Succeeds at RKO

John A. Cassidy, press representative for RKO Theatres since 1921, retires Friday (31). Paul Ringe, formerly senior associate editor of the Independent Film Journal, will join the RKO pub staff as successor to Cassidy.

Cassidy started with the old B. F. Keith Circuit which was absorbed by RKO Theatres. He came with the company in October of 1921, and has been the publicity and advertising staff since. Friends and associates are tendering a luncheon to Cassidy Friday at Al & Dick's, N. Y.

### Delmer Daves 'Doodling' On Script Saving Coin On 'Youngblood' Filming

Hollywood, Aug. 28. Having recently tacked on producer's stripes to his directing and writing chores at Warner Bros., Delmer Daves has developed a fourth dimension which will figure as an important facet in development of script from Herman Wouk's "Youngblood Hawke."

Not an artist by any stretch of interpretation of the word, Daves, in creating dialogue and action for "Youngblood," will follow the pattern of "Spencer's Mountain," just completed.

Daves, in developing written script, uses right hand page for this purpose. On left page, he pen sketches scenes, backgrounds, characters and action in squares. There are usually eight boxes to the page, four on each of the two columns.

The visual dimension proves a time saving device, according to Daves. From his sketches he knows each indoor and exterior scene long in advance of the action being lensed.

In "Spencer's Mountain" for instance, he allowed himself a few extra days on his production sked because most of the outdoor stuff was cameraed in Jackson Hole, Wyo. He didn't need the extra time as the elements played into his hand. Additionally, he sliced a week off actual shooting time, saving in the nabe of \$100,000.

Economy in filming, avers Daves, was directly attributable to his sketching proclivity flanking each page of typed script.

Producer-director-scripter doesn't call fourth dimension doodling. He feels it's all as much part of the script as written directional material.

Until "Spencer" is finally in the can, Daves will toll three days each week at the WB's Burbank studios to wind it up. Balance of the week (three working days) he will spend at his La Jolla retreat breaking down Wouk's lengthy novel in fourth dimensional script.

Cast, etc. will be set before end of the year. Pic isn't expected to get rolling until early 1963.

### Peppercorn Exits Cont'l

Carl Peppercorn, veep and general sales manager of Walter Reade's Continental Distributing Corp., has resigned effective Sept. 8.

Exec, who'll announce his future plans shortly, has been with Continental seven years.

### L.A. to N.Y.

Theodore Bikel  
Bruce Cabot  
Gower Champion  
Eddie Greene  
James B. Harris  
Paul N. Lazarus Jr.  
David Lipton  
John K. Maitland  
Jimmy McHugh  
Fess Parker  
Martin Poll  
Otto Preminger  
Paul Raibourn  
Stanley Rothenberg  
David Susskind  
Telly Savalas  
Max E. Youngstein

### Europe to U.S.

Gimi Beni  
Alice Lee Boatwright  
Samuel Bronston  
Joseph E. Levine  
Lucille Lortel  
Bob Perilla  
Harold S. Prince  
Ben Rose  
Mitzi Single  
Greeve de Strother  
Nat Weiss

## New York Sound Track

"Mutiny on the Bounty" photographically completed, Marlon Brando was "most cooperative" in doing the final footage and, according to a Metro officer, "we're all happy with the results." Epic begins a 10-a-week roadshow run Nov. 8 at new State. Running time expectedly will be slightly over three hours.

S. Frederick Gronich, MPEA's Paris rep, returned to France Saturday (25) after confabs here and in Washington. He'll be back at the end of September for his annual vacation. Actor Kier Dullea, who stars in the indie-made "Lisa and David," and his wife are at the Venice Fest where the pic is being screened out-of-competition. Stanley Kramer's "Judgment at Nuremberg," which went onto United Artists' local Premiere Showcase last Wednesday (22), rolled up a more-than-tidy \$1,358,000 at the boxoffice during its eight-month hardticket run at the Palace on Broadway.

Americo Aboaf, veep and foreign general manager of Universal International, back at his local desk after a biz trip through Scandinavia, with stops also in Paris and London. Hubert Cornfield, director of Stanley Kramer's "Pressure Point," in town briefly.

Darryl F. Zanuck's "successful determination" to make a film about D-Day ("The Longest Day") was cited by means of plaque by the Amvets at their national convention here last week. Masahide Kana- yama, Consul General of Japan, will host a reception here tonight (Wed.) for Saneyumi Fujimota, exec director of Toho, following a screening of "Yojimbo."

Writer J. P. Miller is negotiating with Argentine producer Hector ("No Exit") Olivera's Arias Films for the coproduction of Miller's upcoming film adaptation of "Which Ones Are the Enemy?" If deal goes through, the story's Trieste setting would be transferred to South America. Miller will be making his debut as director, in any case. Jim Carbery, who joined the Grand Bahama Development Corp., Seven Arts subsid, last year as projects manager, has been named exec assistant to prexy Louis Chesler.

Gene Kelly is being honored by a retrospective of his films at the Museum of Modern Art Sept. 2-6. On Second Thought Dept.: UA's Italo spec, "The Virgins of Rome," has been retitled "The Women Warriors." Historic Moment: A photo of Albert Finney and Susannah York, co-stars of UA's "Tom Jones," now shooting in Britain, was transmitted by Telstar to the U.S. (and Glamor Mag) last Thursday (23).

Actor Brock Peters has gone to London for a role in Peter Sellers' upcoming pic, "Heavenly Creatures." Stanley Kramer's "Mad, Mad, Mad, Mad World," which will score something of a first by being released in Cinerama although being shot in SuperPanavision, will also be the first Hollywood production to employ Instant Sync, the new post-synch recording system. Producer Rex Carlton is seeking financing for a new indie pic, "Love Happy," starring Wally Cox. "The American Way," a comedy short which premiered at the Little Carnegie, N.Y., in April, has been accepted by the Edinburgh Festival. Produced by Marvin Starkman and Osgood Schwartzberg.

Samuel Bronston office in Madrid elated over the issuance by the Spanish Post Office Dept. of four new commemorative stamps memorializing El Cid. Lots of new Espanol interest since Bronston's biopic on the 11th century hero.

Among the victims of that United Arab Airlines plane crash near Bangkok recently was the daughter of Chow Li-Chang, the UA manager for Thailand. Latter country is a cohesive market and the fraternal rapport among the branch managers for the American majors is quite intimate, despite their business rivalry, so the tragedy greatly affected and depressed them all.

The working relationship between Alfred Hitchcock, Francois Truffaut and Helen Scott, which went so well on the Coast 10 days ago when the French director was there interviewing "the master" on a projected book, is being continued this week in Paris "just for the fun of it." Mrs. Scott, on vacation from her French Film Office duties here, took off for Paris Saturday (25) to attend a soiree Truffe is throwing to introduce Hitch to his New (and Old) Wave friends.

Publicist Jim Scovotti accompanies his sister, Jeanette, Metopera soprano, to London next week where she's due for some RCA recording dates. Stan Davis, who has been northeast division manager for Continental Distributing, has joined Audobon Films as assistant sales manager. Ava Leighton is general sales manager.

Bill Davidson's current Satevepost profile on Robert Mitchum conforms at one point to the general press' tendency to gloss over hard trade reality when Davidson labels "Cape Fear" a hit. Outlook as conceded by distrib (Universal) sources, is moot for it to do much better than break even, which by any trade yardstick excludes pic from the "hit" category.

Ed Morey, on the Coast for yesterday's (Tues.) Allied Artists board sesh, due back end of week. Joe E. Levine returns today (Wed.) from Paris and production talks with Carlo Ponti. Former's global sales topper (and soon-to-be exec v.p.), Leonard Lightstone, on a Paree stop-over en route to the Venice fest. Ben Pivar, prexy of the new Television City Arizona filmery, says theatrical production kicks off later this year with two features, "Shanghai Lady" and "Devil's Melody."

Embassy's British import, "What a Carve Up!" now titled "No Place Like Home," with key openings next month. Susan Kohner was in for promotional activities attendant Universal's "Freud." And U's "No Man Is an Island" is set to world preem at the Michigan, Detroit, Sept. 20.

Sam Marx quickied to London for powwow with Peter Sellers and John Mortimer on "I, Claudius," slated for summer shooting next summer in England. Sellers and David Niven costar in it. Marx plans to huddle with John Huston in Ireland on his possibility directing the film from an Evelyn Waugh story. No distrib set, Marx and Sam Jaffe's "Damon and Pythias," made-in-Rome, is being handled by MGM. Jaffe, too, is going it alone.

Irwin Shaw and Robert Parrish to produce "In the French Style" for Columbia in deal set by Mike Frankovich. Simone Signoret winding up her first American film assignment, this being in Metro's "Today We Live" in Paris, then to Parisian legit in "Little Foxes."

### U.S. to Europe

Paul W. Benson  
Joseph G. Besch  
George Cukor  
Coleen Dewhurst  
Keir Dullea  
Herb Gardner  
Rita Gardner  
Arnold Grant  
Ashbel Green  
S. Frederick Gronich  
Alfred Hitchcock  
Peter P. Horner  
King Sisters  
Gavin Lambert  
Leonard Lightstone  
Maury Marcus  
Ernest H. Martin  
Irving A. Maas  
Sam Marx  
Herbert T. Mayes  
Jill Paperno

Daniela Rocca  
Ziva Rodann  
Fred Schiller  
George C. Scott  
Helen Scott  
Jeanette Scovotti  
Jim Scovotti  
Martin Snyder  
Charlotte Van Lein  
Jack L. Warner  
Don Wortman  
Darryl F. Zanuck

### N.Y. to L.A.

Frederick Brisson  
Alan Foshko  
Roy Gerber  
Groucho Marx  
Edward Morey  
Neil Morgan  
Harry Ruby  
Meredith Willson

"You flew  
TWA, of course."

"Of course.  
I prefer to  
fly direct."

Who doesn't? Flying direct saves time, and TWA flies direct (no change of plane) from New York to twelve of the most popular cities abroad. TWA also has direct jets from San Francisco, Los Angeles and Chicago to London, Paris and Rome. Even if TWA didn't fly direct, people would still prefer TWA for Royal Ambassador First Class service that treats you like a royal ambassador. Your travel agent or nearest TWA office can give you other good reasons for flying TWA to Europe and beyond.





# N. Y.'S ART HOUSE EXPLOSION

## 'Interns' Shapes Up as B.O. Sleeper With \$5,000,000 Domestic Gross

American film industry has a new hotshot entry at the boxoffice. "The Interns," Robert Cohn production for Columbia, was made at a cost of \$1,400,000, likely will gross \$5,000,000 in the domestic market and perhaps an equal amount abroad.

Success of the picture is striking. Many people in the trade will be dubious about its budget being so much as \$1,400,000 but persons on the inside say it's so. Production appointments and cast names would indicate a lower figure.

The reviews for the most part were not favorable. The public, the paying public, has so far destined "Interns" for clicksville.

Actually, Cohn strove for perfection with his non-spectacular medicality and apparently achieved what Mom & Dad and the kids want. The 20-20 hindsight is that he gave the public a bunch of new and fresh faces in a topical subject and Col followed through with a winning campaign, and this paid off.

The topicality of the theme requires some explanation; the scalpels-and-sutures bit looms big because of the successful "Ben Casey" and "Dr. Kildare" exposures on television.

Col had in mind to release the picture this upcoming fall but decided on the earlier August distribution, being fearful of an abundance of Operation Operations on the livingroom sets come September and October.

Also there has been the strong ad-pub backing, including tours by the star's like of which is supposed to have set a record. The players include Michael Callan, Cliff Robertson, James MacArthur, Suzie Parker, Nick Adams and Haya Harareet.

Rube Jackter, Col. sales chief, says "Interns" is Col's biggest click since "Bridge on the River Kwai," but offers no figures. The educated guess of \$5,000,000 in domestic rentals is not inconsistent with his claim.

## Patterson-Liston Bout Set for Closed Circuit In Minn. Auditoriums

Minneapolis, Aug. 28. Rochester, Minn., population 40,700, the famed Mayo clinic home and located 90 miles south of the Twin Cities, will be the nation's smallest town to have the Patterson-Liston heavyweight championship fight's closed circuit telecast.

Believed to be because of his great success as a fight promoter there and his connections, Ben Sternberg has been awarded the telecast and will present it in the municipal auditorium where he stages his bouts.

In the Twin Cities for the first time a heavyweight championship fight's closed circuit telecast isn't going into any theatre. Instead, it'll be on tap at both cities' municipal auditoriums. Another fight promoter, localite Tommy Anderson, has been awarded the telecast exclusively for both Twins.

One of the reasons for the award to Anderson might have been that he lost a wad of dough presenting the last heavyweight championship bout's closed circuit telecast here. However, the same went for the Minneapolis and St. Paul Orpheum theatres which also offered it, eliminating their regular film on that night.

No bones are being made of the fact that throughout Minnesota many theatres have sought the Patterson-Liston fight telecast, but they can't be accommodated because there's an insufficiency of the necessary equipment for it.

## Trans-Lux's 15c Divvy

Trans-Lux Corp. has declared a regular quarterly dividend of 15c a share.

Divvy is payable Sept. 28 to stockholders of record Sept. 14.

## Par in Strong Product Position With 8 to Come

Paramount is in a strong product position, one of the best in recent years, Charles Boasberg, v.p. and general sales manager, claimed this week following his first meeting with divisional managers since taking the Par post.

Exec cited eight features for release in the balance of 1962 plus nine others either completed or scheduled to be completed for the end of this year.

Sked for fall and early winter are Mel Shavelson's "Pigeon That Took Rome," Hal Wallis' "Girls! Girls! Girls!" and "Wonderful to Be Young" and Jerry Lewis' "It's Only Money."

Reissues will include Alfred Hitchcock's "Rear Window" and William Wyler's "Roman Holiday."

## Statewide Chain Building to 40 Theatres by '63

Los Angeles, Aug. 28.

Now operating 30 units in California, Statewide Theatres plans to add approximately 10 more to the circuit before the year's end, according to veepee Bob Stern. Negotiations are on for increasing the chain which could windup with a total of more than 40 by December.

More than \$730,000 has been allocated for improving 11 theatres in a program designed to facelift every house in the string, it was added.

Within next two or three weeks \$100,000 remodeling job will get under way for the Lyric, Monrovia, to be renamed the Crest. Improvements are being completed at the Beverly, BevHills, at a cost of \$110,000, and Crest, Westwood, \$50,000.

Refinishing all E. Los Angeles houses will get under way as soon as estimates are at hand, it was stated.

Prexy Fred Stein arrived in N. Y. last week from a 10-week European vacation, and remained in Gotham for several days on booking deals before returning here over the weekend. MGM's "Jumbo" is definitely set to open at the Paramount here as the Xmas attraction.

Statewide topper is expected to resume talks soon with the four Mirisch Bros. for the latter group to purchase a half interest in the circuit. Under the proposed deal, Stein and his son will continue as operating heads.

United Artists, which finances Mirisch Co. pix, while interested, has not committed itself fiscally. This position, it was stated by UA and Mirisch execs, may change in the next few weeks, however.

Meanwhile, Harold Mirisch, head of the Mirisch Co. personally owns a half interest in an upstate New York Drive-in.

## 'Nuremberg' Racks Up 177G in 14 N.Y. Houses

United Artists' "Judgment at Nuremberg," playing 14 theatres in the New York metropolitan area in its Premiere Showcase day-date release, racked up a total theatre gross of \$177,662 for the first five days ending Sunday, (26).

This total on "Nuremberg," which had just wound an extremely profitable eight-month hardtackel date at the Palace on Broadway, compares with the comparable first five day totals of \$125,001 on "Road to Hong Kong" (at 13 theatres) and \$193,577 on "Bird Man of Alcatraz" at 11 theatres.

## 9 NEW THEATRES CROWD MIDTOWN

By VINCENT CANBY

The possibility that Manhattan, which remains the key premiere date for all foreign films hoping to hit the U.S. jackpot, may soon be "overseated" with posh art theatres is presently a matter of some concern to the exhibitors, if not to the distributors (especially the indies) who for several years have been living in a buyers market—theatre-wise.

The fact is that there are nine arties, either just opened, now under construction or in advanced planning stages for a comparatively restricted area in midtown New York. All of the newbies, with perhaps two exceptions, will probably be available for first-run dates, and will jump—by an estimated 50%—the number of first-run seats presently available. There are currently 17 arties in Manhattan which play first-run product on a regular basis. New total will be 26.

The upcoming lineup includes the recently opened Cinema One and Cinema Two, and the following which are in various stages of building or remodeling: the Trans-Lux East, Walter Reade's Coronet (atop the Baronet), Loew's Theatres' Tower East, at 72d Street; Sam Baker's Kippis Bay; the D. W. Griffith (formerly the Bijou) just off Times Square; Furman & Ackerman's Lincoln Art (on 57th Street between Seventh Ave. and Broadway); and Walter Reade's new 34th Street house, still in the very advanced planning stage.

The importers and indie distributors, who have often been forced to delay national release of their pix because a suitable New York artie was not available for a preem date, are, of course, delighted with the prospect of additional outlets. An already tight situation for them has been further aggravated in recent years as more and more of the U.S. majors have taken to day-dating their product on Broadway and the eastside.

According to one of the interested exhibitors, the greatest danger of "overseating" is in the upper eastside area, where five of the new arties are going up. There is no such wealth of arties available in the Murray Hill, 57th Street and Times Square areas, he pointed out.

This exhibit also was not yet convinced that there would be any overseating problem at all, though he admitted he had known that all the other new arties were going up, he might have reconsidered his project, now about five months from completion and opening.

The exhibit pointed out that as more and more Broadway showcases get taken over for "special engagements" either via 70m roadshows, 35m roadshows or such things as Cinerama, an increasing number of conventional major company releases must inevitably be routed to the smaller, posh showcases such as those now building or being planned.

## Budd Rogers Reps Graetz in America

Budd Rogers, nominally a consultant to Astor Pictures following latter's takeover a while back of Pathe-America, which Rogers had headed, is to be stateside representative for Transcontinental Films, Paris. Outfit is topped by Paul Graetz, who's also prez of the French Film Organization.

Initially, Rogers will be involved with four features, including two with Sophia Loren—"Two Nights with Cleopatra" and "A Day in Court"—made prior to the star's upbeat status. Former pic launches in Gotham before yearend.

Other pix are "La Risaia," with Elsa Martinelli, and a new version of the opera "Cavalleria Rusticana" with Anthony Quinn and Mai Britt.

## 'Stop Knocking Pix,' Indie Exhibs Told at New England TOA Meeting; Describe Fall Product as 'Good'

By GUY LIVINGSTON

Boston, Aug. 28.

## Walter Reade-Sterling Merge Via Stock Swap

Formation of the new Walter Reade-Sterling Inc., via the merger of Walter Reade Inc. and Sterling Television, became official last Thursday (23). Walter Reade Jr. becomes chairman of the new company, with Saul J. Turell, former Sterling TV chief, becoming prexy.

More than 94% of the outstanding shares of Sterling Television, traded over the counter, were exchanged for stock in the new firm, with the result that Walter Reade Inc., privately held for more than 50 years, now becomes publicly owned. Control of the new company is in Reade hands.

The new company, says a formal statement, is "one of the few companies, if not the only company, which is in a position to completely guide film entertainment—from production, distribution, theatrical exhibition to television."

## Susskind Perks TA With Heavier Pix, Video Sked

Hollywood, Aug. 28.

Producer David Susskind, who begins filming "All the Way Home" for Paramount next month, is dickering for Jean Simmons and Robert Preston to star. Film will be shot under the aegis of his Pama Productions, with Alex Segal directing. Rehearsals begin Sept. 17.

Susskind disclosed he is planning two more pix, that he has acquired James Thurber's "The Greatest Man in the World" from the Thurber estate, also a musical property deal is now being finalized. No release deals have been set yet, but he hopes they will be via Par, he said.

Susskind, who last week named Martin Leeds exec veepee of his Talent Associates, to perk up Par's vidpix operation, revealed TA, which is partnered with Par, has nine telefilm projects for the 1963-64 season, that they are now being discussed with networks in confabs with Leeds and himself. Most of them are hours, and they cover a range from situation comedy to drama and action, he said.

Paramount has given us free rein to do what we think best to establish Paramount as a factor in tv film," he said. They plan to produce a number of pilots to implement plans now in the works, he added.

Susskind and TA has finished two segs of its hour-long Harry Truman series titled "Time of Decision," and is aiming this at the 1963-64 season. The company has also made a deal with National Educational TV to cover the visit of President and Mrs. Kennedy to Brazil in November, the special one-hour program to show the U.S. effort to aid Brazil via the Alliance for Progress. The film will be shown on ETV stations around the country.

In addition, TA is producing "Armstrong Circle Theatre" and "Festival of Performing Arts," and has finished a spec, "Hedda Gabler," starring Ingrid Bergman, and to be seen on CBS-TV next season. It will be aired in London on BBC-TV the same night it's seen in the U.S.

Susskind's "Home" for Par with exteriors will be filmed in Knoxville, Tenn., its interiors in N.Y. His "Requiem for a Heavyweight," made for Columbia and based on the Rod Serling "Playhouse 90," will be released in October.

"Stop knocking pictures," Sam Seletsky, booker and buyer for General Drive-In Corp., told a breakfast-luncheon meeting of Independent Exhibitors of New England; TAO unit, to discuss outlook of new product and promotion of theatres last week.

Seletsky, prefacing his survey of new product, urged showmen to boost their product "instead of degrading it." He said: "There are good pictures and there are fair pictures, but every picture has something in it that can be exploited to advantage if exhibitors will only look closely."

"There's something in every picture for somebody, even if it's the geographical area, or someone in the film who lives or lived in the area," he declared. He blasted those in the biz who knock product. "This is what we make our living on," he said. "Let's not degrade our industry, and let's not downgrade it. Any instances of such attitudes within our own theatres should be halted."

With more than 35 exhibitors taking off their coats and getting down to the business of upcoming product and COMPO plans, the meeting heard the fall product outlook described as "good."

Seletsky, in a summary of MGM product for upcoming release, said some of the films which exhibs here will be getting include a package that will probably be a COMPO campaign show, "Tarzan Goes to India," and "Damon and Pythias," in color. Upcoming MGM product for September and October includes: "Savage Guns," made in Spain; "Two Weeks in Another Town," and around the first of October, "I Thank a Fool," made in England. In October, for big cities and chart towns, "A Period of Adjustment," Tennessee Williams' first comedy, for Thanksgiving release; "Main Attraction," with Pat Boone, for late October.

Also, "A Very Private Affair," Brigitte Bardot, slated for late October. The Christmas release from MGM is Billy Rose's "Jumbo," with Jimmy Durante, Martha Raye. From Warner Bros., the speaker said, "Music Man" will be going to the smaller theatres in September. "Sayonara" is coming out in rerelease, and Warners will release "The Story of Monte Cristo," and around the middle of October, "The Chapman Report." The first part of November will find "Whatever Happened to Baby Jane" out in release. The Thanksgiving release is "Gay Paree," and in the Dec. 6-16 period, "Nuns Story" will be reissued, and the Christmas film is "Gypsy."

Malcolm Green on COMPO  
Malcolm Green, first veepee, and treasurer of Interstate Theatres, reporting on COMPO and new product, said some exhibitors are still not aware of COMPO's effect. He described the plan as "a new way of getting advertising money for pictures," and "we try to get a new A picture, one that you can show to the audience with no fear," and exploit it to the grass roots." The first COMPO films exploited here, he said, were "The Day the Earth Caught Fire," "Cape Fear," and "Road to Hong Kong." He revealed that the group now has its own advertising committee, recently appointed, which will see each upcoming picture designated for COMPO plan, and set up a campaign for it "for everybody." This Committee, he said, will put the "whole thing together themselves aiming at small houses, large houses, subruns."

"Too many pictures come out and they're good pictures, but nothing happens," Green said, adding, "but with the COMPO plan for a picture, something will happen." Green said the product outlook for fall and Xmas looks "like big boxoffice" following the (Continued on page 20)

### The Chapman Report (COLOR)

Filmization of controversial bestseller. Curiosity of younger audiences should be helpful wicket factor.

Hollywood, Aug. 8.

Warner release of Richard D. Zanuck (DZ) production. Stars Efram Zimbalist Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynnis Johns, Ray Danton, Ty Hardin, Andrew Duggan, John Dehner, with Harold J. Stone, Corey Allen, Jennifer Howard, Cloris Leachman, Chad Everett, Henry Daniell, Hope Cameron, Roy Roberts, Evan Thompson. Directed by George Cukor. Screenplay, Wyatt Cooper. Don M. Mankiewicz, as adapted from Irving Wallace's novel, by Grant Stuart. Gene Allen; camera (Technicolor). Harold Lipstein; editor: Robert Simpson; music, Leonard Rosenman; assistant directors, Sergei Petchenikoff, James T. Vaughn. Reviewed at Academy Awards Theatre, Aug. 8, '62. Running time, 125 MINS.

The Wyatt Cooper-Don M. Mankiewicz scenario, from an adaptation by Grant Stuart and Gene Allen of Irving Wallace's novel, attempts the feat of dramatically threading together the stories of four sexually unstable women who become voluntary subjects for a scientific sex survey conducted by a noted psychologist and his staff. One (Claire Bloom) is a hopeless nympho and alcoholic. Another (Jane Fonda) suffers from fears of frigidity. The third (Glynnis Johns), a kind of comedy-relief figure, is an intellectual who feels there may be more to sex than she has realized in her smugly satisfied marital relationship. The last (Shelley Winters) enters into a clandestine extra-marital affair with an irresponsible little theatre director.

The audience is required to continually shift gears and build to new varying emotional peaks, but none of the four episodes is plausible or substantial enough on its own merits. After elaborately developing and illustrating the four cases, the film concludes with the declaration that these are merely exceptions to the rule of happily married life in suburbia. Miss Johns does the best acting in the film, rising above the flimsiest of the four episodes with a spirited and infectious performance. Miss Fonda seems miscast and is affected and unappealing in her role. Miss Bloom suffers up a storm. Miss Winters plays with conviction. The men are all two-dimensional pawns, seemingly left to their own resources by director George Cukor, who has kept Harold Lipstein's camera trained almost exclusively on the four ladies.

Efram Zimbalist Jr. plays the interviewer who thaws Miss Fonda by showering her with love and affection. Zimbalist has a welcome attribute—mature masculinity—in these days of the somewhat callow and effeminate leading man—but his performance is wooden. Satisfactory featured contributions are made by Ray Danton, Ty Hardin, Andrew Duggan, John Dehner and Harold J. Stone, with adequate support by Corey Allen, Jennifer Howard, Cloris Leachman, Chad Everett, Henry Daniell, Hope Cameron, Roy Roberts and Evan Thompson.

Robert Simpson has done an able job of splicing together the four stories. Leonard Rosenman's music helps create the desired moods. Orry-Kelly's costumes have flair and accurately represent social status. Tube.

### Term of Trial (BRITISH)

Interesting marquee lineup in an equally interesting, though downbeat straggly pic; potential b.o. with discerning audiences, with Laurence Olivier, Simone Signoret as star names.

London, Aug. 21.

Warner-Pathe release of a Romulus (James Woolf) production. Stars Laurence Olivier, Simone Signoret; features Terence Stamp, Roland Culver, Frank Pettingell, Thora Hird, Newton Blick, Hugh Griffith, Sarah Miles. Directed and written by Peter Glenville. Based on James Barlow's novel; camera, Oswald Morris; editor, James Clark; music, Jean Michel Demasse. Reviewed at Corner Theatre, London. Running time, 130 MINS.

Those who deplore Sir Laurence Olivier playing "little," defeated men and regard him as boxoffice disaster unless he is doing a Henry V or Hamlet have another chance to appraise this fine actor's work in "Term of Trial." For here he's an idealistic, but seedily unsuccessful schoolmaster in a small mixed school in the North of England. With Olivier, are Simone Signoret and two newcomers, Terence Stamp and Sarah Miles, both rightly hailed as click new discoveries.

Such a lineup should bring in patrons who will find a holding, though somewhat untidy film. This is due, largely, to an uneven screenplay by Peter Glenville which makes his task as director rather tougher than it should have been.

Olivier's performance is gloomy, often deliberately dull, but it is minutely observed in detail and is never less than absorbing. Let it (Continued on page 20)

### Billy Budd (C'SCOPE)

Somewhat flawed screen translation of Melville's powerful allegory. Slipups will hurt b.o. pull with choosy set.

Hollywood, Aug. 20.

Allied Artists release of Peter Ustinov production. Stars Robert Ryan, Ustinov, Melvyn Douglas, Terence Stamp; with Ronald Lewis, David McCallum, John Neville, Paul Rogers, Lee Montague, Thomas Heathcote, Ray McAnally, Robert Brown, John Meillon, Cyril Luckham, Niall MacGinnis. Directed by Ustinov. Screenplay, Ustinov, Robert Rossen, based on play by Louis O. Cox and Robert H. Chapman from novel, "Billy Budd Foretopman" by Herman Melville; camera, Robert Krasker; editor, Jack Harris; music, Antony Hopkins; assistant director, Michael Birkett. Reviewed at Academy Awards Theatre, Aug. 20, '62. Running time, 123 MINS.

Peter Ustinov's production of "Billy Budd" is a near miss, and Ustinov, alas, is the culprit. The ubiquitous Mr. U quadrupled in function as producer, director, co-scenarist and star of the Allied Artists release. As producer, he is to be commended for spearheading the noble effort to translate Herman Melville's highly-regarded, thought-provoking last story to the screen—a difficult task—and for populating its cast with respected, seasoned actors plus a fine young newcomer in the title role. As writer, he has collaborated with Robert Rossen in the construction of a workable and literate screenplay. But as director he is guilty of at least one major flaw of execution in which Ustinov, the actor, is most prominently implicated.

Since "Billy Budd" is primarily a film for pick-and-choosers, its ultimate artistic shortcomings may have a proportionately greater (Continued on page 20)

## Venice Film Fest Reviews

### Homenaje A La Hora De La Siesta (Homage At Siesta Time) (ARGENTINE-FRENCH)

Venice, Aug. 25.

Procedes release of Imperial-Nador Gaffet production. Stars Alida Valli, Paul Guera, Alexandra Stewart; features Maurice Serfati, Luigi Picci. Directed by Leopoldo Torre Nilsson. Screenplay, Beatrice Guida, Torre Nilsson; camera, Albert Eichberg; editor, Jacinto Cascales. Scheduled for Venice Film Fest; caught at studio preview. Running time, 85 MINS.

Argentine director Leopoldo Torre Nilsson has made a name for himself at film festivals via films on upper class problems in Argentina. Here, he leaves his usual themes for a look at martyrdom and faith. Though on less sure grounds, he still manages to make a taut, sturdy study of the clash of belief and cynicism.

This seems primarily a specialized entry abroad, needing hard-sell and proper placement for best results. Its characters are mainly centered in four widows of missionaries killed by primitive natives along the Amazon. They go to the site to pay their last respects and also for a special meeting to be held by church groups. Along is a quizzical journalist.

All are trapped alone for a few days because of the rain and the wait for the others. The scribe probes each one to find out what their men were like. Each reveals herself and, inadvertently, her husband. Into this comes a man who was present at the burning of the missionaries. But it seems only one man was a true martyr while he killed the fearful others at their request.

One woman gives herself to the man to hush this up and finally kills him in her fanatic desire to have her husband's name unsullied. She is slain while destroying the evidence. The newsman is left in the midst of the homage to the dead men wondering if it is better to tell the truth.

Pic ends on this ambiguous note. Though the various reasons for altruism and religious dedication are treated, and false and prideful reason castigated, this tends too much to reveal character, motivation and action in highly bravura moments and treatment. Result is that the personages sometimes remain surface.

Mixed bag of French, Italo, Argentine and Latino thespians do acceptably despite the prevalence of talk. This looms an unusual, if uneven film with enough interest in its theme to make it a definite lingo entry and an arty possibility. It is technically good. Pic is competing at the Venice Fest. Mosk.

### Vivre Sa Vie (Live Her Life) (FRENCH)

Venice, Aug. 28.

Films De La Pleiade release of Pierre Braunberger production. Stars Anna Karina; features Sady Reblot, Monique Messine, Mario Betti, Gisele Hauchecorne. Written and directed by Jean-Luc Godard. Camera, Raoul Coutard; editor, Agnes Guillemet. At Venice Film Fest. Running time, 80 MINS.

As he looked at a young, cynical hoodlum in "Breathless," director Jean-Luc Godard brings his dispassionate outlook to a pretty girl who slips into prostitution. Nothing sentimental here but a knowing series of episodes that skillfully probe the girl's character and life.

Godard eschews his jump cutting and brittle pacing of the past to make a well sustained, non-sensational look at a girl adrift in Paris. One of the early New Wavers, he shows his deep historical knowledge of films by deft illusions to other directors, other pix, and even has some scenes from Carl Dreyer's "Passion of Joan of Arc" when the protagonist goes to a film. It probes her feelings via her reactions to some of the scenes.

Godard breaks with the old ideas of story and continuity to build a picture that goes below the surface in looking at a girl's personality. There are no moral judgments but neither is there leering or exploiting of the material. As the heroine keeps saying, "That is how it is."

She is depicted via 12 little

episodes, each getting a title on the screen. First she breaks with a rather weak, self-indulgent boyfriend. The girl gets locked out of her apartment, leaves her job and finally goes into prostitution. She ends up with a procurer. When she tries to break with him for a young man she is sold to another group only to be shot down when they fight over money.

Godard mixes titles, unusual use of sound, and long scenes of dialog to finally come up with a deeply-etched picture of a decent if immoral girl whose immorality points to the general outlook of the times. The only weapon and possession she has are her looks, the story reads. She finally uses them to get along.

The first encounter, then her succeeding ones, and her talks with people are also neatly employed to show a picture of a girl who gives her body but never herself.

A few nude shots are all that are shown of her professional days. It has a sombre progression leavened with her sudden shafts of insight. Godard is brilliantly served by his wife, Anna Karina, in this film.

Miss Karina gives the girl a ring of truth and depth. She may not feel too deeply but has a pure if confused psychology that keeps her above what she falls into. There may be some censorship problem on its refusal to condemn her mode of life.

Film looms a solid arty entry and its theme and brisk treatment could also make this a payoff item if well handled. This appears to be a film that will be heard from in foreign marts.

Godard emerges as one of the most talented of the early New Wavers. He is now a definite part of the industry here with a batch of unusual pix to his credit. Technical credits and thesping, of both pro and non-pro actors, are all first-rate. Pic competes at the festival here. Mosk.

### Mamma Roma (ITALIAN)

Venice, Aug. 28.

Cineriz release of an Arco Film. Alfredo Bini production. Stars Anna Magnani; features Ettore Garofalo, Franco Citti, Silvana Corsini, Luisa Lollo. Written and directed by Pier Paolo Pasolini; camera, Tonino deli Colli; music, coordinated by Carlo Rustichelli; editor, Nino Baragli. At Venice Film Fest, but caught at preview. Running time, 110 MINS.

Strong arty entry with Anna Magnani name and hefty word-of-mouth to help it achieve general distribution both in Italy and abroad. Sure to be one of best and most-discussed Italo-pix of the new season.

Hard-hitting item, the second directed by novelist Pier Paolo Pasolini after "Accattone," is set in Rome's seamy suburbs as was the other pic. Basically, though infinite realistic details heighten its overall impact, the pic is about a prostitute's efforts to begin a new life with her grown son. Though she settles in a new part of town, her past haunts her and she is occasionally forced to return to her former beat to gather some quick coin, hoping that the son doesn't hear about it. The latter, despite her efforts, is slowly corrupted by the city environment, eventually dying after being caught thieving.

Despite Miss Magnani's presence, it's writer-director Pasolini's film all the way. He again manages a realistic-poetic tour de force in telling his tragic tale in grimy human terms. Miss Magnani is splendid and in rare form as the mother, a return to the instinctively earthy roles which first gave her fame. Ettore Garofalo, in his first pic role, is a definite find as her pug-ugly son, a youthfully tragic figure while Franco Citti is perfectly suited to his role as Miss Magnani's ex-husband. Silvana Corsini is fine as the unglamorous neighborhood temptress. Other roles are colorfully cast.

Pic could stand a bit of trimming for pace and length. Tonino deli Colli's lensing on locations in and around the Eternal City is a further asset. Carlo Rustichelli's adaptation of classic music to backdrop the action makes for very effective dramatic device. Other credits are tops. This is being shown in competition. Hawk.

## Montreal Film Fest Reviews

### Historia Zoltej Cizemki (The Yellow Slippers) (POLISH)

Film Polski production. Directed by Sylwester Chyczajski; screenplay, Zdzislaw Skowronski, Wanda Zolcienska from a story by Antonina Domanska. Camera (color), Zbigniew Hartwig; editor, Janina Niedzwiedzka; music, Zbigniew Murski. At Montreal Film Festival, Aug. 1962. Running time, 83 MINS.

This is one of Poland's specially made features for children and was shown on a program of children's films at Montreal's festival. It tells of the adventures of a country wonder child—the little sculptor, Wawrzek—who goes to work for the great master, Wit Stwosz. The story culminates in the unveiling of Stwosz's greatest masterpiece, the Altar of the St. Mary's Church in Cracow.

The boy is pleasing played by 10-year old, Marek Kondrat, son of the actor, and the deliberately artificial studio sets give a charming air of fantasy to the whole. Pratz.

### Taiyo No Hakaba (The Sun's Burial) (JAPANESE COLOR)

Shochiku Film release of Tomio Ikeda production. Directed by Nagata Ohshima. Screenplay, Ohshima & Toshio Ishido; camera (GrandScope & Eastmancolor), Ko Kawamata; music, Riechiro Manabe. At Montreal Film Festival, August, 1962. Running time, 87 MINS.

This film was Japan's official entry at Montreal, but after seeing it the program committee rightly gave it a morning showing and with the cooperation of Seneca International Ltd. of New York, substituted "Yojimbo" instead. "The Sun's Burial," accurately sub-titled by Shochiku as "the sewer of modern Japan" is not-

ing more than a sex and violence story more suitable for double-feature grind houses than a festival. It pretends to be concerned about delinquent youth in the slums of Tokyo and wants to show society that "unless drastic changes take place in the world surrounding them, there is nothing for these characters but ultimate destruction."

Having said his piece, director Ohshima proceeds to carry out the destruction of his "gutter rats" by murder, rape, suicide, gun fire, arson and accident. If this had been done with any skill, it might have passed, but the proceedings are tedious and confused and the characters dismal. They are lead by a provocative girl who takes blood from impoverished laborers to sell to cosmetics manufacturers. There are gang wars and love affairs, alcoholics and dope fiends, cowards and sadists. The best that can be said of the cast is that they look their parts. Pratz.

### Zimlia (Earth) (USSR)

Produced at the Vukfu Studio, Kiev. 1930. Script and direction by Alexander Dovzhenko; camera, D. Demutsky; music, Revutsky. Features S. Shkur, S. Svashenko, Y. Solntseva, E. Makimova. At Montreal Film Festival, Aug., 1962. Running time, 43 MINS.

This famous film was shown as a retrospective at Montreal's festival together with Dovzhenko's last film "Poem of the Sea" (Poema O More). (The latter pic was reviewed from Paris by Mosk, in Oct. 1960.) "Earth" was the sixth of Dovzhenko's eleven productions, and it embodies the quintessence of his philosophy of life: that the tenets of the Marxist are related to the attachment of simple men to the land of their forefathers.

Showing how the machines come to help the collectivization of farms in the Ukraine, "Earth" is well-known for its simplicity, lyricism and deep-feeling for humanity and nature. This new print (specially made for last year's Moscow festival) is proof that it remains one of the finest examples of the poetic cinema of the silent period. Pratz.



## Gondola Gleanings

Venice, Aug. 28.

Talk here is that Orson Welles' new pic "The Trial" may not make that Sept. 7 screening date at fest, due to delay in printing and prepping of soundtracks; also not yet known what version—if original English-language or another—would be screened. UA has readied some gift memo books for attending scribes with their names on each—along with that of "Birdman of Alcatraz." Titanus scrapped its giant festival-front sign day before event opened, painted it over in black, redesigned copy for easier reading.

News from the U.S. is that Hall Bartlett's upcoming production of "Honey" won't be the only one set against a backdrop of the Venice Film Festival; the recently completed Seven Arts item, "Panic Button," is also backdropped against lagoon event. Early comments on fest lineup are promising, so much so that one Yank pic exec lamented "I may have to go to as many as five or six evening screenings in a row!" while another, tongue-in-check, added: "film festivals aren't as much fun anymore when so many promising films are shown during our gin rummy hours."

Pre-festival period at Venice characterized by another croupier strike at the Casino (it's become an annual event) while a gang of cabin thieves cleaned out entire rows of beach cabanas in one night.

However, there's no evidence so far of the Mayor cracking down on use of bikinis, as he did last summer. Postal service is also as erratic as ever, especially with more and more people housed on Lido and nearby Jesolo. Did anyone know that the Lido Casino annually auctions off items left in a "museum" there as guarantees by customers departing without paying up their debts.

"Birdman," repping the U.S. at Venice this year, was actually invited by the fest for last year's event, together with "West Side Story," neither made it last year, ostensibly because not ready in time, and were finally replaced by "Summer and Smoke" and "Bridge to the Sun." Incidentally, too, Peter Glenville, director of "Smoke" is "back" this year, but with a British entry, "Term of Trial," which stars Sir Laurence Olivier and Simone Signoret. "Term" opens all over Italy, courtesy of Warner Bros., on Sept. 28.

Venice's allotment of the \$230,000 total spent in 1961 by the Italian Government on Film Festivals in this country was \$170,000—presumably gets the same this year.

Frank Perry, director of US indie "David and Lisa," distressed to learn that local press notices have to date invariably changed his first name to Fred; "that name's been haunting me all my life, he says." Perry here with his writer wife Eleanor and "David" producer Paul Heller to attend world premiere of pic. It runs here non-competitive, but is eligible for the best first picture award, which this year has been opened to pix in Information Section. Star Keir Dullea ("Hothouse") may also fly in for screening.

Festival organizers hoping that newspaper strikes which have plagued fest all summer during "minor" events, few of which were fully reported, will not crop up again now that feature event is under way. Association of Young International Critics plans a series of open forum discussions in fest framework on any subject of interest. They'll probably be held in fest palace with no set topics or length. Eastern Fests have them, but they usually have a political tint: local effort is designed as a switch from these, away from all ideological involvement.

RAI-TV, the Italian tenant, giving Venice the full treatment this year: opening and closing night direct casts (also radio links); filmed items every day as part of the evening newsreel wrapup on all Italy nets; plus two special editions of a popular winter TV show called "Cinema Today," on Sept. 1 and 8th, both entirely dedicated to Venice. RAI-TV has also in past several months shown as part of its normal evening fare a large number of prizewinning pix out of 30 year old festival's past.

UA taking pains to see that no one confuses its "Electra," directed by Michael Cacoyannis with Irene Papas and a prizewinner at Cannes this year, with the Greek-sponsored "Electra," a filmed version of the Greek National presentation (at Epidaurus) of the Sophocles version (the UA one is by Euripides). Both items have large posters up, both have a stand at which material is handed out.

Romano Mussolini and his jazz combo a current attraction at the Excelsior Hotel Chez Vous nitery, along with the Brutus comedy act.

Jerry Juroe to Milan to meet with Jules Dassin and Melina Mercouri and prep Italian opening there of "Phaedra" (UA). Arnold Picker expected Sept. 1st for his first time at Venice Festival. Leo Kamen, back from six weeks U.S. home leave, also expected up to join UA contingent currently headed by Ilya Lopert. Dear topper Robert Haggiag due from Rome as well.

## Shrinking Budget Cramps Venice Plans to Refurbish Fete's Layout

Venice, Aug. 28.

Rising prices and shrinking (or unchanged) budgets haven't allowed the Venice Film Festival to follow through with many of the hoped-for physical changes this year, but there have been some useful variations here nevertheless, both at the Festival and in its vital "accessories," such as the Excelsior Hotel.

Regrettably, the main screening theatre has not been enlarged, and the usual ticket shortages are inevitable. Plans to build a balcony were frustrated by costs, while a project to "deepen" the theatre itself were defeated by the requirements of new widescreen equipment. A compromise is the new paint job all round, and in various improvements here and there.

For instance, there is a new press working room, now larger, more quiet, and equipped with over 20 typewriters in various keyboards. Former working areas has been transformed into a stylish and useful sitting room-waiting room for those using the press longdistance phones, the presswire, and telephoto services. New press area also has a bar dispensing free (soft) drinks courtesy of, ironically, an Italo steel combine called Italsider. Next door is a City of

Venice tourist office where scribes can gather info and access to city's landmarks, tours, etc.

A Rome lab strike defeated a Venice innovation suggested by director Domenico Meccoli: to have Italian films shown here subtitled in either French or English for the benefit of those who don't speak Italian. Matter was taken up in Rome by ANICA topper Eitel Monaco, but strike made it impossible to follow through, as even normal prints had trouble being completed.

A novelty this year are press conferences to be held right on the spot in main fest theatre immediately after each screening (except for evening ones). This eliminates time-consuming treks to this or that area or room, by which time many interested bystanders have lost interest or are already wondering what other event they are missing.

The other festival stamping ground, the Excelsior Hotel, has been neatly refurbished, with a newly decorated beachfront Bamboo Bar for all-hour snacks, complete with trees, grass and a pond which gives the formerly arid location an oasis-like look. Also useful are new entrances and stairs which allow lunch customers to

(Continued on page 20)

## Grabbing Free Space At Venice Fete Almost As Important As The Film

### Early U.S. Sound Films Unreel at Venice Fete's Retrospective Section

Venice, Aug. 28.

An exhaustive and carefully assembled tribute to the American film is a major feature of this year's Venice Festival. Event's "Retrospective Section" this year is entirely dedicated to early Yank sound pix, under the title: "The Birth of the Sound Film in the United States (1926-32)."

Eleven-day symposium which starts today (28) will, in morning screenings in the Lido Festival Palace, feature the work of such directors as Alan Crosland, Ernst Lubitsch, Mervyn LeRoy, William Wellman, Rouben Mamoulian, Lewis Milestone, Howard Hawks, Clarence Brown, Joseph von Sternberg, Norman Z. McLeod, King Vidor, and many others.

Series, which has already roused local attention via its treasure-trove list of features, will lead off with a series of extracts from early (1926) Vitaphone programs and, of course, "The Jazz Singer."

Next are such items as "The Lights of New York," "On With the Show," "In Old Arizona," "Lucky Boy," "The Love Parade," "Little Caesar," "Public Enemy," "City Streets," "Love Me Tonight," "The Big House," "I am a Fugitive from a Chain Gang," "Front Page," "Five Star Final," "Dawn Patrol," "Hell's Angels," "Anna Christie," "Dishonored," "Horse Feathers," "Billy the Kid," to name just a few of the titles included in the elaborate and detailed program book which accompanies the screenings and which was compiled by retrospective organizer Giulio Cesare Castello together with Davide Turconi, Umberto Tani, and Flavia Paulon.

Program also thanks organizations and people who made it possible to collect such a vast amount of material. Cited are: MCA, Metro, UA-TV, Universal, the George Eastman House in Rochester, film archives in Bruxelles, Rome, Moscow, Belgrade, and London, as well as Messrs. Brian Head, John Huntley, and George Stevens Jr.

By ROBERT HAWKINS

Venice, Aug. 28.

Pub-ad ventures at film fests, playing as they do to a "captive" audience of some 600 film critics and writers; plus an equally healthy assemblage of industry-ites of all sectors, have long been elaborate, bizarre, usually expensive items, and this year's Venice Festival publicity race is likely to be no exception.

Posters are a staple, and the Lido area from the Excelsior Hotel to the Festival Palace, some 300 yards in all, are this year lined as never before with multicolored placards of all kinds, shapes, colors, and prices. Last named, for a two-week shot, range anywhere from \$500 to \$6,500 and even higher. Key space is so hard to get that some companies reserve space for a year or two in advance.

Most effective single sign this year is right next to the Palace and spells out "Lolita" in lights. ("Lolita" sandwich posters are also disseminated all over the island.) The largest sign, sky-high and lit at night, is Columbia's, for "Requiem for a Heavyweight" and "Harold Lloyd's World of Comedy."

Posters in past mostly concerned pix in competition; now pix showing out of the running as well as general seasonal product is publicized as well. Thus Cineriz with "Fellini 8½," "Woman in the World," "Imperial Venus," "Mamma Roma," "Eva," "Comma Seca" and others dominates the front facing festival area. Titanus also scores with "Sodom and Gomorrah," "Altona," "Leopard," "Tikoyo and the Shark," "4 Days of Naples," "Smog" and "Family Chronicle." Globe Films as usual monopolizes attention of fest palace doorways for its large range of product, with Rank also taking a booth for "Tiara Tahiti" and "Waltz of the Toreadors."

Warners is in the pub-ad race with a large one for a British entry here: "Term of Trial." UA has two large areas, one for "Birdman," the other for "Electra," right opposite the fest exit, and both effective. Other early advertisers are Arco Film, Filmsonor, Millimax, Dear Film (for "Taste of Honey"), Ceaid (Columbia's Italo

releasing company), Galatea ("Milanese Story"), etc.

Dino DeLaurentiis again is coping much attention via his office-showroom, half-way between the Palace and the Excelsior. It's stylishly outfitted modern (airconditioned) setup decorated with Murano chandeliers, in which to sit, chat, consult DeLaurentiis' 1962-63 production plans, choose photos, or simply sip an Espresso on the house.

The booths and stands inside the fest palazzo are also more and more elaborate this year. There's no MPEA-USA stand, but instead, the Yank pix are handsomely "housed" in company booths: UA's for "Birdman," Dear's for "Lolita." These are side by side, but area, a functional balcony above the main entrance, also has posters and displays for "How the West Was Won" and "West Side Story," and sundry other stands for Britain, USSR, "Electra" (UA) and "Electra" (Greek National Theatre version), France, Italy, etc.

DeLaurentiis At It Again

Also in the press sector, UA plans to hand out brief material on the Stroud case and reactions to it in the case following the filming of "Birdman," to give the planned Burt Lancaster press confab (if he's able to come) a new dimension via discussion of merits and demerits of the personality which inspired the pic. Figured that is the locally assembled press are properly apprised of the basic details of Stroud's case, and interesting debate above and beyond the usual visiting-star interview might develop. Lancaster is said to feel very strongly about the case himself.

UA, which again has a massive participation of pix and people here (what with "Birdman" in competition, and "Electra" and "A Third of a Man" out of the running) also plans to give away "Birdman" LP's pressed in Italy by CGD, and is setting up two giant bird cages in the Festival palace, containing about 100 assorted birds, for a twittering reminder of the pic in question.

The Dear Film (Rome) press contingent, incidentally, is wearing two hats at the fest, and result has been a careful preparatory division of interests and allegiances; for Dear, while being UA's exclusive Italo outlet, and thus involved in above-mentioned pix, is also directly involved (via coproductions and release deals) in "Lolita" and "Taste of Honey," latter here out of competition.

"Lolita" campaign will also include handing out of w.k. heart-shaped glasses, plus Metro LP's of soundtrack music.

## Assured D.C. Not 'Forcing' Feevee

Marshall Fine and John Stember, respective presidents of Allied States Assn. and Theatre Owners of America, had their fears allayed yesterday (Tues.) that the Administration was attempting to compel the sale of current features to tollivision. Exhibit leaders met in Washington with Atty. Gen. Robert F. Kennedy and other Dept. of Justice officials to explain their resistance to paysee and asserted that it would be "economic suicide" for the film companies to sell to the coinbox medium.

Anxiety of Fine and Stember centered on a recent D. of J. letter to the major companies in the wake of complaints from RKO General that it could not obtain new product from most majors for its Hartford toll test. The letter, the exhibit leaders were informed, was merely to inquire as to policy and future plans of the companies, and was not intended to influence policy vis-a-vis feevee.

At present, only Paramount, Buena Vista and Warner Bros. are cooperating with the Hartford test, with Columbia also set to open its catalog (see separate story).

## Venice's Star Influx

Continued from page 2

Tamara Makarova, directors Sergei Gherasimov, Andrey Tarkovski, and many others.

USIS film topper George Stevens Jr., official Yank rep Arnold Grant, US jury member John Houseman, MPEA area topper Leo Hochstetter headed the US delegation to the inaugural.

Winding up the initial evening was a midnight reception for some 750 guests hosted by the city of Venice, in the Doges Palace off Saint Marks Square.

Star attendance this year appears more promising than in the past. Burt Lancaster is expected here on Sept. 5th for the "Birdman of Alcatraz" opening. If his duties on "The Leopard" will permit him to fly in from Palermo location of the 20th-Titanus pic. Others on the incoming lists are: Gloria Christian, Karl Malden, Edmund Purdom, Anna Magnani, Simone Signoret, Sarah Miles, Guy Madison, Peter Glenville, Rene Clair, Irene Papas, Michael Cacoyannis, Pier Paolo Pasolini, Alida Valli, Rossano, Brazzi, John Cassavetes, Sue Lyon, John Harris, perhaps James Mason. Many others are still iffy, depending on work commitments.

Party reception arrangements, many of them depending on star availability, are still being set here, but a number are already certain. One of the toughest to crash is going to be Alfredo Bini's Sept. 3d restricted supper affair, to be held (for 200 people) in a Grand Canal Palazzo, Bini, who feels that the usual grab-all "feed" is a useless waste of coin, hopes to make his affair (to which he'll invite very few press reps, but a large number of stars, foreign and Italian pic industry top-

pers and businessmen, as well as writers, artists, directors, and stars) a useful meeting place conducive to future contacts in the interrelated fields of film art-industry. ARCO Film topper will also intro his 1962-63 roster of productions, to be helmed by such people as Roberto Rossellini, Jean-Luc Goddard, etc.

A VIP UA affair to honor Burt Lancaster on "Birdman" day (Sept. 5th) will only be held if the star is able to make the Venice trek. It would be held after the evening screening at the Excelsior Hotel. 200-odd guests will be invited.

More definite is a "smallish" luncheon ("only about 75 people") for Sue Lyon on the day following the local "Lolita" bow, to be held on the Island of Torcello on the Venice lagoon.

Several other affairs (French, Russian, Italian etc.) are being scheduled as this is being written, with outlook a fairly lively one for the next two Venetian weeks. And more names are being added to the possible arrival list: Anita Ekberg, Sophia Loren, Jeanne Moreau, Shelly Winters, Emmanuelle Riva, Orson Welles, Claudia Cardinale, Alain Delon, Romy Schneider, Joan Collins, Christine Kaufman, Jennifer Jones, Mylene Demongeot, Alfred Hitchcock.

Meanwhile the social set here is already aflutter with preparations for the annual dinner ball given in her Venice Palace by Countess Volpi, towards the end of the Festival. Traditionally, the Countess invites very few film people and only the very upper strata of society, yet people in both sectors are arriving here with the confident hope that they'll be included in this elite list.



# L.A. Soaring; 'Geisha' Big \$23,000, 'Sky' Boff \$17,000, 'Tarzan' Ditto, 'Balloon' Hot \$16,500; 'Grimm' 39G, 3

Los Angeles, Aug. 28. L.A. firstruns are setting a 33-week record with a batch of heavy grossers, still led by third round of "Brothers Grimm," which looks great \$39,000 at Warner Hollywood. Openers are headed by "My Geisha," which is after a big \$23,000 or over in three theatres. "Sky Above" looks boffo \$17,000 on exclusive date at Vogue.

"Tarzan Goes To India" looks good \$17,000 or near in two spots. "Five Weeks in Balloon" is likely to get a stout \$16,500 in three locations. "Best of Enemies" shapes light \$8,500 in two houses. "Guns of Darkness" is mild at Egyptian. "Pigeon That Took Rome" is rated good \$7,000 at Four Star.

Of regular holdovers, "Music Man" looks boff \$33,000 in fifth week at Hollywood Paramount. "Advise and Consent" is rated handy \$13,600 in second session, three houses. "Bird Man of Alcatraz" looks busy in third in two locations. "West Side Story" continues smash in 37th frame at Chinese.

**Estimates for This Week**  
**Hillstreet, Pantages, Wiltner** (Metropolitan-RKO-SW) (2,752; 1,512; 2,344; 90-32)—"My Geisha" (Par) and "Count of Monte Cristo" (WB). Big \$23,000 or over. Last week, Hillstreet with Iris, Loyola, Baldwin, "Bon Voyage" (BV) (2d wk), \$20,900. Pantages with Los Angeles, Four Star, "Phantom of Opera" (U), "Hand of Death" (U), \$15,700. Wiltner with Hawaii, Village, Warren's, "Advise and Consent" (Col), \$26,400.

**Los Angeles, Hollywood, Loyola** (Metropolitan-FWC) (2,047; 856; 1,298; 90-150)—"Five Weeks in Balloon" (20th) and "Two Little Bears" (20th). Good \$17,000 or close. Last week, Hollywood, "El Cid" (AA) (5th wk), \$5,000.

**Vogue (FEC)** (810; 90-150)—"Sky Above" (Embassy). Boff \$17,000. Last week, "World of Comedy" (Con) (4th wk), \$4,000.

**State, Pix (UATC-Prin)** (2,404; 756; 90-150)—"Tarzan Goes to India" (MGM) and "The Tartars" (MM). Good \$16,500 or near. Last week, State, "Important Man" (Lope), \$5,200. Pix with Orpheum, "Birdman of Alcatraz" (UA) "Valiant" (UA) (2d wk), \$13,900.

**Egyptian (UATC)** (1,392; \$2-\$2.50)—"Guns of Darkness" (WB). Mild \$8,000. Last week, "Hatari" (Par) (8th wk), \$8,900.

**Four Star (UATC)** (868; 90-150)—"Pigeon That Took Rome" (Par). Good \$7,000.

**Music Hall, Vagabond (Ros)** (720; 390; \$1.80-\$2.40)—"Best of Enemies" (Col). Light \$8,500. Last (Continued on page 18)

## 'Music' Lusty \$7,500, Buff.; 'Interns' 10G

Buffalo, Aug. 28. Too many holdovers and too many weak newcomers will slough first-run trade here this stanza. "Son of Samson" is light at Paramount while "Spiral Road" looks sad at Lafayette. "Music Man" shapes fancy in fifth at the Center while "The Interns" is rated torrid in fourth at Century. Of course, standout of the newbies is "Brothers Grimm," which is rated big on opener at Teck.

**Estimates for This Week**  
**Buffalo (Loew)** (3,500; 90-125)—"Tartars" (MGM) and "Tarzan Goes to India" (MGM) (2d wk). Light \$4,500. Last week, \$11,000.  
**Center (AB-PT)** (2,500; 90-149)—"Music Man" (WB) (5th wk). Fancy \$7,500. Last week, \$8,800.

**Century (UATC)** (2,700; 90-150)—"Interns" (Col) (4th wk). Hot \$10,000 or close. Last week, \$11,000.

**Lafayette (Basil)** (3,000; 90-125)—"Spiral Road" (U). Sad \$4,000. Last week, "Reprieve" (AA) and "Big Wave" (AA), \$3,800.

**Paramount (AB-PT)** (3,000; 90-125)—"Son of Samson" (Indie). Thin \$7,000 or close. Last week, "Adventures of Young Man" (20th), \$7,500.

**Teck (Loew)** (1,200; \$1.75-\$2.75)—"Brothers Grimm" (MGM). Big \$8,000 or near. Last week, house was dark.

**Cinema (Martina)** (450; 90-149)—"Touch of Mink" (3d wk). Big \$1,700 or near. Last week, \$2,500.

## Key City Grosses

**Estimated Total Gross**  
**This Week** ..... \$2,710,700  
(Based on 22 cities and 259 theatres).  
**Last Year** ..... \$2,471,200  
(Based on 22 cities and 238 theatres, chiefly first runs, including N.Y.)

## 'Boccaccio' New Record 18G, Cleve.

Cleveland, Aug. 28. Big news here this round is the showing of "Boccaccio '70," which is heading for a new house record at the Colony Art. It is the top surprise of the week with a booming take. "Music Man" is rated stout in fourth session at Allen. "Interns" still is strong in third at the Hipp. "Brothers Grimm" still is smart in third round at Palace.

**Estimates for This Week**  
**Allen (Stanley-Warner)** (2,866; \$1-\$1.80)—"Music Man" (WB) (4th wk). Stout \$16,000. Last week, \$16,200.

**Colony Art (Stanley-Warner)** (1,354; \$1.50)—"Boccaccio '70" (Embassy). Booming \$18,000 or over, new house record. Last week, "Bell Antonio" (Embassy), \$2,800.

**Continental Art (Art Theatre Guild)** (900; \$1-\$1.50)—"From Roman Holiday" (Indie). Mild \$1,800. Last week, "Kanal" (Indie), \$2,400.

**Heights Art (Art Theatre Guild)** (925; \$1-\$1.50)—"World of Comedy" (Con) (3d wk). Good \$2,500. Last week, \$3,400.

**Hippodrome (Eastern Hipp)** (3,700; \$1-\$1.50)—"Interns" (Col) (3d wk). Strong \$12,000. Last week, \$13,200.

**Ohio (Loew)** (2,700; \$1.25-\$1.50)—"Adventures of Young Man" (20th). Good \$10,000. Last week "Lolita" (MGM) (m.o.), \$6,500.

**Palace (F & A Theatre)** (2,739; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (3d wk). Smart \$17,500. Last week, \$17,600.

**State (Loew)** (3,700; \$1-\$1.50)—"Tarzan in India" (MGM). Nice \$15,000. Last week, "Two Weeks in Another Town" (MGM), \$11,000.

**Stillman (Loew)** (2,700; \$1-\$1.50)—"Sky Above" (Embassy) (2d wk). Okay \$7,000. Last week, \$12,000.

**Westwood Art (Art Theatre Guild)** (955; \$1.25-\$1.50)—"World of Comedy" (Con) (3d wk). Routine \$2,200. Last week, \$2,900.

## 'Stooges' Good 10G, Prov.; 'El Cid' Hep 7G

Providence, Aug. 28. Last full week of summer has main stemmers looking forward and past the Labor Day weekend for a return to higher grosses. State's "Three Stooges in Orbit" is the only live wire, and it's not great. Marking time are Strand's second of "The Interns," Majestic's third of "Music Man," Albee's second of "Five Weeks in a Balloon," Elmwood's first of "El Cid" shapes solid.

**Estimates for This Week**  
**Albee (RKO)** (2,200; 65-11)—"Five Weeks in Balloon" (20th) and "Broken Land" (20th) (2d wk). Mild \$4,000. First was \$5,500.

**Elmwood** (724; 90-125)—"El Cid" (AA). Started off with nice \$7,000, and should build. Last week, "Lolita" (MGM) (4th wk), \$3,000.

**Majestic (SW)** (2,200; 90-150)—"Music Man" (WB) (3d wk). Slowing to \$4,000. Second was \$6,500.

**State (Loew)** (3,200; 75-11)—"Three Stooges in Orbit" (Col) and "Pirates of Blood River" (Col). Promising good \$10,000. Last week, "Bird Man of Alcatraz" (UA) (2d wk), \$6,500.

**Strand (National Realty)** (2,200; \$1-\$1.25)—"The Interns" (Col) (2d wk). Good \$5,000. First was \$8,000.

## 'Enemies' Hotsy \$11,000, Hub; 'Galahad' Fat 19G; 'Grimm' 24G, 'Music' 14G

Boston, Aug. 28. Warm weather will bop the Boston boxoffice this week. Music Hall is rehearsing for stage shows to run with pictures, opening next month. Three arrivals this week with "Best of Enemies," opening hotsy at Beacon Hill. "Kid Galahad" is rated nice at Orpheum.

Holdovers are falling, except for "Bird Man of Alcatraz," still hot in third round at Music Hall. "Music Man" is fine in fourth at Astor. "Two Weeks in Another Town" is perking at Saxon in third. "Brothers Grimm" is holding biggest with a fat fourth week. "Lolita" still is torrid in seventh at the Capri. "World of Comedy" is holding nicely at Exeter in sixth stanza.

**Estimates for This Week**  
**Astor (B&Q)** (1,170; 90-32)—"Music Man" (WB) (4th wk). Fine \$14,000. Last week, \$16,000.  
**Beacon Hill (Sack)** (900; \$1-\$1.80)—"Best of Enemies" (Col). Hotsy \$11,000. Last week, "Advise and Consent" (Col) (6th wk), \$5,000.

**Boston (Beacon Ent.)** (1,354; \$1.20-\$2.95)—"Brothers Grimm" (MGM) (4th wk). Third week ended Monday (27) was another mig \$24,000. Last week, same.

**Capri (Sack)** (850; 75-1.80)—"Lolita" (MGM) (7th wk). Torrid \$7,000. Last week, \$8,000.

**Exeter (Indie)** (1,376; 90-1.49)—"World of Comedy" (Con) (6th wk). Fifth-week, fine \$6,000. Last week, \$7,000.

**Fenway (Indie)** (1,300; \$1.50)—"La Notte" (Indie) (3d wk). Okay \$3,800. Last week, \$5,000.

**Gary (Sack)** (1,277; \$1.50-\$3)—"West Side Story" (UA) (43d wk). Potent \$11,000. Last week, \$12,500.

**Memorial (RKO)** (3,000; 90-1.50)—"Spiral Road" (U) and (Continued on page 18)

## 'Balloon' Lofty \$25,000 in K.C.

Kansas City, Aug. 28. Two newcomers here currently and both are doing well despite 100-degree temperatures. "Miracle Worker" at Brookside shapes sock on initial week while "Five Weeks in Balloon" looks solid playing in six spots, some of them ozoners. "Brothers Grimm" is giant in third round at Empire while "Spiral Road" looks pleasing in second at Paramount. "Music Man" at Roxy in fifth and "Touch of Mink" in fourth at Saxon, still are great. "Hatari" is rated okay in fourth at Uptown.

**Estimates for This Week**  
**Brookside (Fox Midwest-Nat. Theatres)** (800; \$1-\$1.25)—"Miracle Worker" (UA). Excellent \$7,500. Last week, "Hobbs Takes Vacation" (20th) (5 days), \$3,000.

**Capri (Durwood)** (1,260; 75c-\$1.50)—"Lolita" (MGM) (7th wk). Okay \$5,000, and holding. Last week, \$5,200.

**Crest, Riverside (Commonwealth)** (900 cars each), Boulevard (Rosdale) (750 cars), Highway 40 (General) (1,000 cars, Granada, Isis (FMW-NT) (1,217-1,360; \$1-\$1.75)—"Five Weeks in Balloon" (20th) and "Swinging Along" (20th). Solid \$25,000 or over. Last week, Crest, Riverside, Boulevard, Highway 40 and Isis "Tales of Terror" (AI) and "Experiment in Terror" (Col), \$19,000, and Granada, "Adventures of a Young Man" (20th), \$2,800.

**Empire (Durwood)** (1,294; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (3d wk). Giant \$18,000. Last week, \$18,500.

**Kimo (Dickinson)** (504; 25c-\$1.50)—"Victim" (Indie). Okay \$1,900. Last week, "Black Tights" (Magna) (6th week), fair \$1,000.

**Paramount (Blank-U)** (1,900; \$1-\$1.25)—"Spiral Road" (U) (2d wk). Pleasing \$7,000. Last week, \$7,500.

**Plaza (FMW-NT)** (1,630; \$1-\$1.25)—"Adventures of Young Man" (20th) (2d wk). Thin \$4,500 or less after \$5,800 opener.

**Roxy (Durwood)** (850; 75c-\$1.50)—"Music Man" (WB) (5th wk). Lusty \$7,000 after \$6,700 for fourth.

**Saxon (Durwood)** (1,600; 75c-\$1.50)—"Touch of Mink" (U) (4th wk). Solid \$8,000 or over after \$9,000 in third week.

**Uptown (FMW-NT)** (2,043; \$1-\$1.25)—"Hatari" (Par) (4th wk). Okay \$6,500 after \$7,000 for third session.

## 'Honey' Socko \$10,000, D.C.; 'Balloon' Good 10½G; 'Interns' Boffo 11G, 2d

### Broadway Grosses

**Estimated Total Gross**  
**This Week** ..... \$641,100  
(Based on 29 theatres)  
**Last Year** ..... \$635,500  
(Based on 29 theatres)

## 'Interns' Big 28G, Philly; 'Guns' 8½G

Philadelphia, Aug. 28. Usual end of summer exodus over the past weekend is not helping first-run biz currently but several spots are holding up well. Addition of daily matinees is helping "Brothers Grimm" with a smash total in fourth round and ahead of last week at Boyd. Outstanding newcomer is "The Interns," sockeroo at Randolph.

Another new entrant, "Guns of Darkness" is rated dim at the Fox for nine days. "Two Weeks in Another Town" looks robust in second round at Arcadia. "Music Man" looks rousing in fifth session at Stanley while "Lolita" still is fancy in eighth at Trans-Lux.

**Estimates for This Week**  
**Arcadia (S&S)** (622; 95-1.80)—"Two Weeks in Another Town" (MGM) (2d wk). Rugged \$12,000 or near. Last week, \$14,000.

**Boyd (SW)** (1,536; \$2-\$2.75)—"Brothers Grimm" (MGM) (4th wk). Upped to great \$25,000. Last week, \$23,000.

**Fox (Milgram)** (2,200; 95-1.80)—"Guns of Darkness" (WB). Dim \$8,500 for nine days. Last week, "Five Weeks in Balloon" (20th), \$7,500.

**Goldman (Goldman)** (1,000; 95-1.80)—"Bird Man of Alcatraz" (UA) (5th wk). Firm \$8,000 or near. Last week, \$9,000.

**Midtown (Goldman)** (1,200; \$2-\$2.75)—"West Side Story" (UA) (42d wk). Fine \$6,500. Last week, \$9,200.

**Randolph (Goldman)** (2,200; 95-1.80)—"Interns" (Col). Smash \$28,000. Last week, "Touch of Mink" (U) (9th wk), \$8,500.

**Stanley (SW)** (2,500; 95-2)—"Music Man" (WB) (5th wk). Rousing \$20,000. Last week, \$19,000.

**Stanton (SW)** (1,483; 95-1.80)—"Tales of Terror" (AI) (2d wk). Oke \$7,000. Last week, \$8,000.

**Studio (Goldberg)** (383; 95-1.80)—"Wild Sex" (Indie) and "Palace of Shame" (Indie). Hot \$6,000. Last week, "Paradise in Sun" (Indie) and "Girls, Inc." (Indie), \$5,000.

**Trans-Lux (T-L)** (500; 95-2)—"Lolita" (MGM) (8th wk). Fine \$7,500. Last week, \$9,200.

**Viking (Sley)** (1,000; 95-1.80)—"Spiral Road" (U) (5th wk). Okay \$5,000. Last week, \$6,800.

**World (R&B-Pathé)** (500; 95-1.80)—"Stowaway in Sky" (Lope). Pleasing \$2,600. Last week, "Last Year at Marienbad" (Astor) and "La Notte" (Lope) (3d wk), \$2,400.

## 'Galahad' Fast \$13,000, Denver; 'Man' Neat 11G

Denver, Aug. 28. Some new screen fare is perking things a bit here currently. "Boccaccio '70" shapes socko in first at the Aladdin while "Adventures of Young Man" looks neat on initialer at the Denver. "Kid Galahad" is rated trim in initial week at Paramount. "Brothers Grimm" looks capacity in third round at Cooper. "Touch of Mink" still is torrid in fifth at Centre.

**Estimates for This Week**  
**Aladdin (Fox)** (900; \$1.25)—"Boccaccio '70" (Embassy). Fast \$7,500. Last week, "Lolita" (MGM) (5th wk), \$3,400.

**Centre (Fox)** (1,270; \$1.25-\$1.45)—"Touch of Mink" (U) (5th wk). Hot \$9,000. Last week, \$11,000.

**Cooper (Cooper)** (814; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (3d wk). Sellout \$21,500. Last week, \$21,000.

**Crest (Wolfberg)** (750; \$1.25-\$1.45)—"Music Man" (WB) (8th wk). Stout \$2,600. Last week, \$3,700.

**Denham (Indie)** (800; \$1.25-\$2.50) (Continued on page 18)

Washington, Aug. 28. Four initialers are bolstering generally strong holdover trade this stanza. Turnabout weather throughout this unpredictable summer makes its total effect hard to gauge.

"A Taste of Honey" opening at Ontario looks sock as does "Viridiana," also in first, at the Dupont. "The Interns" shapes smash in second frame at Trans-Lux. "Kid Galahad" looks trim in second at Keith's.

"Five Weeks in a Balloon" looks good in Palace opener. "Music Man" is still solid in fourth for two houses.

**Estimates for This Week**  
**Ambassador-Metropolitan (SW)** (1,480; 1,000; \$1-\$1.49)—"Music Man" (WB) (4th wk). Socko \$12,000. Last week, \$15,000.

**Apex (KB)** (940; \$1-\$1.25)—"I Like Money" (20th) (3d wk). Tail \$5,000. Last week, \$5,800.

**Capitol (Loew)** (3,240; \$1-\$1.65)—"Notorious Landlady" (Col) (3d wk). Hefty \$13,500. Last week, \$16,400.

**Dupont (Mann-KB)** (400; \$1-\$1.65)—"Viridiana" (Union). Hotsy \$7,000. Last week, "Jules and Jim" (Janus) (2d wk), \$3,800.

**Keith's (RKO)** (1,839; \$1-\$1.49)—"Kid Galahad" (UA) (2d wk). Stout \$8,000 after \$11,500 opener.

**MacArthur (KB)** (900; \$1.25-\$1.40)—"Only Two Can Play" (Col) (7th wk). Trim \$4,900 after same last frame.

**Ontario (KB)** (1,240; \$1-\$1.49)—"Taste of Honey" (Con). Sock \$10,000. Last week, "Lolita" (MGM) (7th wk), \$4,000.

**Palace (Loew)** (2,360; \$1-\$1.49)—"Five Weeks in Balloon" (20th). Good \$10,600 or near. Last week, "My Geisha" (Par) (1st wk), \$9,300.

**Playhouse (TL)** (459; \$1.49-\$2)—"Best of Enemies" (Col) (2d wk). Strong \$8,000 or over after \$9,300 in opener.

**Plaza (TL)** (278; \$1.49-\$1.80)—"Spit on Your Grave" (Indie). Boff \$7,000 or near. Last week, "Two and Two Make Six" (Union) (2d wk), \$2,000.

**Town (King)** (800; 90-1.25)—"Touch of Mink" (U) (9th wk). Trim \$5,000. Last week, \$5,600.

**Trans-Lux (TL)** (599; \$1.49-\$2)—"Interns" (Col) (2d wk). Nifty \$11,000 or close after \$13,000 initialer.

**Uptown (SW)** (1,300; \$1.49-\$2.75)—"West Side Story" (UA) (41st wk). Fancy \$10,000. Last week, \$11,000.

**Warner (SW)** (1,250; \$1.25-\$1.60)—"El Cid" (AA) (11th wk). Big \$9,000. Last week, \$10,500.

## 'Man' Slow \$4,000 In Port.; 'Music' 8G, 6th

Portland, Ore., Aug. 28. Terrific heat here is wilting most first-run biz currently. There's a surplus of extended-runs and that is hurting although the one newcomer is sluggish. "Adventures of Young Man" looks very slow on opener at Orpheum.

"Hatari" is good in second at Paramount while "Notorious Landlady" is okay in second at Broadway. "West Side Story" is top long-run with a hefty take in 24th week at Music Box.

**Estimates for This Week**  
**Broadway (Parker)** (1,890; \$1-\$1.50)—"Notorious Landlady" (Col) and "Wild Westerners" (Col) (2d wk). Okay \$5,500. Last week, \$7,700.

**Fox (Evergreen)** (1,600; \$1-\$1.49)—"Music Man" (WB) (6th wk). Nifty \$8,000. Last week, \$7,600.

**Hollywood (Evergreen)** (1,180; \$1.49-\$2)—"Search for Paradise" (Cinerama) (6th wk). Steady \$4,500. Last week, \$4,000.

**Irvington (Smith)** (650; \$1.50)—"Judgment at Nuremberg" (UA) (9th wk). Tail \$4,000. Last week, \$4,700.

**Music Box (Hamrick)** (640; \$1.50-\$3)—"West Side Story" (UA) (24th wk). Hefty \$5,500. Last week, \$5,100.

**Orpheum (Evergreen)** (1,536; \$1-\$1.49)—"Adventures of Young Man" (20th) and "Swinging Along" (20th). Slow \$4,000 or close. Last week, "Five Weeks in Balloon" (20th) and "Fire Brand" (20th), \$4,200.

**Paramount (Port-Par)** (3,006; \$1-\$1.50)—"Hatari" (Par) and "Safe at Home" (Par) (2d wk). Good \$6,500. Last week, \$7,100.

# Chi Hot Pre-Labor Day; 'Balloon' Tall \$30,000, 'Pigeon' Socko 15G, 'Miracle' Great 23G, 2d; 'Interns' Boff 26G, 3d

Chicago, Aug. 28.

Deluxer biz is brisk this pre-Labor Day round, with six new bills helping to stir downtown activity. Biggest of the openers are "Five Weeks in Balloon," lofty \$30,000 at the Oriental, and "Pigeon That Took Rome," smash \$15,000 at Esquire. Pairing of "Hippodrome" and "Behind the Great Wall" looks neat at the Monroe.

Of the second-weekers, "Miracle Worker" is great at United Artists, "Two Weeks in Another Town," shapes strong at Woods, and "Spiral Road" is fair at State-Lake. "Best of Enemies" is torrid in second at Surf.

Third week of "Brothers Grimm" is sock at McVickers while same frame "The Interns" is smash at Roosevelt.

"Music Man" is holding stoutly at the Chicago in sixth. "Lolita" remains hot in ninth Loop stanza while "Taste of Honey" is still sweet at Cinema in same frame.

## Estimates for This Week

Carnegie (Telemt) (495; \$1.25-\$1.80)—"La Dolce Vita" (Astor) and "Les Liaisons" (Astor) (reissues). Nice \$3,400. Last week, "Kind Hearts, Coronets" (Cont) and "Mouse That Roared" (Col) (reissues), \$2,700.

Chicago (B&K) (3,900; \$1.25-\$1.80)—"Music Man" (WB) (6th wk). Loud \$25,500. Last week, \$27,000.

Cinema (Starn) (500; \$1.50)—"Taste of Honey" (9th wk). Fast \$4,000. Last week, \$3,700.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Pigeon That Took Rome" (Par). Sock \$15,000 or over. Last week, "A Matter of Who" (AI) (3d wk), \$6,000.

Loop (Telemt) (606; \$1.25-\$2)—"Lolita" (MGM) (9th wk). Sizzling \$15,000. Last week, \$14,500.

McVickers (Cinerama) (1,100; \$1.75-\$3.50)—"Brothers Grimm" (MGM) (3d wk). Solid \$31,000. Last week, \$30,600.

Monroe (Jovan) (1,000; 85-90)—

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# Briefs' Big \$10,000 In Toronto; 'Balloon' 11G; 'Mink' Mighty 30G, 4th

Toronto, Aug. 28.

With annual Canadian National Exhibition not denting to any extent, cinema biz is brisk currently. "Pair of Briefs" is big. "Five Weeks in a Balloon" looks good. "Touch of Mink" is boffo in three-house combo in fourth frame. "Lolita" still is smash in third. "Brothers Grimm" looks sturdy in second.

## Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; \$1-\$1.50)—"Touch of Mink" (U) (4th wk). Still wham at \$30,000. Last week, \$40,000.

Eglinton (FP) (918; \$1.50-\$2.75)—"Brothers Grimm" (MGM) (2d wk). Sturdy \$10,000. Last week, \$8,500.

Hollywood (FP) (1,080; \$1-\$1.50)—"Lolita" (MGM) (3d wk). Still wow at \$12,000. Last week, \$15,000.

Hyland (Rank) (1,373; \$1-\$1.50)—"Pair of Briefs" (20th). Big \$10,000. Last week, "Advise and Consent" (Col) (5th wk), \$5,500.

Imperial (FP) (3,206; \$1-\$1.75)—"Five Weeks in Balloon" (20th). Okay \$11,000 or near. Last week, at Imperial and Nortown (959), same prices, "Music Man" (WB) (5th wk), \$15,000.

International (Taylor) (557; \$1-\$1.25)—"Taste of Honey" (IFD) (10th wk). Fine \$3,500. Last week, same.

Loew's (Loew) (1,641; \$1-\$1.50)—"Bird Man of Alcatraz" (UA) (3d wk). Healthy \$9,500. Last week, \$12,000.

Tivoli (FP) (935; \$1.50-\$2.50)—"West Side Story" (UA) (15th wk). Excellent \$8,000. Last week, ditto.

Towne (Taylor) (693; 90-\$1.25)—"World of Comedy" (IFD) (5th wk). Hefty \$4,000. Last week, \$4,500.

University (FP) (1,393; \$1-\$1.50)—"Adventures of Young Man" (20th) (2d wk). Disappointing \$8,000. Last week, \$8,500.

Uptown (Loew) (2,250; \$1-\$1.50)—"Spiral Road" (U) (2d wk). Neat \$9,500. Last week, \$13,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include U. S. amusement tax.

# 'Miracle' \$12,000, Best St. Loo Bet

St. Louis, Aug. 28.

Only one new entry in city currently but it is very good. "Miracle Worker," the newie, looms fine at Esquire. "Hattari" shapes torrid in second at the huge Fox while "Adventures of Young Man" is only average in first holdover week at the St. Louis.

"Music Man" still is in chips although in fifth session at Ambassador. "Sky Above" is rated mild in second at State.

## Estimates for This Week

Ambassador (Arthur) (2,970; 90-\$1.25)—"Music Man" (WB) (5th wk). Fine \$10,000. Last week, \$15,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Victim" (Indie) (3d wk). Average \$1,500. Last week, \$2,000.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"Miracle Worker" (UA). Good \$12,000. Last week, "Road to Hong Kong" (UA) (3d wk), \$8,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Hattari" (Par) (2d wk). Torrid \$18,000. Last week, \$22,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Tarzan Goes to India" (MGM) (2d wk). Lean \$8,000 or near. Last week, \$8,000.

State (Loew) (3,600; 90-90)—"Sky Above" (Embassy) (Astor) and "No Place Like Home" (Indie) (2d wk). Mild \$7,000. Last week, \$9,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Judgment at Nuremberg" (UA) (9th wk). Neat \$6,800. Last week, \$7,000.

St. Louis (Arthur) (3,800; 75-90)—"Adventures of Young Man" (20th wk). Average \$7,000. Last week, \$9,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Lolita" (MGM) (7th wk). Good \$2,000. Last week, \$2,500.

# 'Geisha' Brisk \$8,000, L'ville; 'Landlady' 10G

Louisville, Aug. 28.

"My Geisha" at the Kentucky is the only new film on main line this week, and doing nicely. H.O.'s mostly are doing well. Some are even better than last week. "West Side Story" in ninth at the Brown is still sturdy. "Music Man" looms hot at Mary Anderson in sixth week. "Hattari" in fourth at the Ohio is fairish. "Notorious Landlady" at United Artists is lively for second. "Windjammer" at Rialto, is nice in 14th round.

## Estimates for This Week

Brown (Fourth Avenue) (900; 75-\$1.25)—"West Side Story" (UA) (9th wk). Oke \$5,500 after eight weeks \$6,000.

Kentucky (Switow) (900; 75-\$1.25)—"My Geisha" (Par). Only fresh pic and heading for bright \$8,000. Last week, "Touch of Mink" (U) (10th wk), \$4,500.

Mary Anderson (People's) (51-\$1.25)—"Music Man" (WB) (6th wk). Hot \$8,000. Last week's, \$11,500.

Ohio (Settos) (900; 75-\$1.25)—"Hattari" (Par) (5th wk). Fair \$4,500. Last week, \$5,000.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50)—"Windjammer" (NT) (14th wk). Nice \$4,500 in 4 days. Last week, \$6,000.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25)—"Notorious Landlady" (Col) (2d wk). Brisk \$10,000, helped by sneak preview. Opening week was \$9,000.

# Balto Biz Offish But 'Interns' Fancy \$12,000; 'Music' Lively 7G, 4th

Baltimore, Aug. 28.

Business this week is largely on the fair side with holdovers simmering down and new films very spotty. Best is "Interns," doing nicely in first week at the Hipp. "Notorious Landlady" is strong on opener at the Town while "Guns of Darkness" is only okay at Mayfair.

"Kid Galahad" is rated fair in first at the New. "Bird Man of Alcatraz" is hep in second week at the Five West and "Music Man" still is nice in fourth at the Stanton.

## Estimates for This Week

Avalon (Freedman) (850; \$1.50)—"Touchables" (Indie). Slow \$2,000. Last week, "Not Tonight, Henry" (Indie) (2d wk), \$1,700.

Aurora (T-L) (367; 90-\$1.25)—"Career Girl" (Indie) (2d wk). Slow \$1,500. Last week, \$1,600.

Charles (Fruchtman) (500; 90-\$1.50)—"Miracle Worker" (UA) (5th wk). Okay \$3,000. Last week, \$3,500.

Cinema (Schwaber) (460; 90-\$1.50)—"Tomorrow Is My Turn" (Indie) (2d wk). Mild \$1,200. Last week, \$1,600.

Hippodrome (T-L) (2,200; 90-\$1.50)—"Interns" (Col). Good \$12,000 or over. Last week, "My Geisha" (Par) (3d wk), \$5,000.

Five West (Schwaber) (435; 90-\$1.50)—"Bird Man of Alcatraz" (UA) (2d wk). Nice \$3,800. Last week, \$4,200.

Little (T-L) (300; 90-\$1.50)—"Never On Sunday" (Lope) and "Horse's Mouth" (Cont) (reissues) (2d wk). Fair \$1,900. Last week, \$2,000.

Mayfair (Fruchtman) (700; 90-\$1.50)—"Guns of Darkness" (WB). Oke \$5,000. Last week, "Spiral Road" (U) (3d wk), \$5,000.

New (Fruchtman) (1,600; 90-\$1.50)—"Kid Galahad" (UA). Fair \$5,000. Last week, "Adventures of Young Man" (20th) (2d wk), \$5,000.

Playhouse (Schwaber) (355; 90-\$1.50)—"Matter of Who" (Indie). Nice \$3,200. Last week, "Only Two Can Play" (Col) (9th wk), \$1,400.

Rex (Freedman) (500; \$1.50)—"Touchables" (Indie). Oke \$3,000. Last week, "Back to Nature" (Indie) (2d wk), \$3,000.

Stanton (Fruchtman) (2,800; 90-\$1.50)—"Music Man" (WB) (4th wk). Good \$7,000. Last week, \$11,000.

Town (T-L) (1,125; 90-\$1.50)—"Notorious Landlady" (Col). Sultry \$10,000. Last week, "Lolita" (MGM) (4th wk), \$7,000.

# National Boxoffice Survey

## Trade Okay Pre-Labor Day; 'Music' Back in First, 'Grimm' 2d, 'Interns' 3d, 'Story' 4th

Although this is the session just before the usual strong Labor Day holiday week, first-run biz is holding up surprisingly well in key cities covered by VARIETY in current week. A few strong, new entries are encouraging even though the bulk of strength currently is being supplied by recently opened blockbusters. Most of these are showing real stamina on holdovers and extended-runs.

"Music Man" (WB), which has been hovering around the top position or hitting No. 1 spot, is capturing first place this week, being helped, of course, by a mammoth week at the N.Y. Music Hall. "Brothers Grimm" (MGM), which was first last week, is winding up second.

"The Interns" (Col) is pushing up from sixth to third place in a surprising burst of strength. "West Side Story" (UA) is taking fourth position.

"Lolita" (MGM), fifth a week ago, again will land again in fifth spot as this continues to display amazing stamina. "Boccaccio '70" (Embassy), eighth last round, will capture sixth position.

"Five Weeks in Balloon" (20th), rated as having possibilities last week, is taking seventh money. "Two Weeks in Another Town" (MGM), also new, is finishing eighth. "Spiral Road" (U) will win ninth place.

# New Pix Boost B'way; 'Music' Wham \$205,000; 'Pigeon' Tall 43G, 'Opera' Hep 23G, 'Judgment' 39G, 'Waltz' 16G

With four new bills preeming in the current session and cool weather prevailing most of the week, Broadway first-run trade is climbing higher in the current round. The big news, of course, is the mighty take of \$205,000 which is being registered by "Music Man" and stagershow on initial week at the Music Hall. This compares with \$201,771 first frame done by "Touch of Mink" at the Hall last June.

"Pigeon That Took Rome" is heading for a big \$43,000 in first stanza, daydating the DeMille and Trans-Lux 52d Street. "Phantom of Opera," also new, looks like lousy \$23,000 on initial week at the Palace.

"Judgment at Nuremberg," playing its first Broadway engagement at popscale, looks to land sock \$39,000 on opener, daydating the Astor and Trans-Lux 85th Street.

"Waltz of the Toreadors," which hit an amazing \$25,000 opening session at the arty Sutton, is holding with great \$16,000 in second week. "Guns of Darkness" is rated gloomy \$11,800 on first hold-over week daydating the Victoria and 68th St. Playhouse.

"Brothers Grimm" continues smash with \$53,000, not far from absolute capacity, for the third stanza at the Cinerama, old Capitol Theatre. It stays on indefinitely. "Two Weeks in Another Town" looks like good \$29,000 in second round at the Paramount, first week being the best at house in many months.

"Lolita" looks torrid \$28,000 in 11th week, daydating the State and Murray Hill. "Boccaccio '70" was smash \$20,000 in ninth session at Cinema One and Cinema Two. "Notorious Landlady" continues sockaroo \$37,500 for fifth round, daydating the Criterion and Beekman.

"West Side Story" looks to hold with wow \$43,000 in current (44th) stanza at the Rivoli, same as last week.

## Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2)—"Judgment at Nuremberg" (UA) (2d wk). Initial session ended yesterday (Tues.) was socko \$26,000 or near for initial first-run on Broadway at popscale. Daydating with Trans-Lux 85th Street.

Loew's Cinerama (1,532; \$1.50-

\$3.50)—"Brothers Grimm" (MGM) (4th wk). Third week ended yesterday (Tues.) was mighty \$53,000 or near after \$58,000 for second. Advance seat sale now has gone up to \$42,000.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Notorious Landlady" (Col) (5th wk). This stanza finishing today (Wed.) is heading for smash \$28,000 after \$29,300 for fourth. Stays on. Daydating with Beekman.

DeMille (Reade) (1,463; 90-\$2.75)—"Pigeon That Took Rome" (Par) (2d wk). Initial round finished yesterday (Tues.) was big \$30,000 or close. Daydating with Trans-Lux 52d Street.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"Paradise" (Indie) and "Concrete Jungle" (Indie) (4th wk). Third week completed Friday (24) was boff \$16,000 after \$18,000 for second frame.

Palace (RKO) (1,642; \$1.25-\$2)—"Phantom of Opera" (U) (2d wk). Initial session ended yesterday (Tues.) was big \$23,000 or thereabouts. In ahead. "Judgment at Nuremberg" (UA) (35th wk), \$14,000 to round out great hardticket engagement here.

Forum (Moss) (813; \$1.25-\$1.80)—"Sky Above" (Embassy) (11th wk). The 10th week finished Monday (27) was lofty \$8,800 after \$9,800 for ninth round. Stays on, with "Trojan Horse" (Indie), originally booked, not coming in as planned. Instead, "Flame in Streets" (Indie) comes in Sept. 12.

Paramount (AB-PT) (3,665; \$1-\$2)—"Two Weeks in Another Town" (MGM) (2d wk). First hold-over stanza winding tomorrow (Thurs.) looks like good \$29,000 after \$39,000 for opener. Stays on. First week was best here in many months.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Music Man" (WB) and stagershow. Initial session ending today (Wed.) is heading for mighty \$205,000, which is about "Mink" first-week pace. Holds, of course. In ahead. "Touch of Mink" (U) (10th wk), wound up with \$154,417, making \$1,886,427 for new money record at Hall. Opening week non-holiday peak for this time of year is held by "North By Northwest" (MGM), with \$208,000.

Rivoli (UAT) (1,545; \$1.50-\$3.50)—"West Side Story" (UA) (44th wk). Current week finishing today (Wed.) looks like wow \$43,000 same as in 43d week.

State (Loew) (1,900; \$1.50-\$2.50)—"Lolita" (MGM) (11th wk). This round winding today (Wed.) looks like torrid \$19,000 or over after \$20,500 for 10th week. Daydating with Murray Hill. Stays on.

Victoria (City Inv.) (1,093; \$1.25-\$2)—"Guns of Darkness" (UA) (2d wk). This frame ending tomorrow (Thurs.) is heading for mild \$8,000 or near after \$14,500 for opener. Daydating with 68th Street Playhouse.

Warner (SW) (1,813; 90-\$2)—"Spiral Road" (U) (4th wk). This round finishing tomorrow (Thurs.) is heading for modest \$11,000 or near after \$14,000 for third.

First-Run Arties

Fine Arts (Davis) (468; \$1.80-\$2)—"Best of Enemies" (Col) (4th wk). Third round finished Monday (27) was fancy \$9,000 after \$12,000 for second.

Beckman (Rugoff Th.) (590; \$1.50-\$2)—"Notorious Landlady" (Col) (5th wk). This session ending today (Wed.) looks like fancy \$9,500 after \$11,000 for fourth week. Daydating with Criterion.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; \$1.50-\$2)—"Boccaccio '70" (Embassy) (10th wk). Ninth session ended yesterday (Tues.) was smash \$20,000 after \$20,600 for eighth week.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Shoot Piano Player" (Astor) (6th wk). Fifth stanza completed Sunday (26) held at solid \$5,000 after same for fourth week.

Normandie (T-L) (592; \$1.25-\$2)—"War Hunt" (UA) (4th wk). Third round concluded Monday (27) was slim \$3,500 after \$4,000 for second week. Won't be around much longer.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"Tales of Paris" (Times). Opened great on Sunday (28).

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Additional Picture Grosses On Page 18

(Complete Boxoffice Reports on Pages 8-9-10)



## Zanuck Tackles Financing Problem For 20th; Specifies Co.'s Hefty Assets To Allay Stockholder Fear of Losses

One of the most pressing problems facing proxy Darryl F. Zanuck's new 20th-Fox administration is that of financing, which subject reportedly got a thorough exploration at executive committee meetings in New York at the end of last week.

In his statement to the board last Wednesday (22), Zanuck obviously sought to allay stockholder fears in this direction by enumerating the following assets which have a value much greater than that being carried on the books:

1. Theatre circuits in Australia, New Zealand, Rhodesia, Kenya, East Africa, and South Africa.
2. The main studio lease of 99 years at a rental of about 50¢ a foot on 3,000,000 square feet of rental area.
3. Realty on Santa Monica Boulevard, Western Avenue and Malibu Lake, in Los Angeles.
4. Office buildings in Manhattan, Atlanta, Buffalo, Dallas, Houston, Indianapolis, Los Angeles, New York, Pittsburgh and Washington.
5. Realty in 13 cities abroad.
6. Television station KMSP in Minneapolis.
7. De Luxe Laboratory.
8. Oil rentals and potentials at Los Angeles.
9. Library of feature films for tv licensing.

"Though capital assets worth millions of dollars have gone to pay huge operational losses," Zanuck noted, "this is still a very wealthy company."

However, the proxy's disclosure that the losses from operations for the first six months of this year hit \$12,456,457, followed by his prediction that total net loss for all of this year will be about \$25,000,000, emphasizes 20th's tight fiscal position. Total operations losses for the years 1958 through 1962 will thus amount to something like \$91,200,000. (Last week the board also passed over the 2¢ semi-annual stock dividend, which has been in effect for the last year and a half.)

Whether the company will obtain new financing through conventional banking institutions or whether it will dispose of some of its assets, cited by Zanuck, remains to be seen. One of the major criticisms levelled at the former Skouras administration—by former dissident directors Milton S. Gould and John L. Loeb (whom critics often called "liquidators")—was that the company already was in process of liquidation through selling off of the studio property, unloading of its pre-1948 film library and many post-1948s. As Zanuck noted above, the dissidents were most upset by fact that revenues thus realized were going down the drain via unprofitable production.

In citing the earlier mentioned assets, Zanuck pointed out that most of them "are extraneous to our main business and constitute the wealth which assures our credit and the needed time to overtake and overcome past mistakes and resultant pressures."

Clear intent of Zanuck's statement is to disassociate himself from company's fiscal record as it will read up through Dec. 31 this year, since results from his new policies cannot be made evident until 1963, at earliest. In meantime, Zanuck needs substantial cash with which to implement his new production plans.

One way the proxy is clearing his decks is by including in the company's \$25,000,000 net loss for this year, write offs of \$14,000,000 on special items. Later, he explained, will consist of writeoffs and reserves "which clean this company's books of unrealistic inventory values of films and stories and will fully reserve against bad debts and aged accounts receivable. "Thus once and for all, the path will be cleared for each future year, beginning with 1963, to stand on its own feet unplugged by the past."

### Ginsler's 7 Arts Post

Selwyn Ginsler has been named Canadian sales director for Seven Arts Productions. He'll headquarter in Toronto with Canadian sales manager Charles S. Chaplin.

Ginsler most recently was with United Artists as Canadian television manager.

### Silverstone's 6 Years

Murray Silverstone's retirement as proxy of 20th-Fox International this week was said to be prompted by his decision that since he was due to retire in December, his successor should take over now, along with new 20th-Fox proxy Darryl F. Zanuck, at the start of the new selling season.

Silverstone will remain with the company in advisory capacity for the next six years, as provided in his employment contract. In agreeing to relieve Silverstone of his active duties, Zanuck said that he appreciated "the constructive reasons therefore. During his 20 years as head of the international operations, the company rapidly rose to the point where, for years, it was in the leadership position."

Zanuck added he was pleased that the company would have the benefit of his advice for the next six years.

## See No New 20th Prod. For 3-6 Mos.

It's expected that no production projects will be initiated at the 20th-Fox studio until the beginning of the year, the earliest. One of the principal headaches which new proxy Darryl F. Zanuck wants to avoid is the start of productions before the scripts are ready for actual filming. Scripts, not availability of stars, will dictate production time tables.

Doe Merman who was studio production manager until he went to Rome last year to oversee "Cleopatra," has taken up these duties again, while Stan Hough, who was subbing for Merman has been named Zanuck's personal rep at the studio.

## TV Important: DFZ; Levathes Again Head Of 20th's Video Prod.

One of the principal questions raised by 20th-Fox proxy Darryl F. Zanuck's statement to the board last week concerning television was subsequently answered by the announcement Monday (27) that Peter G. Levathes would remain as proxy of 20th-Fox Television, though resigning as exec vee in charge of production for the parent company.

In his statement to the board last week, Zanuck made no mention of Levathes, and apparently ignored the fact that 20th already has a tv subsid. when he asked for—and received from the board—full authority "to organize a complete television department for producing shows for television; to seek out the young and able talent looking for opportunity; and to dedicate this company to a firm policy of making a place for itself in this rich and growing field."

The announcement that Levathes would continue as tv head, followed a meeting between him and Zanuck in New York on Monday (27).

In last week's pronunciamento, Zanuck said it was quite likely that television operations could not be translated into a profit before 1964, then he added:

"But no field represents a greater opportunity, not only for profits, but for absorption of part of the overhead of manufacturing films for theatres. There is poetic justice in transforming television into a financial aid, and we must adhere to such poetry and to such justice. Any company which bears the brunt of the free competition of the small screen, while failing to exploit the benefits to be derived from this medium, is not balancing the books so to speak."

## 'Mutiny' in Nov. Bow As British Benefit

London, Aug. 28. Metro's "Mutiny on the Bounty" will have its first overseas opening Nov. 19 at the Royalty Theatre, London, as a benefit for the Edwina Mountbatten Trust Fund, and as sponsored by the Variety Club of England.

Queen Elizabeth, Duke of Edinburgh, Lord Mountbatten and others of high British places expected to attend.

## Zanuck's Broom

Continued from page 3  
far-reaching changes as he merges both domestic and overseas sales organizations into one.

The official announcement says that he will be appointing new executive assistants for domestic and overseas markets in the very near future.

In taking over his new post, Poe will have to collapse his own company, Producers Representatives, which has repped such independents as Frank Sinatra, Anatole Litvak, Burt Lancaster & Harold Hecht, John Wayne and Panama & Frank.

20th, by going to a global sales setup, is following through on the kind of organization now in effect at Warners, United Artists and Paramount.

### Dwindling Grosses

In announcing the Poe appointment, Zanuck took pains to emphasize the need for drastic reorganization, both at home and abroad. "In the 10-year period from 1952 to 1961, inclusively," he said, "revenues from domestic distribution have declined from a high of \$67,000,000 to a low of \$38,000,000 in 1961. During that period of time, operating expenses have not been substantially reduced."

"The foreign distribution department in the same period increased revenues from \$35,000,000 in 1952 to \$53,000,000 in 1955. From this point they have declined to \$41,000,000 in 1961. During these years, expenses have steadily risen. In 1952, expenses represented 34% of film rentals; in 1961 expenses have risen to 43% of film rentals."

### Production

Starting with the sales potential, Zanuck wants a "new approach" to merchandising. Also, having product for the next six months, he will meantime bear down on accelerating the production line.

How that will be promulgated is conjectural but his statement last week saluting talent and agents would appear to augur more package deals. In all events it is figured that the production phase will really pick up by winter and spring to beef up the 1963 distribution operations.

In the meantime, along with "Longest Day" and of course the prospective blockbuster "Cleopatra," he will energize fullest merchandising. Also, Zanuck at the same time will o.o. product completed or completing. For example, in between viewing the final stereo print of "Longest Day" (on his long Labor Day weekend in Paris, which will keep him away from New York "three business days" (Wednesday-Thursday-Friday), he will o.o. Mark Robson's "Nine Hours to Rama" which at the moment runs some two hours and 20 minutes. Zanuck thinks "this may be a little too long for the subject matter" and will sit in on the cutting.

Zanuck's new digs in the 20th-Fox home office is the former board room. Office of William C. Michel, retired exec vee now on a consultative basis, is being converted into a new board room. Michel now makes his office in the Joe Moskowitz suite. Spyros Skouras stays in his office. However, Zanuck has been operating chiefly out of his St. Regis Hotel apartment.

New chairman of the executive committee, Arnold M. Grant, who left last Friday (24) for the Venice Film Festival as the official U.S. delegate, is on a belated honeymoon with his wife, the former Bess Meyerson ("Miss America") and her 14-year-old daughter by previous marriage. Grant says he's "bound to be a hero with her, introducing her to the movie stars."

## Poe's Background Keys Evolution Of the New Film Merchandising

### 20th's New CPAs

The accounting firm of Peat, Marwick, Mitchell & Co. has been appointed independent auditors for 20th-Fox.

Proxy Darryl F. Zanuck says that in addition to performing the audit of the company and its domestic and foreign subs for 1962, the firm will probably also be asked to make special studies of operations and controls and to make recommendations to the board of directors.

Former accounting firm was Touche, Ross, Bailey & Smart.

## German Sex Cases As New Pic Theme

Frankfurt, Aug. 28.

In the wake of a series of sex crimes here, attacking and killing little girls, a West German producer has just disclosed that an unusually frank film will be made titled "Huetet eure Tochter" (Protect Your Daughters).

The pic will consist of seven episodes taken from police files and court reports, dealing with attempted rapes, difficulties of girls who mature too early, poor contact between parents and their children so that the daughters cannot speak freely about their problems and difficulties with boys.

Each one of the episodes is being made by a different director, and another unusual note is that each of these young directors has worked mainly in the documentary and short film field previously.

At the recent Mannheim International Film Week, discussions about the failing West German film industry and how to revive it centered mainly around giving a chance to these newcomers who have previously been concerned with experimental films, shorts and documentaries.

It has been felt here that these young men might become a German "new wave" and revitalize the film production industry if given a chance.

The seven directors signed for this venture are Karo Scherderit, Eberhard Hauff, Rob Hauwer, Franz Josef Spieker, J. Blackwood, Walter Kruettner and Wolf Hart.

## Elect Arnold Grant As Head of 20th Board's 7-Man Exec Committee

Several key executive and board changes followed last week's 20th-Fox board meeting, the first one attended by new proxy Darryl F. Zanuck since his election last month.

Regarded as particularly important was the naming of attorney Arnold Grant, who was elected to the board at the time Zanuck won the presidency, to the post of chairman of the board's seven-man executive committee. Grant is recognized as having been a prime mover in Zanuck's successful fight for 20th control, and has been working hand-in-glove with the proxy since that time. Retired exec vee William C. Michel, who remains a member of the board, had been chairman of the former exec committee.

Last week's meeting also elected New York businessman Adam Gimmel, president of Saks Fifth Avenue, to the board of directors, thus filling one of the vacancies created by the resignation last month of Milton S. Gould and John L. Loeb.

These announcements were followed two days later by the election of Donald Henderson, treasurer and secretary of the company, to the newly created post of financial vicepresident. Subsequently, Francis T. Kelly, who has been assistant treasurer, was named treasurer. Both moves were approved by the exec committee which was in almost continuous session Thursday and Friday, prior to Grant's departure for Venice film fest, where he's official U. S. rep.

Until his appointment yesterday (Tues.) as 20th-Fox's global sales vee, Seymour Poe has been one of the most active examples of that small but important breed of industry specialists known as "producers' representatives." There have always been producers' representatives in the business, but in the last decade, concurrent with the rise (in number and importance) of indie producers, they assumed an importance unknown previously.

A couple of months ago, Poe, in the Madison Avenue offices of his Producers Representatives Inc., discussed the profession and noted that in recent years a producers' rep's duties had grown to include all aspects in the selling and merchandising of films, even down to specific ad campaigns. By definition of the job, producers' reps seldom win popularity polls with company sales managers, since they must be professionally skeptical and their function is always to get the best possible deals for their clients. One major company exec, who has had to work closely with producers' reps, calls them "contract approval guys," and he wondered what Poe, who heretofore has had to worry about only one pic at a time, will do with a "complete program," selling bad with the good. "It might be a new experience," he suggested.

Having worked with—but outside the frame of—major company operations for the last six years, Poe has many ideas on how the old distribution methods can be streamlined and modernized. He is impatient with "status quo" thinking and the kind of featherbedding which has grown up in the big company operations over the years. There will be no sentimentality in his reorganization at 20th.

Though he may never win popularity contests with other sales managers, Poe has obviously earned the respect of some of the top indie producers in the business—Frank Sinatra, Hecht-Lancaster (separately and together), John Wayne, Panama & Frank, to name a few—and his close relations with these people has stirred speculation on whether or not some of them may eventually follow him to 20th.

Other clients of Poe have included Edward Small Productions, Kirk Douglas' Bryna Productions, Gregory Peck's Melville Productions and Frank Capra's Sincap Productions.

Poe has spent almost 30 years in film industry sales posts, starting in 1934 with United Artists, whom he served in a variety of sales capacities. Producers' Representatives Inc. was formed in 1947 with Irving Lesser. In 1955 he was named exec vee of I.F.E. Releasing, the illfated Italo effort to set up a Stateside distributing organization, at the same time maintaining his interest in Producers' Representatives. The following year, he dissolved his partnership with Lesser and took over as prez of PR.

## NORELCO COLOR SEEN ROSY FOR C.C. CLIENTS

Theatre Network Television sees the closed circuit field (industrial pews, etc.) in far rosier hues now that it's on the market with the first largescreen Norelco (Philips) color equipment. An appeal is expected to food, fashion and hard-goods clientele.

TNT's tint network covers 51 U.S. cities at present. New equipment was given a demo the other day for press, ad managers and agency execs at TNT's new Woodside, L.I., technical centre.

TNT has also been experimenting, at military installations, with prototype Eidophor (Ciba) color projectors, but as yet considered prohibitively expensive for commercial use. For a time, at least, Eidophor tint appears to be limited to specialized military applications.

Previous closed circuit color had much narrower projection screen, whereas the new Norelcos can throw a sharp 200 square foot image, thus enabling enlarged (theatre, arena) audience capacity for the first time.



# When The Thousand Thousands Swept The Beach!

"The first twenty-four hours of the invasion will be decisive. For the Allies as well as Germany, it will be the longest day." *Field Marshal Rommel.* "We are on the threshold of the most momentous day of our times." *Lt. Colonel Vandervoort.* "I don't like it, but there it is. Gentlemen, I don't see how we can possibly do anything else -but- go-." *General Eisenhower.* "We are going to lose the war because our glorious Fuehrer has taken a sleeping pill and left orders not to be awakened. We are witnessing something that will always look incredible to historians and yet it is completely true." *Major General Blumentritt.*

"He that outlives this day, and comes safe home / Will stand a tip-toe when this day is named." *William Shakespeare, Henry V*

DARRYL F. ZANUCK'S

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## 'Iron Curtain' Year at Edinburgh Int'l Fest, With Top Russo Concert Stars, Belgrade Opera Appearing

By GORDON IRVING

Edinburgh, Aug. 21. This is the "Iron Curtain" year at the Edinburgh International Festival, annual culture junket now into its 16th season, and branching out with new ideas under artistic direction of Lord Harewood, cousin of Britain's Queen Elizabeth. Latter has pulled off a scoop with appearance of the biggest group of known Russian artists ever to appear together outside of the Soviet Union. Among the leading names here or due from behind the Iron Curtain are David Oistrakh, violinist; Mstislav Rostropovich, cellist, who made a success at the 1960 festival, and his wife, soprano Galina Vishnevskaya; Sviatoslav Richter, pianist; conductor Gennadi Rozhdestvensky, who also was at the 1960 junket here; and the Borodin String Quartet.

With concert and recital appearances these Russian stars will appear in 18 festival events. Other new ground at this year's Fest is the visit of the Belgrade Opera and Ballet, and also of the English Royal Shakespeare Theatre Company. An International Writers' Confab is also being held while the spectacular Belgian show, "The Four Sons of Aymon," staged by Maurice Bejart in the Murrayfield ice-rink on Monday (27) shapes up as the offbeat show of the festival. Based on old folk tales from northern France, this play opens with four giants striding on to the stage.

It is presented by the Ballet du Vingtieme Siecle of the Theatre Royal de la Monnaie, Brussels.

Also from Eastern Europe is the Polish Radio Symphony, which is giving four concerts, three under conductor Jan Krenz. In three of the programs are works by the

(Continued on page 14)

## Arg. Screen Institute's New Chief Lauded For Revamp But Job Shaky

Buenos Aires, Aug. 21.

The Argentine Screen Institute has undergone a face-lifting under Dr. Goti Aguilar's supervision, but it's not yet known if he'll accept the resignations of former board members Enrique T. Susini, Eduardo Carbonell and Ricardo Connord. In the present uncertainty in this country, Goti Aguilar may be out of his post following changes higher up. This is viewed as a pity, by the film industry since he has sparked speedier procedures all round in granting of production loans, approval of scripts and promotion of Argentine films abroad. This all has been done in consultation with industry leaders to make sure no interests are harmed.

The most important achievement under the new regime appears to be an upcoming pact between exhibition and production interests, which have been feuding now for nearly 18 years. The serious decline in cinema attendance has served to bring the feuders together. The pact likely will stand by the present Film Law, but allow exhibitors to make their own deals with native producers, provided a specified amount of playing time is assured native product. Exhibitors would receive higher "industrial recovery" premiums, according to the playing-time granted the local product.

A suggested solution to declining cinema biz is to cut admissions on weekdays by 50% but boosting them over week ends when the demand improves. Also to cut the number of weekday performances, now at five daily for ordinary material. Exhibs say that of the 40,000 first-run seats available in the main firstruns, only a tenth are sold throughout the week.

One of the causes may be the absence of leisure classes. As living costs soar, more and more women work to supplement family incomes. Many in younger-age groups work to help finances buy future homes while the high cost of setting up a home precludes courting couples from attending first shows. It's cheaper to stay home besides a tele set.

## Stravinsky, Van Cliburn Sellout at Israel Fest

Tel Aviv, Aug. 21.

A month before the Second Israeli Music and Drama Fest opened, all tickets for Stravinsky and Van Cliburn concerts were sold out. Former is conducting his own works while Van Cliburn is soloist, both with Israeli Philharmonic. The Israeli audience gave Sir John Gielgud, who presented "Ages of Man" a great reception at the packed 3,200-seat Mann Auditorium.

Opening nights of the Fest, one in Jerusalem and the other here, were called "Folklore of a Nation," vividly displayed the differences of the various Jewish tribes, including tunes from the Atlas mountains and the Libian desert with Hassidic dances from Eastern Europe and wild Jemenite dancing. The Rhinat choir, soon due to leave Israel for a tour of the U. S., also participated one evening.

Pirakion, the Greek Theatre, will present "Electra" later. Two chamber orchestras, I Musici of Roma and Amadeus of London are also among the participants of the Fest.

## Dublin Nitery Biz Gets Hypo

Dublin, Aug. 28.

Never a city for nightlife, Dublin soon may be able to offer tourists a nightclub or two, following passage of a new liquor law which permits the later operation of bars, later service of drink with "a substantial meal," and special exemptions to be granted by courts for special events. The legal definition of "a substantial meal" has not been set, but it's understood to be something costing not less than about 80c.

Two experimental nightclub operations are being run this fall. The Royal Hibernian Hotel is to have a nightclub permit while the Assn. of British Travel Agents is meeting here. Jury's Hotel has been granted a permit for nightclub operation during the period of the Dublin Theatre Festival late in September. Other than a band for dancing, there's no current plans for cabaret entertainment.

On the basis of these projects, it's expected that further appeals will be made to the Minister for Justice as the present law only permits late drinking on special exemption orders and on special occasions. Whether the five months of the tourist season can be ruled as a special occasion is doubtful, but the lack of late spots always has been criticized by American visitors.

## French Exhibs, Citing Big Grossers Of Year, Say Specs, Comedies Lead

Paris, Aug. 21.

Besides the business side of films, the summer hiatus and slack biz are giving filmfests a chance to examine public film preferences of late. Jean-Charles Edeline, head of the Federation of French Film Exhibitors, claims the old saying that the only way to solve the problem of continually slumping attendance is to give the public what it wants. But what they want is the question not so readily answered.

A look at top first-run Paris grossers, which usually tip the general outlook, show that big scale specs and comedies are still favorites. In contrast, a modest moppet pic, "The War of the Buttons," comes along to become the third biggest grosser of the year. And everybody had felt that pix about kids were out. They are now favored, according to the results of this film.

## New-Type Theatre Preems

Reinbeck, Germany, Aug. 21.

What the owner describes as "the first total theatre in the world" has opened here. Titled Carpe Diem (Enjoy the Day), the new house has 26 loudspeakers and gives a three-dimensional theatre experience, according to owner Heinz Wemper of this West German house.

CinemaScope films play on the giant arched screen. A glass wall separates the audience from an attractive bar. The 400-seater is to be first of a series of such cinemas, the owner says.

## Irish TV Finds Going Ain't Easy

Dublin, Aug. 28.

Frank MacMahon, American-born head of promotion for Telefís Eireann (Irish TV), has bowed out after policy dispute with Boston-born Director-General Edward J. Roth. MacMahon was in Ireland on a short-term contract to assist in developing Irish TV which was started earlier this year.

Irish TV is heavily under fire for failing to give enough time to programs in the Irish language (Gaelic) and pressure groups are urging the government to revise terms under which Broadcasting Authority, the statutory body for radio and tv, operates. Groups claim that toppers haven't sufficient feeling for Irish characteristics. Apart from Roth, the service is topped by Michael Barry, the BBC's head of drama, on loan for three years as Program Controller. Most of the directors are English, with some Americans, but they are currently operating a training school for Irish directors.

Latest attacks include a demand for an apology from Trim (pop 1,309) because a quiz compere said Navan (pop 4,271) was county town of Meath; law says that Trim is right. And newspapers are beefing because they claim that TE broke an embargo by using pictures of Princess Margaret vacationing here before time set for release.

## FORM NEW FILM CO. TO MAKE CHINESE PIX

Singapore, Aug. 21.

Market for Chinese pix here and in Malaya is great; hence, there aren't enough Hong Kong or Communist China productions to go round. Which is the reason New Era Movie Co. Ltd. was formed here recently. "Hong Kong exports only about 300 Chinese (Mandarin, Cantonese and Teochew) pictures each year, according to Tang Pek Chee, New Era's manager. He claims the Malayan market can absorb more. For this reason, Era is out to make more pix. "Black Gold" is now being lensed here.

Film stars comely Orchid Wong, 22, and Lian Tong Seng, both local players.

New Era will also shoot telepix for the state's first tv project, expected to operate later this year. For this job, it is now training Chinese dancers.

## U.S. Artists Tops at 5th Spoleto Fest; 82,000 Attend 179 Shows

Spoleto, Aug. 21.

### O'Casey's Ban on Plays Lifted For Ireland

Dublin, Aug. 21.

Sean O'Casey's longtime ban on professional staging of his plays in Ireland will be breached, but not broken, by permission he's given to Bernard Miles to present three. Miles is currently producing "Purple Dust," "Red Roses for Me" and "The Plough and the Stars" at his Mermaid Theatre in London. He just received the okay to do them in a Dublin theatre. A spokesman for the aging playwright says this does not mean that O'Casey is softening in his attitude.

Both "Plough" and "Red Roses" were preemed in the Abbey Theatre. Playwright's tiff is primarily with the Abbey over a latter-day play and grew from smouldering to full flame over Irish reaction to his piece, "The Bishop's Bonfire," staged at the Gaiety.

## Rank Expects Dip In '61-'62 Gross

London, Aug. 28.

The Rank Organization anticipates a drop in its take for the year ended last June 30 of some \$1,262,000 from the previous year's profit of \$18,062,000. This is revealed in a circular to the holders of the 991,858 Ordinary Shares of Bush and Rank Cinel not owned by the Rank Organization and its subsidiaries. It arises from the proposed merger of Bush with Murphy Radio and an offer by the Rank Org. to acquire all the Bush Ordinary Shares not yet owned by it.

Rank reveals that it expects a slight drop in cinema takings both in U.K. and overseas and also a lowering of profits from production and distrib. Difficult trading conditions, shared by others in the same fields, are blamed. This decline particularly applies to Rank Precision Industries and to the electronics branch of Bush. But, optimistically, the Rank outfit anticipates a hike in profits from miscellaneous activities.

The Rank Org. stresses the large amounts it has been spending, and will continue to spend, in developing non-cinema activities, such as new 10-pin bowling centres vs. rental, and other diversifications which it expects will eventually chip in handsomely in future profits.

## Tony Perkins Explains Why He Stays Abroad

Paris, Aug. 21.

Yank screen star Anthony Perkins, now on his fifth film stint abroad, has explained why he stays over here. These films, three U.S.-backed productions and technically American pix, just offered more of a challenge than anything in Hollywood has come up within the last 18 months, says Perkins. It has nothing to do with taxes since he is going back next fall to star in a Broadway play, "Harold."

He also feels that at 30 he is at that in-between thespian age which makes him too old for many enticing roles and too young for others. Two years ago Anatole Litvak offered him that in-between role in "Goodbye Again" (UA). Winning the thesp award at the Cannes Fest for his work in it he was offered many top roles, including Jules Dassin's "Phaedra" (UA).

When Litvak offered him a role opposite Sophia Loren in "Five Miles to Midnight" (UA), a psychological thriller, he again accepted because of his respect for Litvak.

## NHK Symphony's Tour

Tokyo, Aug. 21.

The NHK Symphony Orch., with 100 members, will make a goodwill tour of Southeast Asia this fall.

The symph of the Japan Broadcasting Corp. (NHK) will be under the baton of conductor Yuzo Toyama and guest conductor Seiji Ozawa.

Closing note of the fifth Festival of Two Worlds was the production of Verdi's "Requiem," played by the resident orch (from Trieste) and sung by the S. Cecilia chorus from Rome. The Met's Thomas Schippers conducted, with the participation of Israeli soprano Narda, Armenian contralto Lillian Chookasian, American Negro tenor George Shirley and another Met member, basso Jerome Hines. More than 5,000 listened in the square in front of the cathedral and nearly as many crowded the nearby streets and rooftops where loudspeakers carried this performance. Musically, the performance was admirably conducted by Schippers.

This year's Fest in number of performances and visitors is staggering. It has drawn about 82,000, offered 179 shows of which 19 were opera, 13 dance, 43 chamber music recitals, 29 drama, 10 variety shows, 16 film, 30 actor seminars, one Requiem Mass and four art exhibitions.

Visitors have included Liz Taylor, Richard Burton, Claudia Cardinale, Ingrid Bergman's daughter, De Chirico, Anna Magnani and Tennessee Williams. Private American sources each year since 1957 foot 32% of the festival bill.

The highlight of this year's crop was the Negro Miracle play, "Black Nativity," a simple tale in song and dance of the Christmas story written by Langston Hughes and done by an outstanding gospel singing group, The Stars of Faith. Giancarlo Menotti discovered the group in an off-Broadway theatre. It has proved the hit of Spoleto, playing to many more standees than any other play.

### Drama Perks

The drama sector, up till now the weakest point in Menotti's set-up, this year had the Italian world premiere of "I Carabiniere" by Joppolo, staged by Rossellini. And if the play was more discussed than favorably accepted, it was nevertheless a step in the right direction. American artists this year really showed up tops be it the Alvin Nikolais dancers or the Negro jazz dancers who were called in to enliven a program of dull classical dancing.

The Negro element has become more noticeable. And apart from the acclaimed gospel singers, Spoleto presented two top artists in the opera production of "Carmen," besides an excellent performance of Rossini's "Conte Ory."

"Carmen," produced in best Spoleto fashion and tradition by the representative team of Schippers in the pit and Menotti as director, was another gem in the collection of Spoleto's opera-history. This "Carmen" had the true pypsy flavor Bizet must have intended. It was sung in French with Shirley Verrett-Carter in the lead and George Shirley as Don Jose. It would not be surprising if the whole production was not snapped up by some of the big opera houses.

Well deserved and in keeping with the original if somewhat over-theatrical style of all events, a pleasant interlude was the traditional celebration of Menotti's birthday by festival audience and local population. At night, the celebration reached the climax with torches and a parade through the narrow, hilly streets of the small town.

Goth.

## 'SPARTACUS,' 'PROF.' STILL MEX TOPPERS

Mexico City, Aug. 21.

"Absent-Minded Professor" (BV), going into the 11th week and "Spartacus" (U), completing the 13th stanza, still are the top Hollywood picture grossers here. National product can get nowhere near these two boxoffice hits.

The two pictures running neck and neck with "Professor" doing \$11,744 and "Spartacus" \$11,456. "Tender Is The Night" (Indie) chalked up a weak \$8,600 or near at Internacional Theatre.

"One, Two, Three" (UA) at the Latino, hit a hefty \$7,000 or over in the first four days. Set for good business is "The Roman Spring of Mrs. Stone" (WB) at the Mexico and Polanco theatres, and "The Errand Boy" (Par) at the Continental.

# FABULOUS!

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## Nationalization of Mex Film Biz Asked by Head of Studio Union

Mexico City, Aug. 28.

The nationalization of the Mexican picture industry, a phrase that has come more and more to the foreground in the past two years, obtained a new champion last week. Jorge Duran Chavez, head of the Union of Motion Picture Production Workers, asked for "outright federal control of all branches of the industry, including production, distribution and exhibition." Chavez also requested that in the federal takeover, a "protectionist" law for industry labor also should be passed guaranteeing workers their jobs.

In a memorandum to Secretary of State Gustavo Diaz Ordaz, union leader Chavez attacked the "lack of continuity, consistency, solvency and functioning" of production elements. He laid present crisis directly at doors of producing companies who have not increased their capitalization during the years, relying on federal financing of up to 70% of production costs. With the lack of any legal agreement between producers and studios to maintain continuous production, the dangers of serious unemployment, as currently experienced, is always there when producers temporarily or definitively cutback on pix production, he said.

The Chavez note also took the government to task, claiming the three official distributorships, allegedly supported by a good part of resources which should be destined to production, exercise a species of monopoly in exploitation of Mexican material. Películas Mexicanas has been exploiting pix inefficiency and Cimex "lacks absolutely necessary knowledge to increase the exploitation of Mexican films in Europe."

**Hits Low Quality of Mex Pix**  
While the government controls exhibition, and expectation was that national production would receive highest preference, positive results have not been achieved because of the low quality of national production. The exhibition chain contracts for foreign films, especially from Hollywood, because Mexican product could not guarantee the existence of the circuits.

Producers, showing no great inclination for production under current federal cash restrictions, seem to feel that a government total takeover is only a matter of time. Rodolfo Landa, head of the National Assn. of Actors begged off from making any statement on the issue. But this silence is interpreted by the industry as a tacit approval by the Association for nationalization. Individual actors, seconded the Chavez call for nationalization.

**Producer Chief Blasts Chavez**  
Alfonso Rosas Priego, president of the Mexican Assn. of Motion Picture Producers took Chavez to task for his nationalization drive. Priego's statement claimed the Chavez memorandum by no means reflects the true sentiments of workers.

In general, feeling is that nationalization is inevitable if the film industry is not to go bankrupt. Production lag is causing shortages of material as backlogs disappear. There is an unconfirmed report that the President, in his Report-to-the-Nation Address in September, will announce the federal master plan for the resuscitation of the film industry. Whether or not Mexico's chief executive can give a new lease on life to Mexico's film effort remains to be seen.

### Assoc. British Booker Retires After 15 Yrs.

London, Aug. 28.

Vic Comer, booking manager for Associated British Cinemas for 15 years, retires tomorrow (Wed.). Jack Goodlatte, ABC topper, will chair a farewell dinner that night at the Cafe Royal in Comer's honor, which will be attended by the company's top brass and distributors.

Comer came from aircraft production to films when he joined the old Fox company in 1921. In 1928, he moved to Ealing Theatres Control and in 1935 joined Associated's booking department. He was upped to manager of the department in 1947. Announcement of Comer's successor will be made soon.

### Renoir Quits 'Sizzles' After Hepburn Hassle

Paris, Aug. 28.

Claude Renoir, the French cinematographer and nephew of pic director Jean Renoir, has revealed that he is quitting as head lenser on the presently shooting Yank pic, "Paris When It Sizzles" (Par). It appears that star Audrey Hepburn, claiming the color lensing somewhat lacking in polish, had Charles Lang come over from Hollywood to supervise Renoir in her scenes.

Since she is practically in all of them with co-star William Holden, Renoir decided to ankle. He stated the conditions were not the same here as in the U.S. and he found his work satisfactory. He asked the remainder of the crew, who wanted to leave the pic in solidarity with him, to stay on. Lang replaced Renoir on the pic.

### Many New Films Planned in Arg.

Buenos Aires, Aug. 21.

Baker-Flood Enterprises has signed a contract with D'An Fran Film Company for a joint U.S.-Argentine coproduction on the theme of the Berlin Wall. They chose Buenos Aires in the belief that costs will be lower while the city is right for outdoor scenes. The script is a Bob Flood original, and cost is budgeted at \$750,000. D'An Fran will cover studio costs and Baker-Flood will put up the remainder. Stars of the film are George C. Scott, Dina Merrill, Lee Marvin, Hugh O'Brian, Joseph Campanella and Peter Fonda. Shooting is scheduled to start Oct. 15.

In October, Jose Marrone goes to Spain for a Spanish-Argentine coproduction. Marrone formerly worked for D'An Fran, but the company is unwilling now to meet the comedian's salary demands. D'An Fran has Marrone's latest, "The Financial Wizard," ready for release.

Marcelo Simonetti has signed French actor Gerard Blain for a leading role in "Unos Cuantos Dias" (Some Few Days), from a Luis Pico Estrada novel, due to roll in December under Leopoldo Torre Nilsson's direction. Simonetti is also associated in a project with Francois Truffaut and Jean Luc Godard titled, "The World's Best Frauds."

The new Screen Institute authorities have reorganized to speed up procedures in aid of producers, cutting much former red tape.

#### Tinayre Plans Comedy

Daniel Tinayre is planning a comedy, "The Cricket is not an Insect," adapted from a humorous novel by Dante Sierra. Next February, Tinayre is due to direct a coproduction in Brazil, in association with Raymond Borderie, for combined Sono-Film and French interests. The director has sold his "The Sisters," Argentine entry at the last Berlin Film Festival, for Canada, France, Germany, Austria, Switzerland and Spain.

Italian actress Bruniella Bovo (Miracle in Milan) is sought as femme lead for a feature pic with Alfredo Alcon. Property would be "Persecution," from a script by Adolfo Bioy Casares.

Antonio Motti of Araucania is planning a film on General Guemes, Independence hero of Salta Province, with Leopoldo Torre Nilsson directing and Colonel Juan Carlos Olivero, of the Screen Institute, acting as military adviser.

Leo Fleider reports that Curt Jurgens and Simone Signoret have approved his script of "Yagan," which he plans to make in association with Alberto Kanetti. It would roll near the end of the year. Marco David, who produced "Mate Cocido," story of a local gangster, has planned another along the same lines, "Di Giovanni."

### Vienna Records Boost In Picture Imports

Vienna, Aug. 21.

Recently published statistics here show another increase of motion picture imports. From July in 1961 until the end of this month 447 feature films were shown. Among them were 183 from the U.S. Germany was second with 92 and France, third with 58.

A new arrangement was reached with Germany. For the first time, there is "no limit" set, provided both parties abstain from unfair competition. Idea will be tested until the end of this year. Another new rule provides that 10% financial participation suffices to classify a motion picture as co-produced. This gives tax advantages.

Austria itself produced 16 films, intended for German-language countries only.

### Edinburgh Fest

Continued from page 12

Russian, Shostakovich. Orch. is from Katowice.

The English Royal Shakespeare Theatre Group is presenting one play a week at the Lyceum Theatre. Opening choice (20) was Shakespeare's "Troilus and Cressida," staged by Peter Hall, while Monday's choice on Aug. 27 will be John Whiting's "The Devils." Third and last week of the Fest sees the U.K. preem of Christopher Fry's "Curlew."

**Belgrade Opera in Preems**  
In the operatic sphere, the Belgrade Opera is presenting several premieres, including the Western preem of Shostakovich's edition of "Khosrovskchina," by Moussorgsky; and two performances of Massenet's "Don Quixote." There are also two operas by Prokofiev, "Love of Three Oranges" and "The Gambler," both having their British preems here.

In the drama field, two other events are the presentation, on apron stage of the ancient Assembly Hall, of Dylan Thomas's screenplay (adapted for the theatre) "The Doctor and the Devils," and the preem of a Robert McLellan play, "Young Auchinleck," about James Boswell, biographer of Samuel Johnson. "Auchinleck" has a cast which features John Cairney, Scottish film actor, in the title part, and includes Magda Miller, Brown Derby, James Gibson, Victor Carlin and Lennox Milne. It is staged by Kenneth Parrott.

Late night shows and revues are prominent as usual. They include a novel mime entertainment "What Next?" from Prague, and "Plain Song and All That Jazz," first official jazz contribution, featuring the folk-singing brothers Rory and Alex McEwen and the Sandy Brown-Al Fairweather All-Stars. The Portuguese offering at the Lyceum Theatre, also in late-night slotting, is by Amalia Rodriguez, presenting a program of Fado and songs from Portugal.

#### On the Fest 'Fringe'

On the Festival "Fringe" or unofficial sidewalk events, there are student and professional revues by the dozen. One of the most interesting is by Larry Marshall, local tv comedian, who is presenting his own one-man show, "As Others See Us," nightly at the Palladium.

Biggest coin-spinner, always a sellout, is the nightly Military Tattoo by searchlight on the Esplanade of the picturesque Edinburgh Castle. A highlight this year is a musical ride by an Indian cavalry regiment.

#### Film Festival Also

The concurrent International Film Festival has the theme of "The Film and the Novel," this dovetailing with a Writers' Conference being held in the city. Films are here from many countries, but not entered because of any important awards.

Meanwhile, the Festival Society battles on against financial losses. It now plans to launch a national appeal for funds to serve as a "buffer" against the junket's large annual deficits.

Lord Harewood, festival's artistic director, available here for press, radio and tv interviews, stressed that the Fest has now lost its "novelty value." There always must be a search for something new, he said. He is anxious to establish an Edinburgh Opera House, but wonders to what use it might be put for the remaining 46 weeks of the year.

## International Sound Track

### London

For the first time Pathe News has filmed highlights of the Edinburgh Festival, in Technicolor. The newsreel edition is out tomorrow (Thurs.). . . . Walter Shenson Films, due to make "The Mouse on the Moon," has joined the Federation of British Film Makers . . . Douglas King, sales chief of Metro in U.K., leaves for a vacation in Italy on Sunday (1) . . . Frederic Gottur, head of the scenario department at Associated British Elstree Studios, has notched his 20th year with ABPC. He started with them as a scriptwriter . . . Current issue of Photoplay, U.K.'s monthly fan mag, unluckily carries a feature called "Has Marilyn Gone Too Far This Time?" . . . Looks like a clash on Sept. 20 for two big gala preems, "Dock Brief," with Peter Sellers, and "Billy Budd," with Peter Ustinov, Terence Stamp and Melvyn Douglas . . . Metro's "Jumbo" now definitely named as the film for the reopening of the Empire, Leicester-square, on Dec. 15 . . . John Klein, of United Coproductions, dickering for pic rights of Anthony Armstrong's legit meller, "Ten Minute Alibi" . . . Leslie Norman has scripted Phyllis Hastings' novel, "Long Barnaby," and aims to produce and direct it . . . An excerpt from Samuel Goldwyn's "Porgy and Bess," has been picked for a BBC color transmission demonstration at the current Radio Show . . . Hal Chester's "Hide and Seek," will be the first film to be distributed by a new company, Albion Film Distributors. Chester also helms the new distributry. Robert Foshko is named as Chester's personal assistant and on Saturday (1) L. C. Rudlin, former Ealing production manager, joins the Albion setup as overall production supervisor.

### Paris

"The Longest Day," preem at the Palais De Chaillot Sept. 25 will be followed by a benefit dinner for 400 people plus fireworks from the nearby Eiffel Tower and Edith Piaf singing "Hymn to Love" on the first floor of the edifice before a battery of mikes . . . Monica Vitti, Italo pic star of three Michaelangelo Antonioni pix, in the French sketch pic, "The Four Truths," Miss Vitti plays a comic role with Alessandro Blassetti directing. Gilbert De Golschmidt produces . . . P. A. Decharme, who produced some important French pix from 1940-50, and then disappeared to make pix in Tahiti, back and throwing in his lot with new blood picmakers. He does Jacques Demy's "Bay of Angels," about a femme caught up by gambling, and then has commitments with Agnes Varda, Alain Cavalier, Alain Resnais and Michel Drach . . . Francoise Patrice, out of pix for several years and lately running the pop twist discotheque, Le Saint Hilaire, back to pix for the title role in "Ropes-pierre" which Claude Vermorel writes and directs. It begins next month. Tale of the maligned revolutionary, who sent friends to the guillotine, will have him an incorruptible man of politics . . . So plenty of printer's ink was spilled, and is still being spilled, over the unfortunate demise of Marilyn Monroe. Hollywood and the star system, and journalists and photogs, were blamed and Brigitte Bardot was brought up time and again as another near victim and possible future one if she is not let alone. She tried to commit suicide two years ago. "The Misfits" (UA) was revived also . . . With the Algerian fracas over, at least for the French, that long tabu subject of the Algerian War now looms fodder for three prepping pix. Also, Jean-Luc Godard's "The Little Soldier," banned since '59, though showing Algerian and French undercover activity and tortures in Switzerland, may soon be released. Projects are a documentary by Louis Malle, a tale of a Danish family that takes in a wounded Algerian rebel during the war with script by Georges Arnaud and no director yet, and one for a French producer by Italo director Gillo Pontecorvo on a French paratrooper during the war with Paul Newman being paged for the role. One pic on Algeria, showing the life of the colonists and the beginnings of the war, "The Olive Trees of Justice," made by Yank director James Blue, got an award at the Cannes Fest and did only fair biz.

Claude Chabrol using real dialog from the trial of the French Bluebeard of the 1920's, Landru, in his pic "Landru" rather than the words penned for this scene by scripter Francoise Sagan . . . An international television salon, that is sets, innovations, programs etc., from around the world, being prepped for '63. In new outlooks here, film companies would also take part via vidfilms now being made for the coming second channel.

Billy Wilder in shooting background footage on the Paris marketplace, Les Halles, for his forthcoming "Irma La Douce" (UA). He feels its irreel, romantic aspects do not call for on the spot shooting and art director Alex Trauner will recreate the crowded, bouncy French spot in Hollywood. There will be some shots with Jack Lemmon but Shirley MacLaine was in only to looksee the spot and study the joy girl situation at firsthand. Of course it is not a realistic pic and the prostitute in the picture is one with the proverbial heart of gold and spiritual faithfulness to one man. Her documentary look at this seamy side of French life may serve for a serious pic on the subject in some future time.

Miss MacLaine then took off for a cruise with South African theatre magnate John Schlesinger to Capri accompanied by husband Steve Parker and her daughter. She reports for work on the pic in early September and Parker heads back to Japan for film production work and packaging of Nipponese cabaret shows for worldwide bookings. Incidentally, Wilder threw an engagement party for Jack Lemmon and Feticia Farr at the Moustache Restaurant this week.

### Mexico City

In first six months of this year Hollywood released 80 films in Mexico followed by 41 Mexican, 20 Italian, 16 German, 13 French, 12 Spanish, with balance of total of 196 representing one each from areas as Russia, Czechoslovakia, Poland, Sweden, etc. . . . Actor John Gavin building an \$80,000 home near the La Hacienda Golf Club . . . Invitations to international festival top award winners have already been sent out by the Film Bureau, with every indication pointing up to fact that this year there will not be any last minute scramble and disorganization as in past stanzas . . . Azteca Films, heartened by acceptance of English dubbed Mexican films, has completed dubbing of "La Cucaracha," "800 Leagues Across the Amazon" and "Juana Gallo" with total number of Mexican product dubbed totaling 11. Dubbing was initiated with "Adam and Eve" by the Levy & Horne firm, with this later leading to a legal dispute over division of profits . . . Gustavo Alariste claims he has Anthony Quinn pacted for a series of coproductions on a 50-50 basis, with star probably appearing in some of these. No set date set for initiating of shooting, with this dependent on Quinn's other commitments . . . The Technicians & Manuel Workers Section of the Union of Film Production Workers toying with the idea of setting up a film production cooperative as a means of boosting local production statistics.

First Mexican cooperative film, sponsored by the Technicians & Manual Workers Section of the Union of Film Production Workers, is rolling. Titled "A Treasury of Lies," film has a capital of but \$4,960 chipped in by the 21 members of talent and technician's unions. Union members work for free in anticipation of a share of future profits . . . While officially denied it appears the production plans of the Mexican Assn. of Independent Exhibitors are being shelved. Blas Lopez Fandos, technically head of production unit, can no longer be reached and rumors have it that lack of financing coin has caused program to be suspended.

# IN FIRST SUB-RUN WAVE... 30 ENGAGEMENTS WEST SIDE STORY 30 NEW HOUSE RECORDS SET!

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**BALTIMORE**—Crest • Northwood • Paramount • Edmonson Drive-In • Pulaski Drive-In • **BUFFALO**—Abbott • Colvin • Kensington • Aero Drive-In • **CLEVELAND** and suburbs—Mayland • Shaker • East Side Drive-In • Berea (Berea) • Stillwell (Bedford) • Willow (Independence) • **HOUSTON**—Winkler • Village • Sharpestown Drive-In • Airline Drive-In • **KANSAS CITY**—Vista • Fairway • 63rd Drive-In • Leewood Drive-In • Englewood Independence • **ST. LOUIS**—Varsity • Rio Granada • Holiday Drive-In • Ronnie's Drive-In • North Drive-In



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UA



## Goldwyn Urges Pix Industry to Draft 'Code of Ethics' With Dept. of Justice

Hollywood, Aug. 28. Samuel Goldwyn called for all facets of the film business "to formulate a code of ethics," and suggested it be drafted with cooperation of the U.S. Attorney General to avoid any conflict with antitrust or other laws, at press conference Monday (27) held on his 80th birthday. Making proposal less than 11 hours after industry and community tendered him a testimonial dinner to commemorate his birthday and 50th anniversary in films, producer reflected, "They got together beautifully to honor me in a tribute I don't even deserve, so why can't they get together to do it for the industry."

Goldwyn observed he had been "thinking about such a code of ethics for more than 15 years." He said he tried to create a code of ethics many years ago with the old Hays office, also noting he and others brought retired Supreme Court Justice James Byrnes here from Washington some years ago to discuss such a program. Byrnes then said it couldn't be done with Dept. of Justice approval. Today, however, Goldwyn believes it is possible.

Code he proposes is not to be confused with censorship which Goldwyn strongly asserted: "I don't believe in." He said, however, "Each individual must be his own censor."

While he has not talked in terms of setting up a commission or committee, Goldwyn said he had discussed the plan with the head (unnamed) of a studio and with press people and had received "encouraging reactions." He does not want to direct such a project, feels "there are many people in the industry much more qualified."

Filmmaker also touched on bringing new blood into the business, asking that all producers and studios try to use and develop new people on each production. Notably, he has functioned in writer-development, of course, through the UCLA Samuel Goldwyn writing awards.

Producer said he is readying a new picture, but declined to name it. He last presented "Porgy and Bess" which, he revealed, he will release in Russia shortly.

Basically, the exec called it now "an economic situation," noting many companies "are getting dangerously close to bankruptcy" and said "we must do everything we can to save the business."

Goldwyn "doesn't find fault with any group or individual trying to make money," but he stressed the longrange program that filmmakers must see so they develop the same audiences that used to go to movies in much greater numbers.

Filmmaker called television "the greatest medium yet" and said "there is no question about the eventuality of pay-tv, the question is just when?"

### Name Lightstone

Continued from page 3

abroad. Levine & Co. has for some time been poised for expanded action in tv, levit and exhibition. The Embassy backlog has swollen to a point where the homescreen market could, before long, fetch enticing revenues.

In the legit sphere, the company already has a foothold via Peter Ustinov's "Photo Finish," now on the London boards and solidly in the black. As for exhibition, and additional to Levine's earlier holdings in hometown Boston, there's the blueprinting for small deluxers in midtown Manhattan, with possible links in some other keys in the longrange projections.

In sum, Embassy' activity this side and overseas is at the stage where topper Levine needs a dependable lieutenant to operate from a panoramic vantage for the field forays and continent-hopping. That Lightstone has the chief's confidence and fills the bill, hardly need be added. By and large, his counsel on acquisitions and coproduction values, plus his handling of several sock-grossing pictures, have made the elevation to exec veepee status a matter of logic.

### Goldwyn's Credo

Hollywood, Aug. 28.

While other producers worry and fret over what the public may or may not like, Sam Goldwyn long ago made up his mind that what he liked the public should like—going on the assumption that no audience could really tell in advance just what type of story it would like to see on the screen until it could view the picture. Thus he once summed up his philosophy as a producer as follows:

"I am a lone wolf. I am a rebel. I make a picture to please me. If it pleases me, I feel there is a good chance it will please others. But it has to please me first. I don't think that I could go through all the disappointments and aggravation connected with making a picture the way I operate if I was not interested in the subject and regarded it as a challenge worth meeting."

### Fitzsimons Switches

#### Pitch for SBA Loan; 'No Propaganda Pix'

Hollywood, Aug. 28.

Charles B. Fitzsimons, as far as ever has been determined the first and only film producer to apply to the Government's Small Business Administration for a loan to make a feature theatrical film—and who was denied the coin—plans another pitch, angled off a different tangent.

He plans forming a corporation in which the articles state plainly that intent is to make "entertainment pictures with no propaganda in them." Fitzsimons feels this may hurdle objection lodged by SBA in his first application.

Legislation which gave birth to the SBA states flatly that no loans can be given "newspapers, magazines or broadcasting companies," because these organs may disseminate propaganda; linked with such enterprises, legislation also bars loans to what is termed "similar enterprises." Fitzsimons got nixed on his application for a \$350,000 loan on grounds a feature film would be a "similar enterprise." He holds that it is not.

SBA actually just guarantees loans to companies which seek such aid, but in guaranteeing 90% of a loan invariably clears the way for a bank to happily grant the money.

Exhibits frequently have received SBA loans and the government agency's doors also are open to makers of industrial films.

Last film Fitzsimons produced was "The Deadly Companions" for Pathe-America. Pathe lab put up \$350,000 of the financing and Walter Reade, New Jersey circuit operator, anted \$150,000. The film was brought in for \$390,000, so Reade got back \$60,000 before the film was released last year.

### Runaway Prod.

Continued from page 1

unfolded the lengthy and complex tax bill in a Senate speech Monday. He touched on two show biz nerves: foreign earnings of stars and expense accounting.

The bill, explained Kerr, torpedoes stars' overseas earnings by excluding only \$20,000 income over the first three years and \$35,000 thereafter from taxable overseas income.

On expense accounts, the bill, looser than the House version, permits claims only for expenses "directly related or associated with the conduct of trade or business." Yachts and hunting lodges must be used more than half the time for business promotion.

### Drive-In for Mexican Pix

Amarillo, Tex., Aug. 28.

Crossroads Theatres has re-opened the Skyway Drive-In Theatre here. Ozoner will show Mexican-made product on a double bill policy.

Admission pegged at \$1 per carload.

### Goldwyn

Continued from page 2

ner in which the entire affair was handled. Stars like Cary Grant, Shirley Maclaine, John Wayne, Glenn Ford and Cesar Romero were seated in less preferential areas in the 1,200-seat room. There was a greater turnout of top-name industry people than has been with the one possible exception of Premiere Khrushchev's notorious 20th-Fox luncheon. It is underseen at any recent local function stood that names were all thrown into a hopper and seating selected as drawn, in order not to show preference.

On the dais, banked by rows of white chrysanthemums and flanked by the U.S. and California flags, were, in addition to Goldwyn, Benny, Milton Berle, Joey Bishop, Steve Brody, Irene Dunne, Jimmy Durante, Leonard K. Firestone, Eddie Fisher, Y. Frank Freeman, Bob Hope, Sen. Jacob K. Javits, Eric Johnston, Shirley Jones, Danny Kaye, Harpo Marx, Hon. Stanley Mosk, Dr. Franklin D. Murphy, Hon. Richard M. Nixon, Rabbi Jacob Pressman, Frank Sinatra, James Stewart, Morris Stoller, Jesse W. Tapp, Hon. Charles S. Thomas, William Wyler, Mayor Samuel W. Yorty and Loretta Young. George Jessel was toastmaster, teasing off a program that continued to tribute Goldwyn in pointing up the values and expense of his work in the film industry. All participated in the lengthy program, which lasted until 11:15 p.m.

Significantly, in the fact of the entertainment world's triumphant quartet of top comedians, greatest reception of the evening went to comparative newcomer Joey Bishop, who started the ball rolling in his section with the comment "know you must be a wonderful man because you invited me to your birthday party and only a nice person would invite a perfect stranger to his party."

Goldwyn was in for ribbing from all sides and he took it with apparent glee. It was comic's night and they were all on, stressing well-prepared material that hit hard and fast at the successes and the failures in the moviemaker's film career. At many points it became a question as to whether the comics were teasing off against each other or there to honor Goldwyn, but it is certainly a significant tribute to find so many top talents sharing the same bill—and not for money.

Other entertainment was highlighted by songs from Eddie Fisher and Frank Sinatra, latter doing two numbers with special Sammy Sahn lyrics to fit Goldwyn.

Goldwyn's own comments were "Hollywood owes me nothing; I owe Hollywood a great deal. I am grateful that I have always had a great army and while I've had failures as well as successes I have enjoyed doing them all."

Much of the tributing went to the executive's wife, Frances Goldwyn as well. Beyond the star-studded program the equally star-studded audience showed those recent prophets of gloom that Hollywood is still the centre of the film industry. It was certainly apparent Sunday night when the industry turned out full force to honor one of its own: MPPA was repped by president Eric Johnston and by Jimmy Stewart, who read a resolution on behalf of Goldwyn's philanthropic work.

Representatives on the dais pointed out with considerable strength Goldwyn's long-time contributions to the community and the country. Mosk, California Attorney General, spoke his accolades on behalf of the state. Similarly, the producer was presented a plaque by Thomas, former U.S. Secretary of the Navy, on behalf of the L. A. Chamber of Commerce. Tapp, chairman of the board of the Bank of America, repped Community Chest in the salute to the venerable philanthropist. Stoller spoke on behalf of permanent charities which Goldwyn founded in 1940.

Y. Frank Freeman opened program of which he was chairman. Steve Brody, Leonard K. Firestone and Abe Lastfogel were co-chairmen of the 117-member honorary committee. Executive program coordinator was Barry W. Mirkin, with Joe Rivkin and William Arnold as associates. Nelson Riddle provided the music.

## Amusement Stock Quotations

Week Ended Tues. (28)

N. Y. Stock Exchange

1962	High	Low	*Weekly Vol. in 100s	High	Low	Tues. Close	Net Change for wk.
ABC Vending	64	147 1/2	13 1/2	13 1/2	13 1/2	13 1/2	— 5/8
Am Br-P'r Th	280	34 3/4	31 3/4	32 1/2	32 1/2	32 1/2	— 1/4
Ampex	562	15 1/2	14 3/4	14 3/4	14 3/4	14 3/4	— 1/4
CBS	244	39 1/4	38 1/8	38 1/8	38 1/8	38 1/8	— 3/8
Chris Craft	189	15	13 3/8	13 3/8	13 3/8	13 3/8	— 1/4
Col Pix	197	21 1/4	20	20 1/4	20 1/4	20 1/4	+ 5/8
Decca	41	39	38 3/8	38 3/8	38 3/8	38 3/8	+ 3/8
Disney	67	32 1/2	30 5/8	30 5/8	30 5/8	30 5/8	— 7/8
Eastman Kdk	198	101 3/4	99 1/2	100 1/4	100 1/4	100 1/4	+ 2 1/4
EMI	74	5	4 3/4	4 3/4	4 3/4	4 3/4	— 1/8
Glen Alden	527	11 1/2	10 7/8	11	11	11	+ 1/4
Loew's Thea	172	25 3/4	24	25	25	25	+ 3/8
MCA Inc.	135	43 1/2	39 5/8	41 3/8	41 3/8	41 3/8	+ 2 3/4
Metromedia	51	14 3/8	13 3/8	13 1/2	13 1/2	13 1/2	— 5/8
MGM	87	36 3/8	35 3/8	35 3/8	35 3/8	35 3/8	— 1/2
Nat. G. Corp.	53	7	6 1/2	6 1/2	6 1/2	6 1/2	— 1/2
Outlet	300	21	20 1/2	20 5/8	20 5/8	20 5/8	— 3/8
Paramount	97	39	38 1/8	38 5/8	38 5/8	38 5/8	+ 3/8
Polaroid	2139	112 3/8	101 3/4	106 7/8	106 7/8	106 7/8	+ 5 1/4
RCA	569	49 1/2	47 3/8	47 7/8	47 7/8	47 7/8	+ 1 1/8
Republic	81	8 3/8	8	8	8	8	— 1/8
Rep. pfd.	6	14 3/4	14 1/2	14 1/2	14 1/2	14 1/2	— 13/8
Stanley War.	673	23 3/4	22	22	22	22	— 13/8
Storer	9	30 1/4	30 1/4	30 1/4	30 1/4	30 1/4	— 3/8
20th-Fox	293	23 3/4	21 1/8	21 1/2	21 1/2	21 1/2	— 15/8
United Art's	37	28 3/4	28 3/8	28 1/2	28 1/2	28 1/2	+ 1/8
Warner Bros.	242	14 3/8	12 7/8	13 1/2	13 1/2	13 1/2	+ 1/4
Zenith	1986	56 3/4	50 1/2	53 5/8	53 5/8	53 5/8	+ 2 7/8

### American Stock Exchange

6 5/8	2 1/2	Allied Artists	71	4 1/2	3 1/2	3 3/4	— 1/4
9	3 3/8	Bal'Mnt GAC	10	5 3/4	5 1/2	5 1/2	— 1/4
21 3/4	10 1/4	Cap. Cit. Bdc.	22	15 1/2	15 3/8	15 1/2	+ 1/8
20 3/8	9 5/8	Cinerama Inc.	689	17 3/4	16 5/8	16 5/8	— 1/4
12	6 1/2	Desilu Prods.	26	8 5/8	8 1/8	8 1/2	+ 3/4
9 3/4	4 1/2	Filmways	11	5 3/4	5 1/2	5 3/4	— 1/4
14 3/8	6	MPO Vid.	12	8	7 5/8	8	+ 3/4
2 3/4	1	Nat'l Telefilm	31	1 1/4	1	1 1/4	+ 1/8
5 1/4	2 1/2	Reeves Bdest.	62	2 3/4	2 3/8	2 3/8	— 1/8
7 1/2	2 3/4	Reeves Snd.	92	4 1/4	4	4	+ 1/8
12 3/4	10 1/4	Rollins Bdest.	17	12 1/2	11 3/8	12 1/2	+ 7/8
22 3/4	13	Screen Gems	131	19 1/2	17 5/8	19 1/2	+ 3/4
26 5/8	8 1/2	Technicolor	693	13 3/4	11 1/2	12 1/2	+ 1
16 7/8	6 1/8	Telepr'mtr	24	8 3/4	7 3/8	8 1/4	+ 3/4
3	1 1/4	Tele Indus.	16	1 1/2	1 3/8	1 1/2	— 1/8
18 3/4	10 1/4	Trans-Lux	45	13 3/8	13	13 1/4	— 1/4

\* Week Ended Mon. (27).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

### Over-the-Counter Securities

	Bid	Ask	
America Corp.	2 1/4	2 3/4	+ 3/8
Commonwealth Theatres of Puerto Rico	7 3/4	8 1/8	+ 1/2
Four Star Television	13 1/2	14 7/8	— 1/4
Gen Aniline & FA	225	247	+ 5
General Drive-In	10	11 1/4	+ 1 1/4
Magna Pictures	17 1/2	2 1/4	— 1/4
Medallion Pictures	4 3/8	5 1/4	— 1/4
Premier Albums	7 3/4	8 7/8	— 1/4
Rapid Film Technique	1 1/4	2	— 1/4
Seven Arts Productions	8 7/8	9 3/4	+ 1/8
Sterling Television	1 3/4	2 1/4	+ 1/4
Transcontinental Television	9 3/4	10 3/4	+ 1/4
U. A. Theatres	7	7 7/8	+ 3/4
Universal Pictures	55 1/2	60	+ 1 1/2
Universal pfd.	91	97	— 1/4
Wometco Enterprises	23 1/2	25 5/8	+ 1
Wrather Corp.	4 3/8	5	— 1/4

(Source: National Assn. of Securities Dealers Inc.)

## 1961 B.O. Receipts in New Climb

Continued from page 4

ures for the industry were on the upswing.

Salary and earning figures jumped in all three categories.

Industry compensation of employees rose from \$787,000 in 1960 to \$833,000 in 1961. This upward movement moved compensation figures to the highest scale since the \$800,000 paid in 1956.

Compensation fell in 1957 and 1958, increased in 1959 and fell again in 1960.

Wages and salaries were up to \$791,000 after falling to \$748,000 in 1960.

The same up-again-down again scale followed in wages and salaries as it did in compensation in the 1956-61 period.

Average annual earnings for motion picture industry employees was \$4,913 in 1961, a jump from \$4,589 in 1960.

This index has gradually been rising since 1956 when average earnings were \$3,909.

### B.O. Receipts Up

The boost in b.o. receipts follows upswing pattern which began in 1957 with \$1,168,000,000 in b.o. coin after falling to \$1,120,000,000 in 1957.

Figures also show increased purchases of television receivers, radios and musical instruments. Legit and opera take likewise rose in 1961.

In another upbeat economic index, motion pictures accounted for \$915,000,000 of the gross national product of 1961.

This compares to the \$877,000,000 GNP take of 1960.

Film industry's portion of GNP has risen since 1959 when it climbed to \$865,000,000 after a low \$775,000,000 cut of GNP in 1958.

Other Commerce Dept. figures extend only to 1959. Among those are corporate sales, and various profit and depreciation figures.

Before taxes corporate profits for motion picture industry were \$30,000,000 in 1959. This was a marked contrast to the \$24,000,000 deficit in 1958.

But after taxes the industry showed a \$20,000,000 deficit in 1959 but this was an improvement to the \$64,000,000 1958 post taxes deficit.

Net corporate dividend payments in 1959 fell to \$13,000,000 from \$26,000,000 in 1958.

The deficit of undistributed corporate profits was lowered to \$33,000,000 in 1959 from \$90,000,000 in 1958.

Federal and state tax liability on profits increased from \$40,000,000 in 1958 to \$50,000,000 in 1959.

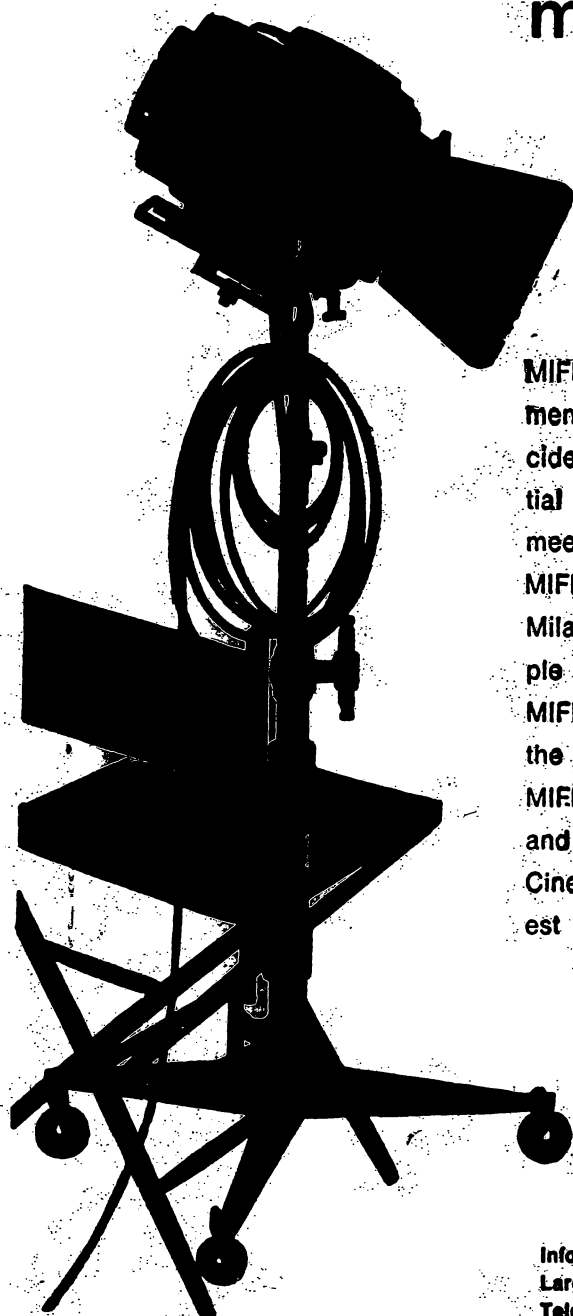
Corporate depreciation charges were \$134,000,000 in 1959 and \$156,000,000 in 1958.



10-20 October

## international film, TVfilm and documentary market (MIFED)

a world-resounding  
success



MIFED — the International Film, TVfilm and Documentary Market — was launched in 1960 to coincide with the thirty-eighth Milan Trade Fair. Its initial success was an encouragement to further meetings.

MIFED is held twice a year; in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER. MIFED is a rallying centre for film men from all over the world, including Asia and Africa.

MIFED cordially invites producers, film executives and cinema circuit managers to attend its Sixth Cine-Meeting which is attracting widespread interest and will be held from 10 to 20 October 1962.



Information from: MIFED  
Largo Domodossola 1 - Milano (Italy)  
Telegrams: MIFED - Milano

# 'Town' OK \$8,000, Cincy; 'El Cid' Same, 'Music' Hot 13G, 'Grimm' Hep 17G

Cincinnati, Aug. 28.

Potent holdovers are biz front-ers here in this better-than-par-late summer film session. "Music Man" shapes hotly in sixth round. "Brothers Grimm" is rated nice in third week at Capitol. "Bon Voyage" looks lusty in third week at Keith's.

"Scarface Mob" plus "Murder, Inc." looms good at Grand. "Two Weeks In Another Town" is shaping just okay at Palace. "El Cid" shapes solid at Twin Drive-In, also on -1st. Newcomer "Sky Above" looks smash at the Guild artie. Longrun "West Side Story" remains okay in 23d week.

## Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.75)—"Music Man" (WB) (6th wk). Hot \$13,000 after \$14,000 for fifth frame.

Capitol (SW-Cinemas) (1,540; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (3d wk). Upbeat looks like nice \$17,000. Last week, \$16,500.

Esquire Art (Cin-T-Co) (500; \$1.25)—"I Like Money" (UA) (2d wk). Oke \$1,500. Last week, \$2,200.

Grand (RKO) (1,300; \$1-\$1.25)—"Scarface Mob" (Indie) and "Murder, Inc." (20th) (reissue). Good \$8,000. Last week, "Tarzan Goes To India" (MGM) and "East of Kill-manjaro" (MGM). \$8,500.

Guild (Vance) (300; \$1.25)—"Sky Above" (Embassy). Sock \$4,000 cushioned by fine reviews. Last week, "Whistle Down Wind" (Indie) (4th wk), nine days, \$1,800.

Hyde Park Art (Cin-T-Co) (500; \$1.25)—"Advise and Consent" (Col) (m.o.) (2d wk). Pleasing \$1,400. Last week, \$1,600.

Keith's (Cin-T-Co) (1,500; 90-\$1.25)—"Bon Voyage" (BV) (3d wk). Lusty \$9,000. Last week, \$12,000.

Palace (RKO) (2,600; \$1-\$1.25)—"2 Weeks In Another Town" (MGM). Okay \$8,000 or close. Last week, "Guns of Darkness" (WB) and "Parrish" (WB). \$6,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90)—"West: 'El Cid' (AA) (subrun). Solid \$8,000. Last week, "Three Stooges In Orbit" (Col) and "Pirates of Blood River" (Col). \$7,000. East: "Vikings" (UA) and "Trapeze" (UA) (reissues). Fair \$4,500. Last week, "Panic In Year Zero" (Indie) and "It Happened In Athens" (Indie). \$6,000.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50)—"West Side Story" (UA) (23d wk). Okay \$5,000. Last week, \$5,200.

## 'MUSIC' WOW \$12,000, INDPLS.; 'GRIMM' 13G

Indianapolis, Aug. 28.

"Brothers Grimm" at the Indiana and "Music Man" at Circle, both in second weeks, continue to dominate firstruns here by showing marked improvement over first stanza biz. Both are hot. "West Side Story" in ninth week at Lyric, also has picked up after notice that run will continue only two more weeks. "Tarzan Goes To India" shapes sad.

## Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Music Man" (WB) (2d wk). Sock \$12,000. Last week, \$11,000.

Indiana (C-D) (1,100; \$1.25-\$2.50)—"Brothers Grimm" (MGM) (2d wk). Great \$13,000. Last week, \$10,500.

Keith's (C-D) (1,300; \$1-\$1.25)—"Gentlemen Prefer Blondes" (29th) and "River of No Return" (20th) (reissues). Okay \$4,000. Last week, "Spiral Road" (U) (2d wk). \$5,000.

Loew's (Loew) (2,427; 75-\$1.25)—"Tarzan Goes To India" (MGM) and "Gun Street" (UA). Dull \$5,000. Last week, "Bird Man of Alcatraz" (UA). \$5,500.

Lyric (C-D) (850; \$1.25-\$2.50)—"West Side Story" (UA) (9th wk). Strong \$8,000. Last week, \$7,000.

## Sterling Building Hardtop

Los Angeles, Aug. 28.

California Sterling Theatres, which operates three drive-ins in Southern California, will erect its first hardtop in Rolling Hills, adjacent to Los Angeles near the shore.

Project, to start in about 10 days, will have a capacity of 1,000 seats and cost \$500,000. It will be part of a new shopping center.

## DENVER

(Continued from page 8)

"West Side Story" (UA) (17th wk). Sturdy \$7,200. Last week, \$7,500.

Denver (Fox) (2,432; \$1.25)—"Adventures of Young Man" (20th) and "Firebrand" (20th). Neat \$11,000 or close. Last week, "Five Weeks In Balloon" (20th) (2d wk-4 days only). \$7,400.

Esquire (Fox) (600; \$1.26)—"Carry on Teacher" (Indie) (5th wk). Good \$3,000. Last week, \$1,900.

Orpheum (RKO) (2,690; \$1.25-\$1.45)—"The Interns" (Col) and "A Public Affair" (Indie) (2d wk). Big \$11,000 or near. Last week, \$19,000.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Kid Galahad" (UA) and "The Choppers" (Indie). Trim \$13,000 or close. Last week, "Two Weeks In Another Town" (MGM) and "Airborne" (Indie). \$9,000.

Paris (Art Theatre Guild) (350; \$1.25)—"Taste of Honey" (Cont) (m.o.). Okay \$1,000. Last week, "The Kitchen" (Indie). \$1,100.

Towne (Indie) (600; \$1.25-\$1.40)—"Miracle Worker" (UA) (3d wk). OK \$2,500. Last week, \$4,500.

## 'Grimm' Smash \$19,500, Mpls.; 'Music' Wow 12G, 'Town' Okay at \$5,000

Minneapolis, Aug. 28.

As holdovers mainly continue to rule the roost here, there are only two major newcomers this round. "Two Weeks In Another Town" and "Guns of Darkness." "Guns" is slow but "Town" is okay. Still very much alive are such powerful long stayers as "West Side Story," "Brothers Grimm," "Music Man" and "Hatari."

After a long-home stand which spelled the toughest kind of competition for the showhouses, the local big league ball team is on the road again and that's making exhibs happy.

## Estimates for This Week

Academy (Mann) (1,000; \$1.25-\$1.50)—"Miracle Worker" (UA) (2d wk). Light \$4,000. Last week, \$5,000.

Avalon (Frank) (800; \$1)—"The Touchables" (Indie) and "Little Hut" (MGM) (reissue). Okay \$2,000. Last week, "Adam and Six Eyes" (Indie) and "A Woman Like Satan" (UA) (reissue). (4th wk). \$1,000.

Century (Par) (1,300; \$1.25-\$1.50)—"Guns of Darkness" (WB). Slow \$4,000. Last week, "Adventures Young Man" (20th) (3d wk). \$4,500.

Cooper (CF) (808; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (2d wk). Boff \$19,500. Last week, \$20,000.

El Lago (Carisch) (800; \$1)—"Kipling's Women" (Indie) and "Isle of Levant" (Indie) (reissue) (2d wk). Satisfactory \$1,200. Last week, \$1,500.

Gopher (Berger) (1,000; \$1-\$1.25)—"Tom and Jerry" (MGM) (reissue). Poor \$2,500. Last week, "Premature Burial" (AI) (2d wk). \$4,500.

Lyric (Par) (1,000; \$1.25-\$1.50)—"Spiral Road" (U) (3d wk). Okay \$4,000. Last week, \$5,500.

Mann (Mann) (1,000; \$1.50-\$2.75)—"West Side Story" (UA) (27th wk). Remarkable \$8,000. Last week, \$8,500.

Orpheum (Mann) (2,800; \$1.25-\$1.50-\$1.75)—"Music Man" (WB) (5th wk). Big \$12,000. Last week, \$16,000.

Park (Field) (1,000; \$1.50)—"Hatari" (Par) (3d wk). Great \$7,000. Last week, \$9,000.

State (Par) (2,200; \$1.25-\$1.50)—"Interns" (Col) (3d wk). Terrific \$10,000. Last week, \$12,500.

Suburban World (Mann) (1,000; \$1.25)—"Taste of Honey" (Cont) (3d wk). Good \$3,000. Last week, \$3,200.

Uptown (Field) (1,000; \$1.25-\$1.50)—"Counterfeit Traitor" (Par) (9th wk). Okay \$2,800. Last week, \$3,000.

World (Mann) (400; \$1.25-\$1.50)—"Two Weeks In Another Town" (MGM). Okay \$5,000. Last week, "Notorious Landlady" (Col) (5th wk). \$4,500.

## LOS ANGELES

(Continued from page 8)

week. Music Hall. "Stowaway In Sky" (Lop) (2d wk). \$2,600.

Crest (State) (750; 90-\$1.50)—"Girls at Sea" (Man) and "Follow That Horse" (Man). Okay \$2,000. Last week, "Never Let Go" (Cont) (4th wk). \$2,500.

Orpheum, Iris (Metropolitan-FWC) (2,213; 825; 90-\$1.50)—"Birdman of Alcatraz" (UA) and "Valiant" (UA) (3d wk. Orpheum; 1st wk. Iris). Busy \$11,000.

Warner Beverly (SW) (1,316; 90-\$1.50)—"Pal Joey" (Col) and "Eddy Duchin Story" (Col) (reissues) (2d wk). Fine \$5,000. Last week, \$8,000.

Warner Hollywood (SW) (1,291; \$1.65-\$2.80)—"Brothers Grimm" (MGM) (3d wk). Great \$39,000. Last week, \$37,100.

Fox Wilshire (FWC) (1,990; \$1.49-\$2.40)—"Adventures of Young Man" (20th) (3d wk). Fair \$5,000. Last week, \$9,000.

Hawaii, Village, Warren's (G&S-FWC-Metropolitan) (1,106; 1,513; 1,757; 90-\$1.50)—"Advise and Consent" (Col) and "Only Two Can Play" (Indie) (2d wk). Handy \$13,500.

Baldwin (State) (1,800; 90-\$1.50)—"Touch of Mink" (U) (m.o.) and "Bon Voyage" (BV) (3d wk). Lively \$6,600.

El Rey (FWC) (861; 90-\$1.50)—"Miracle Worker" (UA) (5th wk). Perky \$2,900. Last week, \$3,000.

Hollywood Paramount (State) (1,468; \$1.75-\$2.80)—"Music Man" (WB) (5th wk). Sock \$33,000. Last week, \$33,000.

Fine Arts (FWC) (631; \$1.49-\$2.40)—"Boccaccio '70" (Embassy) (5th wk). Hefty \$7,300. Last week, \$7,500.

Beverly (State) (1,150; 90-\$2)—"Lolita" (MGM) (10th wk). Dandy \$7,000 or near. Last week, \$7,100.

Lido (FWC) (876; \$2)—"Taste of Honey" (Cont) (12th wk). Hotsy \$4,000. Last week, \$4,500.

Chinese (FWC) (1,408; \$1.25-\$3.50)—"West Side Story" (UA) (37th wk). Torrid \$25,500. Last week, \$26,000.

## 'Interns' Torrid \$19,000, Pitt Ace

Pittsburgh, Aug. 28.

Newcomer, "Interns," is supplying the extra spark for downtown deluxes and shapes great in first week at Fulton. "Spiral Road," other new entry, looms only okay at Gateway. The big grosser is "Wonderful World of Brothers Grimm," boffo in third at the Warner.

"Boccaccio '70" is still mighty in fourth week at arty Squirrel Hill. "Music Man," ending its sixweek run at Stanley, is exciting. "Lolita" continues lofty in third at Penn.

## Estimates for This Week

Fulton (Assoc.) (1,530; \$1-\$1.50)—"Interns" (Col). Great 19,000. Last week, "Adventures of Young Man" (20th) (2d wk). \$4,600.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Spiral Road" (U). Okay \$8,000. Last week, "Five Weeks In Balloon" (20th) (2d wk). \$6,100.

Nixon (Rubin) (1,760; \$1.50-\$2.75)—"West Side Story" (UA) (29th wk). Wow \$6,500. Ditto last week.

Penn (UATC) (3,300; \$1-\$1.50)—"Lolita" (MGM) (3d wk). Loud \$10,000. Last week, \$11,000.

Shadyside (MOTC) (750; \$1.25)—"Devil's Eye" (Janus) (2d wk). Good \$2,000. Last week, \$2,100.

Squirrel Hill (SW) (834; \$1.75)—"Boccaccio '70" (4th wk). Rousink \$5,500. Last week, \$6,900.

Stanley (SW) (3,700; \$1-\$1.50)—"Music Man" (WB) (6th wk). Tall \$12,000 after fifth week of \$14,000.

Warner (SW) (1,516; \$1.50-\$2.75)—"Brothers Grimm" (MGM) (3d wk). Mighty \$22,500, same as second week.

## L.A. Bard As Firstrun

Los Angeles, Aug. 28.

Bard Theatre, for many years an indie nabe house in southwest section of L.A. and dark for past five months, will be reopened as a firstrun situation by Allied Theatres, which has taken a 20-year lease on property. Spot, which preemed Friday (24) has been re-titled the Adams West. It seats 1,200.

New house brings to eight the number of theatres now operated by Allied, which is headed by Bob Helm, Philip Hoffman and San Decker.

# 'Galahad' Great \$15,000, Det.; 'Balloon' 16G; 'Grimm' 26G, 4th, 'Music' 19G, 6

Detroit, Aug. 28.

New product and strong oldies add up to good biz for firstruns here for current week. "Kid Galahad" looks sock at the Palms. "Five Weeks In Balloon" looms good at Fox.

"Brothers Grimm" stays sock-eroo in fourth at Music Hall. "Music Man" looks amazing in sixth session at the Michigan. "Interns" continues smash in third round at the Grand Circus. "Miracle Worker" heads for a lusty second session at the Mercury. "Boccaccio '70" looks great in third unreeing at Trans-Lux Krim.

## Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.49)—"Five Weeks In Balloon" (20th) and "Broken Land" (20th). Good \$16,000. Last week, "Bus Stop" (20th) and "7 Year Itch" (20th) (reissues), \$8,000 in second week.

Michigan (United Detroit) (4,026; \$1.25-\$2)—"Music Man" (WB) (6th wk). Sensational \$19,000. Last week, same.

Palms (UD) (2,995; \$1.25-\$1.49)—"Kid Galahad" (UA) and "Nun and Sergeant" (UA). Sock \$15,000. Last week, "Three Stooges In Orbit" (Col) and "Zotz" (Col). \$7,000.

Madison (UD) (1,408; \$1.50-\$3)—"West Side Story" (UA) (28th wk). Great \$12,000. Last week, \$12,900.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Interns" (Col) (3d wk). Smash \$17,000. Last week, \$18,000.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Lolita" (MGM) (6th wk). Hotsy \$7,000. Last week, \$7,500.

United Artists (UA) (1,667; \$1.25-\$1.50)—"Spiral Road" (U) (4th wk). Slow \$3,500. Last week, \$3,800.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"Brothers Grimm" (MGM) (4th wk). Wow \$26,000. Last week, \$26,500.

Mercury (UM) (1,465; \$1-\$1.80)—"Miracle Worker" (UA) (2d wk). Swell \$15,000. Last week, \$17,000.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2)—"Boccaccio '70" (Embassy) (3d wk). Boff \$10,000. Last week, \$14,000.

## BROADWAY

(Continued from page 9)

(26). In ahead, "Money, Money, Money" (Times) (6th wk-5 days), fair \$3,500 after \$5,000 in fifth week.

Guild (Guild) (450; \$1-\$1.75)—"Matter of Who" (Indie) (6th wk). Fifth session ended Monday (27) was smooth \$8,500 after \$10,000 for fourth week.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Lolita" (MGM) (11th wk). Current week ending today (Wed.) looks like great \$9,000 same as for 10th week. Daydating the State. Holds.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Girl With Golden Eyes" (Union) (2d wk). Initial session ended Sunday (26) was good \$8,000. In ahead, "Taste of Honey" (Cont) (16th wk). \$7,000 for a total of \$183,500 for run here.

Plaza (Lopert) (525; \$1.50-\$2)—"A Coming-Out Party" (Union) (5th wk). Fourth round finished Sunday (26) was good \$4,500 after \$6,000 for third week.

88th St. Playhouse (Leo Brecher) (370; \$1.50-\$2)—"Guns of Darkness" (UA) (2d wk). This session ending tomorrow (Thurs.) looks like slow \$3,800 after \$5,000 for opener. "The Interns" (Col) (2d run) opens Friday.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Waltz of Toreadors" (Cont) (3d wk). First holdover stanza ended Sunday (26) was smash \$16,000 after \$25,000 for opener.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Pigeon That Took Rome" (Par) (2d wk). Initial round ended yesterday (Tues.) was fine \$13,000. Daydating with DeMille.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Judgment at Nuremberg" (UA) (2d wk). First stanza finished yesterday (Tues.) was big \$13,000 or over, playing on pop-scale. Daydating with Astor.

World (Perfecto) (390; 90-\$1.50)—"Sun Lovers Holiday" (Astor). Initial week ending tomorrow (Thurs.) looks like big \$15,000 or close. In ahead, "Many Ways to Sin" (Mishkin) (20th wk). \$8,000 for a near-record run here.

## CHICAGO

(Continued from page 9)

"Hippodrome" (Cont) and "Behind Great Wall" (Cont). Good \$5,000 or near. Last week, "Playgirls and Bellboys" (Indie) and "Geisha Playmates" (Indie) (2d wk). \$4,800.

Oriental (Indie) (3,400; 90-\$1.80)—"Five Weeks In Balloon" (20th). Sock \$30,000. "Bird Man of Alcatraz" (UA) (5th wk). \$15,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"The Interns" (Col) (3d wk). Nifty \$26,000. Last week, \$29,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Spiral Road" (U) (2d wk). Fair \$18,000. Last week, \$24,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80)—"Best of Enemies" (Col) (2d wk). Hotsy \$7,000. Last week, \$8,500.

Todd (Todd) (1,089; \$2.20-\$3.50)—"West Side Story" (UA) (27th wk). Torrid \$26,500. Last week, \$25,000.

Town (Teitel) (640; \$1.25-\$1.80)—"Odd Obsession" (Indie). Tidy \$5,000. Last week, "Carry On Teacher" (Indie) (2d wk). \$2,800.

United Artists (B&K) (1,700; 90-\$1.80)—"Miracle Worker" (UA) (2d wk). Excellent \$23,000. Last week, \$28,500.

Woods (Essaness) (1,200; 90-\$1.80)—"Two Weeks In Another Town" (MGM) (2d wk). Snappy \$18,000. Last week, \$24,000.

World (Teitel) (608; 90-\$1.25)—"The Night" (Indie). Fine \$5,500. Last week, "Viridiana" (Indie) (6th wk). \$3,800.

## Town' Tight \$10,000 In Seattle; 'Cid' Big 9½G, 5

Seattle, Aug. 28.

Some new pix are helping biz in current round but it's a generally slack session. "Five Weeks In Another Town" looks solid in opener at Coliseum. "El Cid" still is big for fifth week at Fifth Avenue while "Music Man" continues great in fourth stanza at Blue Mouse.

## Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.50-\$1.75)—"Music Man" (WB) (4th wk). Great \$9,000. Last week, \$11,300.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50)—"Five Weeks In Balloon" (20th) and "Firebrand" (Col). Solid \$10,000. Last week, "Notorious Landlady" (Col) and "Cash on Demand" (Col) (3d wk-5 days). \$7,800.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50)—"El Cid" (AA) (5th wk). Big \$9,500. Last week, \$10,600.

Music Box (Hamrick) (738; \$1.50-\$3)—"West Side Story" (UA) (26th wk). Tall \$7,000. Last week, \$6,900.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50)—"Spiral Road" (U). Lean \$6,000. Last week, "Lolita" (MGM). \$4,000 in five days.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50)—"Notorious Landlady" (Col) (m.o.). Looks mild \$4,500 for third week down town. Last week, "Hatari" (Par) (3d wk). \$6,700.

## BOSTON

(Continued from page 8)

"Swingin' Along" (20th) (4th wk). Mild \$5,500. Last week, \$6,000.

Music Hall (Sack) (2,100; 75-\$1.50)—"Bird Man of Alcatraz" (UA) (3d wk). Bright \$17,000. Last week, \$20,000.

Orphe

## **STATEMENT BY NICOLAS REISINI**

**CHAIRMAN OF THE BOARD AND PRESIDENT OF CINERAMA, INC.**

In view of the fact that there have been confusing reports recently about Cinerama and its activities, I would like to state our present position so that no misunderstanding will arise.

We are not engaged in any negotiations calling for the production and release of any pictures in Cinerama prior to those already announced.

Cinerama is extremely happy to have been able to announce its recent agreement with George Stevens for "THE GREATEST STORY EVER TOLD," and Stanley Kramer for "IT'S A MAD, MAD, MAD, MAD WORLD."

Cinerama is also extremely pleased with the two pictures, "THE WONDERFUL WORLD OF THE BROTHERS GRIMM" and "HOW THE WEST WAS WON," which have been completed under our production arrangements with MGM.



## Film Reviews

Continued from page 4

### Billy Budd

negative effect at the boxoffice. Stimulation of mass audience curiosity can probably best be accomplished by an aggressive buildup campaign on behalf of tyro Terence Stamp, a good-looking actor whose sensitive, appealing introductory performance in the title role stamps him as an important addition to the ranks of young leading men on the screen.

"Billy Budd," of course, is the allegorical tale of the clash of an incredibly good-hearted young foretopman and an inhumanly sadistic master-at-arms aboard a British fighting vessel in 1797, and the issue of moral justice vs. the wartime military code that arises when the former is condemned to hang for killing the latter, though recognized even by those who sit in judgment upon him as being spiritually innocent.

The clash between Budd and his tormentor, Claggart—archetypes of good and evil—has been carried off well by Stamp and Robert Ryan under Ustinov's guidance. Where Ustinov has slipped is in the development and delineation of the character he himself plays—the overly conscientious Captain Vere, whose judgment in favor of military over moral ramifications of the issue sends Budd to his death. Claggart is black and Budd is white, but Vere is the key role—the all-too-human middleman whose ethical dilemma and subsequent sense of guilt and remorse must be profoundly felt by the audience if the film is to be successful. As executed in his tritonic-directorial overlap by Ustinov, the character is not as sharply defined as it must be. Audience compassion is never properly aroused. As a result, the film concludes without the required emotional impact.

Melvyn Douglas is a trifle overly ominous as the expository Dansker. Lee Montague is a standout as Claggart's henchman. Ronald Lewis, David McCallum, John Neville, Paul Rogers and John Meillon perform skillfully in support.

Thematically apropos black-and-white photography sacrifices obvious color values inherent in a sea story, but is dexterously dispatched by cameraman Robert Krasker. Jack Harris' editing is adept, Peter Murton's art direction authentic, Antony Hopkins' score dramatically valuable. Don Ashton rates a bow for his production design. Exec producer of the enterprise was A. Ronald Lubin. Tube.

### Term of Trial

be put on record that he has one scene in the dock of a blazing theatrical intensity which, though it may be contrived, is boff thesping. His acting is always rewarding. There is another scene, a quarrel in bed with his wife, played by Simone Signoret, which is masterly work by both players. It's also written on a level which, unfortunately, Glenville doesn't always sustain.

Olivier has had to settle for this inferior teaching job because as a pacifist during the war he went to jail. He's afflicted with a sense of inferiority, a nagging scold of a wife and a taste for hard liquor. He also suffers from a suspicious headmaster and a class which, inevitably, contains the school bully, played with remarkable assurance by Terence Stamp. Olivier is delighted when he sees a desire to learn in a young 15-year-old girl (Sarah Miles) but, rather naively, fails to see that she is precociously sexually aroused by him.

The "crush" comes to a head when he takes some of the pupils on a school trip to Paris. The girl comes to his hotel room late at night and is affronted when he gently dismisses her advances with a playful wallop on her posterior.

She then feeds her mother with the tale that she has been indecently assaulted and he lands in the courtroom. There, though dismissed on probation, his name is not cleared, even though the girl eventually admits her lie. There is a final, ironic twist in which his marriage is precariously saved. His wife seemingly but not very convincingly has a new feeling for him when she believes that he has actually proved himself a man and not a mouse.

There are several loose ends, which could have emerged from

the writing or the editing. But overall the characters are well drawn, the situations dramatic and the thesping all round is tops. Apart from Olivier, Miss Signoret gives another of her effacing yet significant portrayals of an edgy wife. In Sarah Miles, making her debut as the young girl, there is evidence of a sharp intelligence and a flowering promise. The role played by young Stamp fades out disappointingly, but the youth seems another bright example of the current Finney-O'Toole-Courtenay school of acting.

Thora Hird, as the girl's acid-tongued mother, can play this type of role on her head. In the excellent supporting cast, Hugh Griffith and Newton Blick, as opposing lawyers, Frank Pettingell, as the headmaster, Roland Culver and Allen Cuthbertson, as differing teachers, and Norman Bird, as the girl's father, all contribute fine assist, with Griffith, as usual, outstanding.

Where "Term of Trial" tends to fall down is that some of the situations are contrived with little logic, and the irony is often injected predictably. The dark atmosphere of the frowsy little school is admirably caught. Oswald Morris' lensing and Glenville's direction both try, often successfully, to get out of a rut. Rich.

### Almost Angels (COLOR)

The Vienna Boys Choir faces life. To be coupled with re-released "Lady and the Tramp" for an all-Disney family confection.

Hollywood, Aug. 24. Buena Vista release of Walt Disney production. Stars Peter Weick, Sean Scully, Vincent Winter, with Hans Holt, Bruni Lobel, Fritz Eckhardt, Gunther Philipp. Directed by Steven Previn. Screenplay, Vernon Harris, based on original idea by R. A. Stemmle; camera (Technicolor), Kurt Grigoleit; editor, Alfred Srp; assistant director, Rudolf Nussgruber. Reviewed at Academy Awards Theatre, Aug. 24, '62. Running time, 93 mins. Max Heller, Peter Weick; Director, Eisinger; Hans Holt; Father Fiala, Fritz Eckhardt; Frau Fiala, Bruni Lobel; Radio Commentator, Gunther Philipp; Toni Fiala, Vincent Winter; Peter Schaefer, Sean Scully; Friedel Schmidt, Denis Gilmore; Ferdie, Ronnie Scott; Music Teacher, Heinz Grohmann; Wardrobe Mistress, Rose Kline Roth; Seamstress, Joyce Grubel; Sister-Nurse, Ferda Moren; Woman, Liselotte Wrede; Choirmaster I, Hermann Furthmuesel; Choirmaster II, Hans Christian; Choirmaster III, Walter Regelsberger; Misogone, Oskar Willner; Mathematics Teacher, Walter Vandel; Felix Meini, Bernhard Hindinger; Woman, Anni Schindhuber; Mother, Elisabeth Steipl.

The Disney banner and the unprecedented demand for family product are the factors upon which this otherwise somewhat dubious offering will have to rely for respectable boxoffice returns. Filmed in and around Vienna, the Buena Vista release is an attempt to build a story around the wondrous warbling of the Vienna Boys Choir. Painless culture, one might term it.

But "Almost Angels" is almost unbearably saccharine in story style, and the singing interludes, at first a tonic for tired ears, eventually overstay their welcome. The film is basically a short subject bloated into feature length. Coupling with re-release of the 1955 Disney full-length cartoon, "Lady and the Tramp," may rule out many would-be customers unwilling to go seconds, but the all-Disney show should register with some strength in the moppet realm.

Sentiment seeps out of every dramatic pore in Vernon Harris' scenario, based on an "original idea" by R. A. Stemmle. Maybe Stemmle's idea was original, but what's been done with it would have been discarded as antique when Freddie Bartholomew was in knee pants. Story pivots around the adventures of a not especially bright lad (Vincent Winter) whose beautiful voice enables him to get into the VBC and stick, despite poor grades, schoolmate sabotage and a dubious father.

Steven Previn's direction emphasizes sentiment at every turn. There is more sweetness in this picture than in a sack of Spreckels. Master Winter, of "Little Kidnappers" fame, is still a capable young actor, and the best moppet thespian in the film. Sean Scully, as his sidekick, is a handsome lad but a rather self-conscious actor. Peter Weick plays their teacher, a char-

acter who sets some kind of a record for sweetness and understanding. Bruni Lobel and Fritz Eckhardt do the best acting in the picture as Winter's mother and father. Hans Holt and young Henrie Scott are satisfactory in key supporting roles.

Austrian exterior sites and interior sets of Warner and Isabel Schlichting will be especially interesting to U.S. audiences. Kurt Grigoleit's photography is capable, Alfred Srp's editing mechanically sound. The music of Schubert, Brahms and Strauss is featured, a treat for audiences favorably disposed to "serious" music. The Vienna Symphony, conducted by Helmuth Froschauer, performs the score. Musical director is Heinz Schreier. Tube.

### If A Man Answers (COLOR)

Lightweight romantic comedy in which the fun is widely scattered. Glamorous Ross Hunter touch and teen-pull of Dee Dee and Bobby Darin will have to bolster b.o.

Hollywood, Aug. 24. Universal-International release of Ross Hunter production. Stars Sandra Dee, Bobby Darin, Micheline Presle, John Lund; features Cesar Romero, Stefanie Powers, with Christopher Knight, Ted Thorpe, Roger Bacon, John Bleifer, Pamela Searle, Warren Ott, Dani Lynn, Charlene Holt, Gloria Camacho, Edmay Van Dyke, Rosalee Calvert, Gladys Thornton. Directed by Henry Levin. Screenplay, Richard Morris, from novel by Winifred Wolfe; camera (Eastman), Russell Metty; editor, Milton Carruth; music, Hans Salter; assistant director, Phil Bowles. Reviewed at Westwood Village Theatre, July 31, '62. Running time, 102 mins. Sandra Dee, Bobby Darin; Eugene, Micheline Presle; Maman Stacey, John Lund; John Stacey, Cesar Romero; Robert Swan, Stefanie Powers; Tina, Christopher Knight; Richard, Ted Thorpe; Florist, Roger Bacon; Messenger, John Bleifer; Tabacconist, John Bleifer; Model, Pamela Searle; Rita, Warren Ott; Bunny, Dani Lynn; Lisa, Charlene Holt; Models, Gloria Camacho, Edmay Van Dyke, Rosalee Calvert, Gladys Thornton. Boston Maid.

The teenage draw of Sandra Dee and Bobby Darin and the characteristic sheen and glamour that attracts women of all ages to Ross Hunter pictures will have to carry the boxoffice burden for "If A Man Answers." Beyond these mild commercial attributes, the Universal-International release has little with which to entice or satisfy the choosy modern picturegoer.

Richard Morris' screenplay, from the novel by Winifred Wolfe, is divisible into three distinct sections as it pointlessly and with only widely scattered amusement pursues the basic topic of wife-manship—or how to win at marriage without actually cheating. First course is the capture of the mate. Second illustrates the procedure of training one's spouse as if he were a household pet (a method that might be labelled "animal husbandry"). Third describes the ritual of keeping one's husband jealous and on edge, accomplished simply by having one's mother constantly phone and hang up "if a man answers"—man, naturally, being the thoroughly irritated husband. Each of the three premises is milked to rather exhaustive lengths.

Miss Dee generally overacts when she should be natural and unassuming, and comes up blank when she ought better to be acting. Husband Bobby Darin, although affected in spots, does somewhat better in the comedy line. Micheline Presle lends her Gallic charm to the role of Miss Dee's mother, and John Lund, one of the screen's most accomplished and recently least-exploited farceurs, is on hand in the bland and thankless part of Miss Dee's perturbed father. Cesar Romero is durably handsome as Darin's sex-propelled father. Stefanie Powers plays the vixen who vies with Miss Dee for Darin's post-marital attention. Supporting roles are dispatched adequately.

Director Henry Levin has kept matters light and frothy, getting about as much mileage as possible out of a script that is as weighty as a toasted marshmallow. As is typical of Hunter productions, the sets by Alexander Golitzen, decorations by Howard Bristol and gowns by Jean Louis are elaborate and elegant. Russell Metty's photography, Hans Salter's score and Milton Carruth's editing are competently performed, although, at least slight acceleration of the pace would, as noted earlier, have

## 'Stop Knocking Pix', Exhibs Told

Continued from page 5

August-September "spillover period." He cited upcoming releases for the fall season: BV will reissue "The Lady and the Tramp"; Paramount has "The Pigeon That Took Rome"; 20th's "Gigot," and among others, "Adventures of Marco Polo," "Tower of London," "Ballerina." Also Paramount has "Girls, Girls, Girls," and Columbia has "War Lover," upcoming and "Requiem for a Heavyweight." He mentioned 20th's "Nine Hours to Rama" and "Barabbas" as big films.

Also called to the attention of the exhibitors were Columbia's "Damn the Defiant," United Artists' "Two for the Seesaw," and independents; Continental's "Waltz of the Toreadors," Embassy's "Sky Above, Mud Below," and "Boccaccio '70," all described as "big box-office winners."

President Julian Rifkin, head of Rifkin Drive-Ins, told the meeting that "special handling" pictures will be moved up for fast release.

**Kiddie Promotions**  
In a rundown of promosh activities in theatres, aimed at kiddies, five theatre managers explained their particular campaign. Arthur Maby, manager State Theatre, Milford, Mass., detailed his kiddie show policy in which advertising programs are sold to stores at \$15 a week. The stores get trailers on the screen, cards in the lobby, cards in their windows and free tickets printed up, which read: "You are the guest of —, at a specially selected show of family entertainment." Tickets are printed for the shops to distribute, "we don't sell the tickets, we sell the advertising." He told the group, "we have had as many as 12 in on it, and as few as five, but even with five, you have \$75 in the box office before you open the doors on a Saturday p.m. Plan was started in 1959 for eight weeks, extended to the whole season in 1960, and has been carried ever since. The Saturday mat is a replacement show, but if the theatre is playing a big film, they use a snipe to postpone the kiddie matinee. They don't have to be consecutive shows," Maby said.

"Doc" Romanow, manager of the Coolidge Theatre, Brookline, told the meeting about his "Pencil Box Show," in which once a year before school opens, the theatre runs a sponsored show in which the sponsor gives each kid a pencil box outfit for school. "A 40 x 60 trailer is used, and prices are raised at the boxoffice from 35c to 40c. We do as much as \$700 to \$800 on a matinee. This is all the more amazing," he pointed out, "when it is taken into consideration that the Coolidge is not a children's house."

Alex Castoldi, manager of the Paramount Theatre, Newton, Mass., detailed another promotion for youngsters in which tickets are sold through the schools with 450 tickets every other Saturday for 16 weeks on. "Children's Adventure Series." This is sponsored by a Creative Arts Committee, and run in the elementary schools. Product shown is a feature and a serial, a two hour show from J. Arthur Rank.

**Print Own Tickets**  
Langdon Wilby, manager, Shipyard Drive-In, Providence, R. I., reported that his theatre instead of giving donations offers to let organizations print their own tickets and have a night at the drive-in, keeping all the proceeds. The first promotion was with the Little League, he recounted, and the League started off with 2,000 tickets, and collected \$700 for themselves. This has been going on now for several years. The procedure in which the theatre allows worthy orgs a night on the house, was commented on by Rifkin, prexy of the drive-in corp., and the IENE, who said "This gives us what I like to call a cushion of friendship."

Ernest Fitzgerald, city manager, Rochester, N. H. Theatres and N. H. state chairman of the Jimmy Fund, explained a promotion in which the theatre rents the house to the Chamber of Commerce for a one been welcomed. Darin has penned a title tune, which he sings over the clever animated credits. It's a frisky ditty with a twist tempo, and will be a helpful selling point. Tube.

hour show of cartoons, and the theatre "serves as a baby sitter for parents to do their shopping." The CC promotes and advertises the show, and the theatre reaps the benefit of being lauded by newspapers for cooperation in giving people clean rest rooms, a meeting place during the Xmas shopping season, to say nothing of the entertainment for the kiddies.

William Reisman, theatre architect, spoke at the midday luncheon, and reported on theatre building in the area. Two theatres are under construction by Reisman currently, one the Cinema at North Shore Shopping Center for General Drive-In Corp., and the new Park Square Cinema in Boston for Joseph E. Levine and Albert Daytz, Daytz Theatres, which is a new construction on the site of the former Telepix Theatre.

Committee in charge of arrangements included: Jim Mahoney, Interstate Theatres, chairman; Carl Goldman, executive secretary; Julian Rifkin, Rifkin Drive-In Theatres, and association prexy; Malcolm Green, treasurer; Interstate Theatres, and first vice president of IENE, Goldman announced that Phil Scott and Dick Waite of the Strand Theatre, Canton, and the Wollaston Theatre, Wollaston, Mass., have joined their two theatres with IENE.

Attending the sesh were: Al Azingian, Pat Higgins, Ed Deveau, Tom O'Brian, and Sam Feldman, district manager, all of Redstone Drive-In Theatres; Dick Waite, Phil Scott, Canton, Wollaston Theatres; Hy Fine, executive, New England Theatres; Al Castoldi, manager, Paramount Theatre, Newton, Mass.; Hugo Ugolino, manager, Capitol Theatre, Arlington, Mass.; Henry McCrensky, Mohawk Drive-In, Gardner, Mass.; Phil Chapman, E. M. Loew circuit; Nelson Wright, Al Daytz Theatres; Ed Bloomberg, Strand Theatre, Gloucester, Mass.; Ben Greenberg, Stadium Theatre, Woonsocket, R. I.; Les Bendley, Playhouse, Wellesley, Mass.; Doug Amos, Jack O'Sullivan, Roger Lockwood, Lockwood & Gordon Theatres; John Glazer, Affiliated Theatres; "Doc" Romanow, Coolidge Theatre, Brookline, Mass.; Charles Mason, Howard Spass, Larry Lapidus, General Drive-In; Jim Mahoney, Malcolm Green, Ernest Fitzgerald, Arthur Maby, Interstate Theatres; Julian Rifkin, Bud Rifkin, Langdon Wilby, Paul McBeath, Phil Loew, Paul Kessler, George Roberts, all of Rifkin Drive-Ins.

## Budget at Venice

Continued from page 7

reach the Hotel proper even when it rains (it has not yet this year). Decor, apart from functional aspects, is also more generally inviting, and spot has done top biz so far in its first season. Prices are par for the Lido, which means high.

More generally in Venice and on the Lido, biz seems up, although hoteliers are traditional downbeat raconteurs. From a first glance, one might say that the crowd has changed (there are now more Brits than ever, fewer Italians and Americans—at least on the Lido) but that the place is packed, and has been all summer. Cabins are at a premium all along the beach front, and at a \$11 per day tab.

Further confidence in a Venice future, despite the cries of anguish, is evidenced by the fact that the Eurotel chain is building a Hotel close to the Excelsior, ready for June of '63. The Eurotel system was started midst pessimistic predictions some years back in the Italian Alps area, where some key setups were built. Now it is flourishing, with new branches going up in most key spa areas in Italy, Germany, Spain, Austria, and France.

Eurotel gimmick is that customers buy a "unit," consisting of various-sized rooms, all with bath and kitchen. On this he pays a fairly low yearly upkeep fee, can use it whenever he likes or else rent it out, on an exchange basis, to other Eurotel participants. He, in turn, may reserve identical space in any of the other Eurotels and deduct charges from space he's made available.

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## Bronston Blueprints 5 More Epics With \$40,000,000 Overall Budget

Hollywood, Aug. 28. Samuel Bronston's next five pictures will be produced at a cost of approximately \$40,000,000 in and around Spain, according to executive Paul N. Lazarus Jr.

Lazarus stated success of "El Cid," being released in the U. S. by Allied Artists, has spurred the program. Anticipated distrib gross for the pic, also made in Spain, will figure around \$30,000,000.

On July 2, "55 Days at Peking" started with Charles Heston, Ava Gardner and David Niven with Nicholas Ray directing. It will be lensing until November, at an estimated cost of \$8,000,000, according to Lazarus.

On Jan. 2, next year, Tony Mann will begin directing "Fall of the Roman Empire" at a cost upwards of \$10,000,000. So far cast are Steve Boyd and Alec Guinness. Mann is in Rome on active preparations and supervising set construction. Starting date is firm.

Third pic, untitled, has July 3, 1963 start date. Title, cast and domestic distributor will be announced from New York next week, said Lazarus. He leaves tomorrow for Gotham. This will cost upwards of \$6,000,000.

Philip Yordan is writing the script of "The French Revolution," to go before cameras late 1963. It will cost upwards of \$8,000,000.

"Story of Paris World's Fair" will be fifth project with Yordan also basing out script dealing with Paris Fair of 1900. It will be in the \$8,000,000 to \$10,000,000 category.

Last two pictures are interchangeable as to starting dates, Lazarus said. "Revolution" may go ahead of "Paris Fair," depending on circumstances at the time.

Lazarus commented "Bronston's aim is for family trade in an international market, without psychological problems, which is the accepted fodder in worldwide markets."

Although the pattern is the same, distrib in various countries may change on forthcoming pictures, Lazarus said.

Deals are now being set on "Roman Empire." Arthur Rank already has closed for rights to United Kingdom, Germany, Italy, Scandinavia and Belgium. Also firmed up are several independent European distributors for their territories. Still in negotiation are U. S., Latin America and Far East. While Bronston's plan is to concentrate on his production in Spain, it is not unlikely some future pictures will be made in another territory "because of available backgrounds or for financial reasons."

Lazarus, while here the past week, has been discussing cast possibilities with agents on "Roman Empire" and other pictures. After a week in New York, he expects to return to Spain, then visit Gotham again for additional castings. Ralph Wheelwright, pub-ad director for Bronston, is in Spain and due back after Labor Day.

Five pictures on Bronston's slate will keep his production company on continuity basis until January, 1964, as Lazarus figured it yesterday. Exec veepee also noted that nothing has yet materialized on plans to bring indie producers into the company. "This will come in time," he said.

### MM and Overseas Take

New York.

Editor, VARIETY:

On the first page of VARIETY (Aug. 8), is written: "\$44,300,000 CLOSER TO GROSS TAKE OF MM'S FEATURES, NOT THAT \$200 MIL."

I have read about those \$200,000,000 in Life (Aug. 3), and in New York Times (Aug. 8). They have calculated the gross taking in consideration, all world, but you by taking in consideration only the domestic gross. Then they count 23, but you only nine.

You must know that the Film Industry considers the foreign market to domestic market, but you say no word about foreign market as equal. So, using your calculation, \$44,300,000 plus \$44,300,000 are \$88,600,000. Why did you use your wrong calculation?

Alexander Upeniek

VARIETY stated Marilyn Monroe was featured or starred in only nine productions; she had no significant billing in others of the 23. Economists in the picture business traditionally count the domestic rentals of pictures as deciding the entries in the win-or-lose columns. Foreign rentals come later and for the most part just about match the domestic.—Ed.

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### H'wood: 'Myopic'

Continued from page 1

change, but we do not want to admit that temples of cinematographic art should also change, change in their architectural expression, change in coloring, etc."

This brings Reisine to what his own company has done and hopes to do more so, specifically spurring the construction of new theatres and the conversion of old ones in the Cinerama concept in modern decor, the optimum in comfort and the up-to-the-minute widescreen projection and sound. Crama itself is not in exhibition, but instead is undertaking to encourage theatremen to engage in the Crama type of exhibition because this corporation, as a producer, is dependent upon a sufficient number of outlets for its uniquely designed productions.

He underlines that "we have just started in Cinerama, and we strongly believe that the day when we have achieved something perfect will be the day when people should run away from us. Every stage of achievement, every time a certain achievement is presented, is for us a stage towards a better one. We will never stop searching and trying to better what we have expressed. And we are not—by all means not—afraid to say we have done something, but we must strive to do even better a second time. A tremendous number of problems are in our way, but because we believe in what we are doing, because we love the cinematographic art, we believe that we will exist and have our part in the entertainment world."

Reisine speaks of the need for "more and more" Crama outlets vis-a-vis with the upcoming increase in Crama production, including the already-completed "Wonderful World of Brothers Grimm" and "How the West Was Won" and the formally announced, upcoming "Greatest Story Ever Told" and "It's a Mad, Mad, Mad, Mad World." His "heart is filled with pride" about the reports about other producers discussing possible use of the process but firm plans must be dependent on the number of theatres available. Among the new ones, incidentally, are a couple in New York. There's to be one at the Lincoln Center and the first-run Warner is to be converted.

Reisine apparently has some thoughts about how to step up the Crama exhibition market areas but couldn't be pinned down as to the specifics. He commented only that "in the same way as we never stop in our technical research for the production end, so we are working incessantly on new ideas for the exhibition end."

### 19 UA Branches Top Quotas in Int'l Drive

Nineteen United Artists branches, headed by the Sapporo branch in Japan, topped their billing quotas in the first six-month competition of the company's year-long international drive.

In addition to the billings feature of the contest, in which the individual foreign branches compete against one another, there are two other phases—administrative and exploitation—in which territory is pitted against territory.

The three winners in the administrative category for the first six months are Taiwan, Peru and Sweden. The top three in exploitation are France, Thailand and Trinidad.

### Levy-Gardner

Continued from page 3

ures even though they are not yet a proven factor."

Similarly, they refuse to put stars under ironclad contracts because they will not use an individual unless he is right for the property. They have a remaining two-picture deal with Chuck Connors, but these will be picked up only if properties come in they feel are perfect for Connors.

"We like the open end deal," they admit, "because with it we're as cautious with US's money as if it were our own."

Trio had been planning "Custer's Last Stand" as next picture on a budget of \$3,000,000, a far cry from the \$675,000 cost of "Geronimo." They have tabled project due to difficulty in casting.

## MPEA Launching Survey on How To Sell Ex-French W. African Colonies

### FLA EXHIB SETTLES TRUST SUIT VS. AB-PT

A \$1,800,000 antitrust action against American Broadcasting-Paramount Theatres and related defendants was settled out of court last week for an undisclosed consideration.

The suit, filed in N.Y. Federal Court, was brought by Arthur J. and Ruth M. Steele, former operators of the St. John theatre in Jacksonville, Fla. They claimed AB-PT violated the antitrust laws when the circuit failed to turn over a local first-run house to them in return for the purchase of the St. John. Circuit wanted the St. John land for conversion to a parking lot.

Also named in the suit were Florida Coastal Theatres (AB-PT affil); circuit chairman Leonard M. Goldenson; Sidney M. Markley, formerly the chain's v.p. for southland operations; and Louis Finske, Florida Coastal prexy.

Attorney for the Steeles was Harry M. Pimstein.

### 'Unauthorized' Rap

Continued from page 3

Motion Picture Producers, Dent asked:

"Are you aware that pamphlet entitled 'Awake America' purporting to come from three Hollywood unions is being widely distributed here. The pamphlet is completely contrary to reports I have had that a series of joint labor management conferences have been held with the object of finding ways and means to sharply reduce so-called runaway production. Has there been a change in the situation? In the light of our committee hearings and subsequent report and recommendations I would appreciate a progress report and your frank comments."

A reply to Dent by Flaherty and Boren raised four points:

1. The pamphlet, signed by business agents of three local unions not affiliated with Hollywood AFL Film Council, was not authorized and doesn't represent attitude of labor-management committee.

2. Since Feb. 1, 1962 joint committee is trying to implement April 7, 1962 six-point program to attack causes of runaway production and to encourage Yank production.

3. An "effective" plan was developed to remove unfair trade barriers and competitive disadvantages which handicap domestic production. Eric Johnston, MPAA prexy, and Ralph Htezel, Motion Picture Export Assn. v.p., were in Hollywood working with committee on this plan.

4. Joint committee welcomes help if Congress and Federal agencies to help six-point program.

Aside from his pamphlet pique Dent waxed enthusiastic over efforts to stop runaway production.

He said he was pleased that "The Greatest Story Ever Told" will be filmed in the U.S.

### CARPOU OFF TO NEW HAVEN

Dallas, Aug. 28.

Connie Carpou left for New Haven where he will assume his new duties as branch manager of Metro. Jim Ronsiek, salesman for many years, will replace Carpou as assistant branch manager in the local office.

Don Morris, formerly with RKO, United Artists and Warner Bros. is joining the Metro sales force.

The Motion Picture Export Assn., which at the beginning of this year launched its own distrib subsidiary (American Motion Picture Export Co., Africa, Inc.) to service the former British West Africa colonies now independent, is about to undertake studies designed to point the way to a joint new approach to selling in the former French West Africa colonies.

Initial approval of the studies was given in New York last week at a meeting of the MPEA company presidents. Among others who addressed the prexies, was S. Frederick Gronich, the MPEA's Paris rep, who will make the initial studies. According to one source, MPEA plans "are still very much in the embryo stage," and it may be as long as two years before the organization is ready to launch an effort comparable to that now in work in British West Africa.

It was pointed out that the French territories are much more highly developed—as far as film distribution is concerned—than were the British areas, and the MPEA would hope to work out some joint arrangements with French distributors already in operation there. Presently, U.S. major company product is serviced to these areas via African-based French distributors who usually buy product outright in Paris.

The purpose of the new MPEA drive, obviously, will be to open up the territories more directly to U.S. distributors so that they can realize a greater portion of the monies their films earn—via minimum guarantees against percentage of gross deals. It's estimated that the total population of both the British and French territories comes to about 200,000,000 people, with the French lands accounting for more than 100,000,000.

### ALIEN ASSETS MAY RETURN

Washington, Aug. 28.

The House has approved legislation divesting the U.S. of its interests in motion pictures, copyrights and trademarks seized as alien assets during World War II. Bill, which now goes to the Senate for consideration, would return interests to former owners or their successors.

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## Little Messages to Film Producers

# THINK BIG AND USE THE SAME SIZE TYPE

Fashions in showmanship keep changing but showmanship itself has yet to go out of style. True, efforts have been made to pretend that lawyers, bankers, certified public accountants and proxy-holders are the rulers of the industry. If so, and to the extent the rumor has any authenticity, it's because the men involved have become showmen, or cultivate the showmanship quality.

"Diversification" is great stuff, too. Nobody should knock it. Tax experts advise it. Imagination conjures sidelines. But, curiously enough, no motion picture company ever became, remained or returned as a giant in its field save through the production of feature films, and their success.

It follows as simple logic that a first task of showmanship is selling the show. Always begin at the beginning—with trade paper impact. And that means

# VARIETY

Seed-Bed for Producer-Distributor Prestige

## Meyers' Controversial Memo To JFK On U.S. TV Expansion Around World

Washington, Aug. 28.

Central theme of the "confidential" Tedson Meyers report suggesting the Government's role in global television is that Washington should encourage American investment in the development of both educational and commercial tv systems in other countries.

It would expand markets for American broadcasting. And it would bring into play existing U.S. superiority in the medium to serve the American interest abroad, while also serving the financial interest of the industry, according to Meyers' thinking.

The report by Meyers, administrative assistant to Chairman Newton Minow and former member of the ABC legal staff in N.Y., was drawn up for the White House and was presented to Ralph A. Dungan, special assistant to President Kennedy. It concerns tv expansion around the world with or without space satellite transmission.

A copy fell into the hands of United Press International which played up a small section emphasizing State Dept. considerations and saying overseas telecasts should be guided along "lines most beneficial to the foreign policy of the U.S."

While the report itself can't be turned over to news media because it's not "official," as such, Meyers issued a statement after the UPI story went out on the teletypes.

"I am concerned about the UPI story lest it give the impression that I have recommended a form of program control for international tv," said Meyers. "I would like to make it emphatically clear that I have recommended nothing of the kind. It is my own belief that whatever policies are adopted must encourage the greatest possible freedom of communication among nations."

Meyers reportedly thinks, in fact, that a "voluntary code" can be devised, patterned somewhat like the Television Code, which would remove the "what's best for the U.S. is best for worldvision" evaluation from purely government hands. He believes a board or committee could be established, with both industry and government representation, to draw up the guidelines.

Meyers has recommended creation of an "Office of International Television," perhaps to be headquartered at the White House (or maybe the FCC, State Dept. or U.S. Information Agency) to coordinate federal activity.

The Meyers document, on which he has been working since March, is a 20-page intra-government memo designed to stimulate thinking on tv expansion around the world. It sets no policy and actually, for the moment, represents no one's views except Meyers'. It will be, however, the springboard from which the White House will debate moves to make. Presumably President Kennedy could create the proposed Office of International Television and execute virtually all of Meyers' proposals under existing powers without the new of Congressional action.

Meyers got into his act because both the White House and FCC felt someone needed to set into motion the creation of federal policy for worldvision.

### DuPont's Portrait Of A Comedian (Berman)

Shelley Berman will be uncovered in a full hour camera study of a comedian and the stanza, by Fred Freed of Irving Gittlin's NBC News unit, goes in next season as one of the "DuPont Show of the Week" programs. Producer Freed is also working on "Fire Rescue 8" for the Sunday night series on NBC-TV.

NBC cameramen will follow Berman for three months through a batch of nitery, concert and record appearances. He'll also get the offstage treatment from DuPont. Freed is writing as well as producing this one. Jack Fuller will write and direct "Fire Rescue 8" it is just what its title connotes and similar in format to a Gittlin stanza last season based on N.Y.'s police emergency squad.

### WNBT'S OPENING ACT: MINOW & MURROW

Team of Minow and Murrow will be on hand for the opening of WNBT, the tri-state educational tv channel, headquartered in New York.

Edward R. Murrow, director of the United States Information Agency, will serve as master of ceremonies for the station's premiere evening, Sept. 16, Sunday. FCC chairman Newton N. Minow will speak briefly in dedicating the station to educational purposes.

### Andy Williams TV Show To 'Break In' Talent Via Nitery Engagements

Hollywood, Aug. 28.

Unique arrangement involving talent for television, films and night clubs is being set up through Barton Productions, company combining Andy Williams' Barnaby and Bud Yorkin and Norman Lear's Tandem Productions. Three acts set for Sept. 27 opening segment of "The Andy Williams Show," for which Yorkin and Lear are executive producers under the Barton banner, have been signed to contracts under which they are initially being booked into local clubs where Williams show staff is aiding in developing their acts and where they can watch performers in action prior to using them on the teleshow.

Latest of trio under such a deal are R. G. Brown and Marion Mercer, known in New York for their off-Broadway "Prickly Pears" show, who open three-week engagement tomorrow night at Ye Little Club. Earlier, Randy Sparks' Christy Minstrels were set under same auspices for now-playing run at the Troubadour Cafe-Theatre, to be followed Sept. 3 for three weeks by Macintyre Dixon and Dick Libertini, creators of New York's "Stewed Prunes" revue, also set under this pattern.

"Pear" and "Prunes" duos are under pacts that run two years for television and also include film work. Both will go into feature "Come Blow Your Horn," which Yorkin and Lear in association with Frank Sinatra's Essex Productions, start filming Sept. 13 at Paramount.

Entire Williams show production staff is functioning in staging acts for three groups, among them producer Bob Finkel; director Bob Sheerer; George Wile, handling vocal arrangements; Mort Green, show's head writer, and Colin Romoff, musical director.

## Owen Wister Never Dreamed It Would Turn Out This Way

NBC-TV will go beyond 13 of "The Virginian," 90-minute programs, reliable network sources say. That does not mean, however, that the network will go as high as 26 shows or even as high as 20. Producer Revue had a stipulation in its NBC deal whereby the web had to decide on additional stanzas before the new Wednesday night series goes on the air on Sept. 19. First of all, it's tough enough doing a 60-minute series on three months notice but it's apparently impossible to get a decent 90-minute program going with the same three months. And knowing this NBC is okaying additional shows.

Seems as if NBC plans to pick up only one or two or maybe three shows in the first extension beyond 13. That way the network can see whether "The Virginian" is going to make it on the '62-'63 Nielsen or not.

Bankrollers of "Virginian" are not committed beyond that first 13, which end in mid-December. So NBC would apparently rather not gamble anymore—or sooner—

### A Touch of the Poet Projects Siemanowski As a TV Cultural Hero

Richard Siemanowski, CBS-TV producer, who boasts the largest mail pull in the history of the network, hopes to have a cultural counterpart to "CBS Reports" on the network.

Siemanowski, who produced "Americans: A Portrait in Verse," the hourlong special which garnered over 54,000 letters from viewers, said that he didn't expect the cultural shows which he envisions as a weekly bill of fare. He did say, though, there is no doubt in his mind that there is a significant audience for cultural attractions and that tv could be the medium which offers them. The decision to go ahead, though, isn't his.

He has been taken off the Sunday ayemer "Look Up and Live," for which he functioned as producer for two years. He will devote his energies to fill some allotted hours of the web's pubaffairs department which will have a number of specials next season. Prior to the poetry special, he produced the "John Brown's Body" special.

## ABC-TV Scorecard 130 Primary Affils; Add Three Stations

The ABC-TV network has filled some of the remaining holes in its national coverage with the addition of three more stations which will be operating within the next few months. New outlets bring the web lineup up to a total of 130 primary affiliates.

WTEV, covering Providence-New Bedford-Fall River, goes on the air Jan. 1, 1963. WIIM-TV, another new station in Grand Rapids, Mich., also signed with the web. It is slated to debut Nov. 1 with Mark Woodlin as v.p. and general manager. Company operating WIIM-TV is an interim group comprising all the applicants for the Grand Rapids allocation. Both WTEV and WIIM-TV become the third stations in what heretofore have been two-channel markets.

A new station in Biloxi, Miss., WLOX-TV, also joins the ABC-TV web when it starts telecasting Sept. 10. WLOX-TV is the tv outlet in Biloxi which also covers Gulfport. James Love is prexy of the station.

## The Been-Around-A-Long-Time Boys

The following represent the inner-circle "golden dozen" (as of last week's scorecard) who are responsible for running programming on the three television networks. The right hand column date marks the year they entered network programming, and in the case of one of them, CBS-TV's Hubbell Robinson, it goes way back to '46, as the "daddy" of them all. In recent years it's been the same handful of execs, though not necessarily toiling in the same vineyards where they started.

Mort Werner	NBC V.P. Charge of Programming	1953
Grant Tinker	NBC V.P. Charge of Programming, West Coast	1959
Jerry Chester	NBC V.P. Charge of Programming, Administration	1955
Ed Friendly	NBC V.P. Charge of Specials	1956
Hubbell Robinson	CBS V.P. Charge of Programming	1946
Alan Courtney	CBS V.P. Charge of Programming, Administration	1958
Michael Dann	CBS V.P. Charge of Programming, New York	1952
Robert Lewine	CBS V.P. Charge of Programming, West Coast	1952
Oscar Katz	CBS V.P. Charge of Daytime	1956
Dan Melnick	ABC V.P. Charge of Nighttime	1958
Armand Grant	ABC V.P. Charge of Daytime	1958
Ted Fetter	ABC General Program Executive	1954

## Our Kid Shows are Better: USSR

Soviets Say While We Screen 'Popeye' & '3 Stooges' They Get Arts, Crafts, Archaeology

Washington, Aug. 28.

For better or for worse, kiddies get a much meatier television diet in the Soviet Union than in the U. S.

At least that's the claim of USSR, the Russian magazine printed in English and distributed in this country under an exchange agreement which calls for American turnabout in the Soviet.

In the current issue, Nikolai Anastasyev glowingly describes children's tv in an article that concludes with a quote from that old standby, Stanislavsky.

Russian children's tv, according to Anastasyev, is based on the original method actor's dictum: "For children you have to do what you do for grownups, only better."

The kids' daily fare includes programs on how the earth originated, dramatizations of Dickens, original plays, Jack London stories, archaeology, arts and crafts for pre-schoolers, model-building, history, science, true adventure yarns and various other shows, most of them educational.

The shows are aimed at an audience ranging in age from toddlers to high schoolers. They are prepared in the children's division of the Moscow Central tv station which has its own writers, editors and producers.

To say some of the shows are heavily loaded with propaganda is to belabor the obvious, even though Anastasyev alludes only slightly to it.

A random check of tv programs in say Washington for the same time period mentioned by the Russians shows the following children's shows: "Bozo the Clown," "Broken Arrow," "Robin Hood," "Popeye," "The 3 Stooges," "Huckleberry Hound."

### Sullivan Gets Himself A Writer After 14 Yrs.

After 14 years, Ed Sullivan got himself a staff writer for his CBS-TV Sunday night show. The writer, Buddy Arnold, was hired by producer Bob Precht for the new season, which begins Sept. 30.

Arnold's job will be to provide material for name guests who are neither comedians or singers, nor possessing an act of their own. He also will assist in the preparation of sketches and production numbers.

Arnold, the first staff writer for the program, has written material for Milton Berle, Red Buttons, Ray Bolger, Jimmy Durante and others.

### ABC's Negro Newscaster

Malvin R. Goode, veteran Pittsburgh Courier reporter, becomes the first Negro network correspondent on Sept. 10 when he joins the news staff of ABC.

The web's news chief Jim Hagerly has assigned Goode to the United Nations beat.

### Jack Barry to KTLA On a Partnership Deal

Hollywood, Aug. 28.

Jack Barry (& Enright), who packaged and emceed many quiz shows before the boom was lowered on the "big fix" back east, will staff up at KTLA in a partnership deal negotiated by Stretch Adler, manager of the Paramount station.

He will create, produce and emcee game and quiz shows on a participation basis both locally and for network sale.

### AFL-CIO Won't Let Taft or FCC Forget That Ed Morgan Axing

Washington, Aug. 28.

AFL-CIO national headquarters is keeping its feud with Taft Broadcasting alive and kicking with a new "Dear Mr. Minow" move.

AFL-CIO's gripe is the cancellation of Edward P. Morgan's ABC radio show by the Taft-owned WBRC, Birmingham.

The labor federation's national public relations director Albert J. Zack has dispatched a new letter to Chairman Newton Minow of the FCC, charging that a FCC staff official has brushed off the AFL-CIO complaint by accepting a "self-serving and devious" response by Taft.

AFL-CIO sponsors the Morgan show on ABC. The Taft Birmingham property is a secondary ABC affiliate.

Noting Minow's advocacy of elevating "the standards and balance of radio and tv programming," Zack wrote: "Here is a clear case in which those standards—and certainly the balance of programming—are being debased."

Zack repeated his previous request for a FCC investigation.

WBRC cancelled the show after a controversial June 19 Morgan broadcast concerning desegregation of Birmingham municipal airport facilities. Morgan flubbed one fact on the program but later corrected it.

Said Zack: "Morgan's inadvertent error was seized upon as a pretext to shut off one of the few remaining sources of free and critical comment available to Birmingham citizens."

### Goulet's Canada Com'ls

Ottawa, Aug. 28.

Alberta-reared Robert Goulet of "Camelot" is still turning out commercials for Du Maurier Cigarettes in Canada. He and announcer Don Cameron just recorded 165 radio spots, to tee in October, and his Du Maurier commercials are still on Canadian tv.

It's understood Goulet figures to earn \$200,000 in year ending next spring—eight times his best annual gross on Canadian stage and tv.

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# P&G MAKES LIKE A NETWORK

## CBS Grabs Off Carol Burnett

After weeks of cliffhanger anxiety as to which network would wind up with that coveted long-term Carol Burnett contract, CBS has turned the trick. As the hottest piece of uncommitted tv property floating around, all three webs were in there pitching like mad and it remained for CBS-TV prexy Jim Aubrey, as a parting gesture before shoving off on vacation, to wrap up the deal this week.

The network had Miss Burnett committed for a single show, the 90-minute "Calamity Jane," but now she belongs to CBS (her, old stamping ground as the top asset of the Garry Moore show and last season's Carnegie Hall special with Julie Andrews).

Miss Burnett most likely will be used for specials, since up to now she's rejected the idea of doing a regular series. However, all this could change. Producer Bob Banner is already prepping a tv one-shot version of her SRO road show.

## Those Stunning Profits for Brit. Com'l TV Are Now Slowing Down

London, Aug. 28.

Although still increasing it is now clear that the growth of tv advertising expenditure in Britain is slowing up. Fact is obtained from Media Records, Ltd., an independent measuring organization, which has just released figures of ad spending on commercial tv here for the 12 months ended June 30, 1962.

Media records states that the aforementioned year saw a total of \$275,889,600 spent by advertisers on video plugs repping a new peak, some 2% more than the record \$271,356,400 spent for the 12 months ended March 31. Former sum was nearly 6% above the total for the calendar year of 1961.

However, the rate of increase is definitely easing down. On a running 12 months basis, the gain of 2% compares to 4% in the first quarter and, if increases for the remainder of the year continue on a running 2% basis, original estimates for profits topping the \$310,000,000 mark will be revised downwards to between \$280-\$300,000,000.

It is also worth noting that the year-to-year increase for the second quarter of 1962 was only 7% compared with a first quarter gain of 16.4%.

Past quarter's expenditure, at \$69,311,200, compared to that for the same period in '61, was 7% up but held up against the first three months of 1962 it was 4.2% down. And in view of the fact that the tv ad duty took \$6,868,400 out of the sum actual revenues of the video stations only gained \$1,537,200, reaching a total of \$62,442,800, latter being only 2.5% above last year's total.

Total expenditure (including tax) at \$69,311,200 showed a contra-seasonal drop of 4.2% from the previous quarter. This compares with a seasonal rise of 4.2% for the same period last year.

## 'Pete and Gladys' Into Daytime Slot

"Pete and Gladys," held on the shelf by CBS-TV after its nighttime run, will find itself occupying the 11:30 to noon slot on the web next season. Soaper, "The Brighter Day," transferred from afternoon to morning, currently occupying the 11:30 to 11:55 a.m. slot, will be axed.

As forecast, "Verdict Is Yours" also will be cancelled. "McCoys" reruns will be put in the 11 to 11:30 a.m. slot. Remaining problem is what to do with the five-minute news strip fronted by Harry Reasoner, currently telecast from 11:55 to noon. That problem is being worked out with the five-minute news strip slated to either come before or after the "Love of Life" soaper, now telecast from noon to 12:30. "Love" is expected to be shortened five minutes to make way for news.

Web plans to institute the above changes by Oct. 1. Web morning lineup for the fall now is as follows: "Captain Kangaroo," 9 to 10 a.m.; "Calendar," "I Love Lucy," "McCoys," "Pete and Gladys."

## BBC Hankers for Dolls

London, Aug. 28.

The BBC is coming round to the conclusion that "there's nothing like a dame." They're introducing attractive gals as guest announcers during the next few weeks and the first trio pacted are actresses Brenda Dean, Naomi Chance and Anthea Wyndham.

Ironically, Miss Chance and Miss Woodward are both well-known faces on commercial tv, putting over advertisements.

The BBC has, in the past, been a trifle wary about hiring glamor for this job on account of some women viewers becoming jealous of the announcers' effect on their spouses. "But," says a BBC spokesman, "So long as they can make people listen we don't care how gorgeous they are."

## ABC-TV 'Me, Too' On Turning Down 5-Min. Politicasts

The Republican National Committee's scheme to buy five-minute primetime segments on the three television networks has now been buried. ABC-TV, which had been studying the proposal sympathetically, finally decide to reject the proposal. CBS-TV had previously nixed the plan.

The web said that "during the coming political campaign it would only consider orders for political shows entirely national in character." Furthermore, the network stated that it could not make time available nationally for candidates on a local or regional basis.

Any attempt by local candidates to buy five-minute segments on ABC-TV affiliates during primetime hours will also meet with stiff opposition from the web. ABC-TV execs said they would not permit their shows to be chopped up by the politicos. Network affils, however, will be free to run political shows on local time.

While the three television networks combined enjoy a 90 to 92% SRO status on the fourth quarter (Oct.-Dec.), the fact remains that they have been shooting for millions of dollars in "left-over" coin to solidify their billings position by Labor Day. Particular target has been the uncommitted coin of several bigtime sponsors, notably among them Beech Nut, with its approximate \$8,000,000 tv budget.

But word has just come through that Beech Nut has decided to bypass television this time out in favor of the print medium. While all three networks have been camping at the doors of Young & Rubicam, agency on the account, in

## ABC, CBS REJECT PROFIT SHARING

Procter & Gamble, which spends enough money in television annually to virtually underwrite a network all its own, is beginning to think like a network. In fact P&G, in collaboration with three of its six agencies, has just evolved a plan for sponsorship of programming which is so revolutionary in its concept that two of the three tv networks have already walked away from it.

P&G is no stranger to the idea of identifying itself with its own programming. A "department of tv creativity" has been flourishing at Cincy headquarters for some time. As licensee of such shows as "Car 54" on NBC and "Rifleman" on ABC, it is free to move the shows wherever it pleases. But P&G now yens a more important stake in network programming, in which it would have a piece of the action (in fact half of it) so that it could share in any and all participation profits. In return P&G would finance 50% of the cost of the show with the network. As an example, if under the plan P&G were to bring a show to ABC or NBC or CBS and eventually half of it was sold off to another client, P&G along with the network would share in the sponsorship spoils on an equal basis. The participation would also apply to off-network syndication or foreign sales, in effect putting P&G in business with the network as a program distributor.

While ABC and CBS have nixed such participation, it's understood that NBC has held off on a final answer to give the matter further consideration.

The P&G plan was put into the hands of a committee of three (Lee Rich of Benton & Bowles, Bill McIlvaine of Leo Burnett and Lew Titterton of Compton) and they have already had a couple of meetings with the webs. Where this leaves P&G's other major agencies—Young & Rubicam, Dancer-Fitzgerald-Sample and Grey is anybody's guess. For that matter whether the plan gets anywhere is also anybody's guess.

## NBC Talent Development Pact For Negro Model

NBC-TV has put a young Negro model under a "talent development contract." This probably means that before long NBC will be spotting her in various of its live entertainment shows.

Web sent out a release last week mentioning that one Ena Hartman, "a young fashion and photographer's model from Buffalo" was signed up. It did not mention her color, but the deal for Miss Hartman seems to be in line with the general attempt by the tv networks to hire some Negro talent. ABC News is still seeking a Negro reporter for on the air and last week CBS-TV hired a Negro actor as a regular in a daytime soap.

It was talent veep Dave Tebet who signed Miss Hartman.

## Hagerty's Guide Rules on Soviet Documentation; Refutes Censorship

### What's That Again?

Hiring of Rex Ingram on CBS-TV soaper "Brighter Day" caused a stir a couple of weeks back since it marked one of the few instances a Negro performer had been inked for a continuing role. Ingram was to have started sometime in September.

Now comes the news that "Brighter Day" is being cancelled. Plan is to introduce Ingram in his role of minister on the soaper and continue him until the program goes off the air, "sometime prior to October."

## Chi's Kup Scrams WBBM for WBKB; Gabfest Battle Set

Chicago, Aug. 28.

After a series of ideological differences with the management of WBBM-TV, columnist Irv Kupcinet will switch his video services to WBKB on Sept. 15.

WBBM, letting Kup out of his contract six months early, will use Carter Davidson as moderator of the click "At Random" talkfest which Kup initiated and helmed for three and a half years. Kup will do a new show on WBKB with exactly the same format (probably to be titled "Kup's Show") which the ABC-o-o will slot directly opposite his old stanza on WBBM. So it'll be a battle of the open end talkfests on Saturdays at midnight in Chi.

(In a yesteryear battle with David Susskind's "Open End," then on WBKB, Kup's "At Random" was the winner hands down. But it's always been believed that Kup benefitted from the strong lead-in from "Best of CBS" feature films, and it remains to be seen now whether he can pull as well without that momentum.)

WBKB intends to experiment with occasional slotting of the new Kup show at 10:15 p.m. Saturdays, once every couple months, to see if it proves worthy competition to the WBBM features. Partly it will be done to test the validity of the complaint voiced at the FCC public hearings here last spring that "At Random" could have a greater audience if it weren't aired so late at night.

Along with Kupcinet, WBKB has snared Paul Frumkin, who researched and produced "At Random" at WBBM-TV. Both Kup and Frumkin will be used by the ABC station on certain special assignments, such as documentaries. The ABC Film division will have syndication rights to the new Kupcinet show.

Clear and sensible arrangements can be made with the Soviet authorities for improved news coverage of the USSR by the television networks, according to ABC news chief Jim Hagerty whose staff has just completed a one-hour documentary on Russian education for telecasting Sept. 28. Moreover, the new possibilities have opened up for newsmen without any censorship strings attached.

A report in last week's VARIETY that ABC-TV was permitted to make its documentary on Soviet education on condition that it would be pre-screened by the Soviet authorities was denied in toto by Hagerty. "We never were asked for such an arrangement and we never entered into such an arrangement," Hagerty asserted. He pointed to the fact that over half of the 60,000 feet shot in Russia was developed in the U.S. and that the Russians have had absolutely no voice in the editing or in the scripting by Robert Lewis Shayon.

Hagerty said that the tv documentary will clearly state at the outset that the Soviet authorities selected the three schools to be shown on the ABC-TV documentary, but did not exercise any censorship over the material filmed at the schools.

The ABC news chief said that during the early shooting in Moscow, some film was developed there so that producer-director Nick Webster could be sure that he was getting the material he was aiming for. "That's routine protection," Hagerty said, "and we do it in every country to see that we haven't imperfect film or bad sound." The Russians helping the production crew saw the developed film, but the authorities never said a word about it one way or another, Hagerty said. In any case, only 30,000 feet were developed in Russia so that it was impossible for them to pre-screen in any case, he stated.

Hagerty said that, as a common courtesy, he sent a finished print of the ABC-TV documentary to the Russian officials with whom he dealt. Hagerty has known some of these officials, notably Mikhail Kharianov, chairman of the Soviet Radio-TV Committee, and Alexei Adzhubei, editor of Izvestia, for many years while working as press secretary for former President Eisenhower. Hagerty said his office (Continued on page 30)

## Faulk Back in TV; CBS Guest Panelist

John Henry Faulk, who recently was awarded \$3,500,000 in a libel suit against Aware, Inc., has been hired by Goodson-Todman as a guest panelist next week on the daytime version of "To Tell the Truth," telecast on CBS-TV Monday through Friday at 3:30 p.m.

Faulk began taping his week long stint yesterday (Wed.). The radio and tv entertainer has not been employed in broadcasting since five years ago when his WCBS Radio, N. Y., afternoon show was dropped after an attack by Aware, an organization formed to combat alleged Communist conspiracy in entertainment-communications.

Faulk was invited on the program by Mark Goodson of Goodson-Todman Productions, which produces the show. Goodson, one of the witnesses in the libel suit, testified that Faulk would have been earning \$150,000 to \$500,000 a year had he stayed in television. In the early 1950's, Faulk was a regular panelist on "It's News to Me," a Goodson-Todman show which had a network run for several years. Faulk, in from Austin, Tex., where he now resides, said that he had no radio or tv commitment beyond the one-week appearance on "To Tell the Truth."

## Beech Nut Gums Up Works

While the three television networks combined enjoy a 90 to 92% SRO status on the fourth quarter (Oct.-Dec.), the fact remains that they have been shooting for millions of dollars in "left-over" coin to solidify their billings position by Labor Day. Particular target has been the uncommitted coin of several bigtime sponsors, notably among them Beech Nut, with its approximate \$8,000,000 tv budget.

But word has just come through that Beech Nut has decided to bypass television this time out in favor of the print medium. While all three networks have been camping at the doors of Young & Rubicam, agency on the account, in hopes of wooing 'em in, it's a particular blow to NBC, which enjoyed the Beech Nut biz last year and was hopeful of attracting it this time out for a major scatter plan of show buying.

Whatever the reason for Beech Nut to yank its tv budget in favor of print, Y & R is making some

effort to salvage at least a couple of million dollars for sponsorship of video specials, but even this could be a fruitless effort.

CBS-TV also got some bad news last week from Shell Oil, which is involved in what shapes up as a protracted strike. Shell Oil has \$1,000,000 on the line for a scatter campaign on CBS, along with sponsorship of the four Leonard Bernstein youth concerts. Now the oil company has asked the network for relief and to help it off the hook if possible (although Shell, it's understood, will do the gentlemanly thing and stay with it if CBS can't sell it off.) Nevertheless it's one of those situations which puts CBS in a position of retaining goodwill of the sponsor and playing ball.



## Station Program Directors Pin 'No Creativity' Rap on Sales Dept.

Chicago, Aug. 28.

The "heavy" in the professional life of the station program director is the sales manager. That seemed the consensus in a number of panel discussions held here last week by p.d.'s and pubaffairs directors who turned out for a two-day conference sponsored by Television Affiliates Corp.

It was noted on several occasions—and seconded by heads nodding in agreement—that the most destructive factor to creativity at a station is the sales department. Programmers testified that they frequently suggest fresh ideas and formats but that their efforts are almost invariably killed off by the sales boys who are steeped in the knowledge of "what will sell"—when actually they mean what is easiest to sell in the current marketplace.

The sales manager, it was said, tends not to be interested in experimentation nor in bettering future prospect with quality programming; he only wants more of what he knows the advertiser is currently buying. Compounding the program director's frustration is the fact that too many station managers are sales oriented and think along the same lines as their sales managers.

The result, the p.d.'s generally agreed, is that sales is dictating programming while creative progress is arrested. One program director, carried away by the discussion, erupted with this solution: "Management has to be educated."

But the TAC forum was anything but downbeat. In two other sessions, the member p.d.'s were heartened by word from the advertising world that public affairs programs were more and more becoming attractive buys. As one local agency man expressed it, the Minow-inspired programming of public affairs in choice evening hours is giving the advertiser a chance to crack local prime time. Also, since the stations are usually satisfied to get back only a portion of the costs of their pubaffairs efforts, rather than all of it, the shows begin to stack up as good buys.

Bob Lipson, advertising manager of Bell & Howell (which underwrites network pubaffairs shows but not local ones), outlined several advantages of pubaffairs sponsorship. Said Lipson, "In a day when the viewer is saturated with commercials in spot form, perhaps the best way a sponsor can get program identification is with public affairs shows." He pointed out that studies have shown viewers to be usually oblivious to the identity of the sponsor of most shows, before the program and even after it. Lipson said that B&H found that client identification is at least 25% greater with public affairs shows than with any other.

"Studies have also shown that with strong sponsor identification comes high commercial recall," he said. "Public affairs sponsorship can help when there is a need for one company to be differentiated from the rest of the field." The company further benefits from the

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## Fremantle Sets Co-Prod. O'seas

Fremantle, distributor of tv product in foreign markets, is engaging in some cofinancing of production abroad, according to prexy Paul Talbot.

In Canada, Fremantle is associated with a five-minute children's series called "Kiddbits." Deal was made by Fremantle's Toronto office. In Italy, where Fremantle's Rome office financed an hourlong opera buffa sold outside the U. S., Fremantle has two five minute series in which it's interested. One of the five-minuters is titled "Portraits."

Most recent American product taken on by Fremantle for overseas distribution includes: "World Series of Golf," Walt Schwimmer's NBC-TV project; "Life of Floyd Patterson," one hour special, properties of Bernie Schubert in Australia and Asia, and properties of TV Marketeers.

## Spokane Announcers

### Buy a Radio Station

Spokane, Aug. 28.

Two enterprising Spokane radio announcers have gone on the air with a new radio station, KLFF, after buying a former bank building, which they moved several miles and converted into studios.

The station, with 1,000 watts of power, aims at serving North Spokane from Morgan Acres. The Old National Bank Building was moved from the vicinity of the Northtown shopping center.

"We want to see radio return to its role as a community informer, something the big stations are no longer able to do," said Dick Daily, who with Ed Jacobson operates the station. Both are former announcers from KHQ, Spokane NBC affiliate. They have teamed with Attorney Robert Dellwo to form Dellwo & Associates, which owns KLFF Inc.

Station concentrates on good music and news.

## TAC Forum Spurs Move For Formation of TV Program Directors Org

Chicago, Aug. 28.

One of the effects of last week's Television Affiliates Corp. conference on programming was to spur the formation of a new industry organization for tv program directors. Idea was proposed by Stan Cohen, p.d. of WDSU-TV, New Orleans, at the windup of the TAC forum here. A volunteer committee, representing all areas of the country, is setting out now to enlist memberships.

The proposed national assn. of program directors would not supplant the annual TAC forum, which was praised by the member p.d.'s and pubaffairs directors for its informality and limited size (about 20 took part). Program directors felt that a national organization would serve to hypo creativity at the local level in affording an exchange of program ideas and techniques.

New organization, if it comes about, will add to the ever-growing list of specialized industry conventions, such as Radio-TV News Directors Assn. and Broadcasters Promotion Assn.

## 'STONE BURKE'S' CANADA SPONSORS

"Stoney Burke," United Artists Television's new hourlong series slated next season on ABC-TV, has been bought in Canada by MacLaren Advertising on behalf of four advertisers for national telecasting on CTV Television Network.

MacLaren's four clients who will sponsor the skein on a participating basis are: H. J. Heinz of Canada, Lever Bros., Canadian General Electric, and Beecham Products.

Series is being produced for United Artists Television (formerly Ziv-UA) by Leslie Stevens under his Daystar Productions banner. It debuts in Canada and U.S. Oct. 1.

## NTA Sets 'Peril 13'

"Peril 13," new series of 13, first-run hourlong episodes, produced in England by J. Arthur Rank, has been set exclusively for worldwide syndication by National Telefilm Associates.

Ben Gazzera stars in one of the episodes, the title of which is "You'll Never See Me Again."

## KPIX Names Coleman

San Francisco, Aug. 28.

Caryl Coleman was tagged as pubaffairs director for KPIX, the Westinghouse tv outlet on Channel 5 here.

A veteran of 30 years in broadcasting, Coleman began here in '29 as a writer-producer for NBC. In '40, he moved to Hollywood, ultimately to become exec producer of Fanny Brice's show. Ten years later he returned here and became a freelance writer.

## CBS Nigeria Sales

Everything's up to date in Nigeria, one of the more recent African nations with tv installations.

Nigeria, which has a tv station in Lagos, has bought the following CBS Films series: "You Are There," "I Love Lucy," "Perry Mason," "Defenders," "Phil Silvers," "Deputy Dawg."

## Aussie TV Pacts A Whopping 20th Deal for 700 Pix

Sydney, Aug. 28.

Television Corp. Ltd., key outfit operating TCN 9, Sydney, and GTV, Melbourne, has signed a deal with 20th-Fox for 700 films, including 200 made between 1950-60.

Deal is the biggest made here since tv began six years ago. Greenlight was given in New York. Local pacters were Ernest Turnbull, 20th-Fox chairman, and Ken G. Hall, TCN's prexy.

TCN already has product deals with Warners, United Artists, Screen Gems and Romulus, and the deal with 20th means TCN and GTV will have sufficient product available for the next 10 years.

Pix in the deal include "The Snows of Kilimanjaro," "All About Eve," "The Desert Rats," "Monkey Business," "On the Riviera," "Niagara," "Anna Karenina," "Forever Amber," "Miracle On 34th Street," "Keys of the Kingdom," "Jane Eyre," "Laura," "David and Bethsheba," "Viva Zapata," "Farmer Takes a Wife," "Les Miserables," "What Price Glory," "Call Me Madam," "Prince of Foxes," "White Witch Doctor" and "With a Song in My Heart."

Independent nabe and country operators meanwhile are very displeased with 20th and other major distributors continually selling product to the tv commercials, pointing out that biz is tough enough nowadays without added opposition okayed by distributors themselves. Whether any boycott action will be taken against 20th by the independents remains to be seen.

## GA. BROADCASTERS SET TV-AM SEMINAR

Atlanta, Aug. 28.

Georgia Assn. of Broadcasters, Inc., recognizing the "growing crisis and dilemma" over community antenna television have made it topic A at the second annual Southeast Radio-TV Seminar scheduled for Oct. 16 at the Dinkler-Plaza Hotel in Atlanta.

At the same time GAB will host the radio-tv industry's first workshop-for full and parttime executive secretaries of state broadcasting associations.

C. C. Smith, WEDC, Americus, new president of GAB, said all broadcasters in the Southeast are welcome to attend SERTS and invitations will be sent to the presidents of all 48 state broadcasting groups. The SERTS discussion will be held as a supplement to the NAB's Fall regional meeting in Atlanta, Oct. 15-16.

## Brenner's WJZ Post

Vet deejay Paul Brenner this week is slated for promotion to program director of the new Golden Circle WJZ, Newark.

Brenner has been with the station under other ownerships and call letters since before World War II. Sid Sirulnik, with the station for six years in executive capacities, will be upped to operations manager, and Norman Roslin, for 10 years a copy writer with J. Walter Thompson and Compton ad agencies, has been brought in as director of music.

## KTVT-TV's WB Bundle

Fort Worth, Aug. 28.

KTVT-TV has announced purchase of the entire Warner Bros. syndicated program package. Previously announced for fall showing on KTVT-TV were "Maverick" and "Surfside 6." These plus "The Roaring 20's," "Sugarfoot," "Bronco" and "Lawman" will be on the station's fall schedule.

## TV-Radio's Salary Check: \$643,000,000

Washington, Aug. 28.

The tempo for broadcasting economics is upbeat. Latest U.S. Dept. of Commerce figures show all indexes hitting new highs with considerable jumps in some areas.

Compensation of employees by the industry increased from \$644,000,000 in 1960 to \$662,000,000 in 1961.

Wages and salaries were placed at \$643,000,000 in 1961 compared to \$625,000,000 in 1960.

Average annual earnings per full time employees stood at \$7,447 in 1961. This was an increase from the \$7,440, 1960 figure.

Full time employee rolls increased 2,000 to 86,000 in 1961. Also the average number of full and part time employees combined was up 2,000 to 94,000 in 1961.

Number of employees engaged in production went from 87,000 in 1960 to 89,000 in 1961.

All employment figures have shown a steady and gradual rise since 1956.

Purchase of tv receivers, radios, records and musical instruments were lumped into one category.

Total consumption reached \$3,815,000 in 1961 compared to \$3,616,000 in 1960.

Dollars spent on radio and television repairs in 1961 climbed to \$909,000,000 a big spurt ahead of the \$860,000,000 spent in 1960.

Broadcasting's chunk of the 1961 Gross National Product grew to \$888,000,000. The 1960 figure was \$877,000,000.

## WLIB's Negro Market Survey

Median Annual Income Up to \$4,340; \$2.2 Billion N.Y. Market

## 'Floyd Patterson Story' Pre-Fight Syndie Entry

The Big Fights, Inc. has produced an hour telefilm, "The Floyd Patterson Story," and is offering it for syndication sale with the incentive of telecasting the show Sept. 24, night before the fight between world heavyweight champ Patterson and Liston.

Produced by BFI prexy William D. Clayton, the stanza portrays the champ from his Golden Gloves and Olympic days through his pro fights, including his bouts with Johanson. It also has clips from one of Liston's fights and the signing interviews featuring Liston and Patterson.

## Capital Cities B'casting Awaits N.J. Verdict On \$1,000,000 TV Centre

Capital Cities Broadcasting Corp. tonight (Wed.) will face East Rutherford, N.J., officials in a public hearing aimed at finding out if a million dollar radio-television centre on the New Jersey meadows is a "big enough investment" for a go ahead.

The borough's zoning board has called the meeting to rule on Capital Cities' formal requests for variances to permit construction of four new transmitting towers plus a combined office and studio facilities for both radio and television. The towers would be for WPAT, radio station now licensed to Paterson, N.J., which covers the Metropolitan New York area.

Question lies in the fact East Rutherford has been having a boom in industrial building in the meadowland area with bulk construction zooming tax revenues. Officials see a \$1,000,000 development as usually occupying only five to eight acres. Cap Cities' request concerns five times as much, 40 acres.

Board will have to be swayed by the group's lawyers as regards the "tangible" assets of a major broadcast facility in the borough. WPAT's present transmitter site is Clifton, N.J.

## Dick Clark's Two-Hour AM Syndication Show

Dick Clark, host of ABC-TV's afternoon teen-dance strip, "American Bandstand," is cutting a two-hour deejay show for radio syndication by Dick Clark Radio Productions and Mars Broadcasting of Stamford, Conn.

Mars exec veepee Stan Kaplan says the shows will be individually produced for the franchise stations with a sound "like it's being broadcast to a local audience in a local auditorium with major stars and full production facilities and equipment."

WLIB, New York radio station with Negro programming which recently opened new studios on 125th St., has released results of a special Pulse survey indicating that the median annual income of the Negro head of the household in the metropolitan area has increased from \$2,971 to \$4,340 in the last 10 years.

Announced this week by WLIB general manager Harry Novik, the results of this study were compiled via interviews among 600 Negro heads of families representing a cross-section of the total New York Negro population of 1,600,000. It's the first qualitative survey of the market since the station conducted similar study in 1952.

The study also indicates: Total annual income of New York's Negroes is now about \$2.2 billion; annual food expenditures reach more than \$577,500,000; median Negro rent is \$72 a month; average Negro family is 3.6 against 3.1 for the whole community; education is growing at a more rapid pace than among any other ethnic groups; number of Negro high school graduates in '62 was only 1% below the average in all New York counties.

Today, according to the survey, 40% of the Negro families have bank accounts and more than 50% have medical insurance.

## Hartz Mountain's Big Ziv Renewal

Hartz Mountain Products has renewed for a second year its special campaign with Ziv-UA.

The current contract, as last year's, is for the top 11 markets in the country, New York, Chicago, Los Angeles, San Francisco, Detroit, Boston, Cleveland, Philadelphia, Pittsburgh, Minneapolis, and Washington. Depending on the client's budget, one or two pre-selected Ziv-UA series will be telecast in each market starting in October.

Hartz Mountain's first choice is the off-network "Tombstone Territory." The other programs on the Hartz approved list are "Ripcord," "Adventure at Scott Island," and "Everglades."

Already renewed for a second year are WPIX, N.Y., with "Tombstone" and "Everglades;" CKLW, Detroit-Windsor, "Scott Island" and "Tombstone;" KDKA, Pittsburgh, "Tombstone;" and WHDH, Boston, "Ripcord."

Agency for Hartz Mountain is George H. Hartman & Co.

Al Goustin, general manager of Ziv-UA's special plans division, who negotiated the original deal, said Hartz Mountain renewed because the shows delivered a low cost per thousand and increased product sales. He called the buy an example of one company which has used program sponsorship effectively to supplement network efforts.

# TV FEATURES' BIG TINT SWING

## The WB Tint Parade

Warner Bros. post-'50's have been scheduled for telecasting in color by 29 stations, including 10 which began in 1962.

Those commencing colorcasting with WB product include five CBS-TV primary affils, WTIC, Hartford, Conn.; KSL-TV, Salt Lake City; KBOI-TV, Boise, Ida.; WCSC, Charleston, S. C.; and WKZO, Grand Rapids-Kalamazoo, Mich.; four NBC primary affils including NBC o&o WRC, Washington; WHNB, Hartford, Conn.; WCKT, Miami; and WRAL, Raleigh, N. C.; and one ABC affil, KTVK, Phoenix.

Before the fall season opens other stations are expected to join the WB color parade, according to Seven Arts Associates, which distributes the WB post-'50's. Herbert G. Richek, director of operations for Seven Arts Associates, said that due to the substantial increase of orders for color prints, laboratory costs have been reduced 25%.

## Biggest Year Ahead: Desi

Tells Stockholders He Wishes He Had Cash To Buy Up Everybody's Shares

Hollywood, Aug. 28.

Desi Arnaz predicted the biggest year in Desilu's four-year history when he sketched the progress and future of the company to a small knot of shareholders assembled in the Gower studio's little theatre. To a question from the floor about passing a cash dividend this year, he responded, "If I had the cash I would buy every share of stock I could lay my hands on, including yours. That's what I think of the future of Desilu."

Several other small shareholders pressed the point of reinvestment instead of a cash divvy. One asked how many shares the directors and officers owned and was told 613, 150 or 53% of the outstanding shares. A show of hands revealed that most agreed with the company policy of ploughing the profits back into the company for needed capital to meet the expansion plans. One young actress was willing to forget about dividends if Desi would give her a job. Same slate of directors were approved unanimously.

Referring to last month's annual report in which Desilu showed an increase of 100% in earnings per share, Arnaz said that while the upturn was accomplished partly by means of the sale of a residual interest in one of its series in face of reduced gross income, it reflected on the efficiency of management. He attributed the reduced income from \$19,845,513 to \$14,223,850 to the number of Desilu-owned shows, only one. For the current fiscal year, studio will have four of its own shows on the three networks (counting the "Mystery Theatre" summer replacement for Perry Como). Fall shows are "The Untouchables," "The Lucy Show" and the hourlong "Fair Exchange."

Shareholders were told by Arnaz that the company's own syndication sales subsidiary has already written gross contracts exceeding \$1,750,000 and that the arm would

(Continued on page 37)

## 150 U.S. Stations Set on '3d Man'

Hollywood, Aug. 28.

Jonathan Harris, costar with Michael Rennie of "The Third Man," syndicated teleseries owned by England's BBC and the Third Man Corp. (Vernon Burns, pres.) over the weekend revealed series has been set for Sept. 28 start on 150 U.S. stations, including all ABC owned and operated stations in the country. Series has prime 10:30-11 p.m. Friday night time slot, including exposure in Los Angeles, Chicago, San Francisco and New York, marking first time it has been out in these areas on first run basis.

Harris noted 39 segments of second year have been completed and are in the can, 18 just completed

(Continued on page 36)

## Arabs Dig ITC Segs

London, Aug. 28.

Independent Television Corp. production-distribution limb of Britain's Associated TeleVision, has just closed a deal with the state-owned United Arab Republic video network whereby the latter has picked up more than 200 half-hour shows from ITC, both American and British.

Under the deal, which was signed at government level, U.A.R.-TV is to act as Middle East agent for ITC handling all product requiring Arabic subtitles. According to ITC, the deal will gross anything up to \$700,000 in two to four years.

## WHOM Digs Those Manhattan Latins And Vice Versa

That ever-growing Spanish-speaking group in N. Y. apparently is drawing considerable attention from advertisers, particularly national and regional radio advertisers. The reasons for this are multifold.

In metropolitan N. Y. and nearby N. J. there are no fewer than 960,000 Latinos. That's a Pulse estimate, but the research service did not take into consideration the recent influx of anti-Castro Cubans, number of which is unlisted. They're getting just a little richer too.

Pulse did a report on the Spanish radio audience in N. Y. a few months ago, paid for by WHOM, WBNX and WADO, all of which go in for Latino broadcasts, particularly WHOM with its 19-hour daily Spanish sked. And the report, tallied last February, indicated a high degree of fidelity to radio.

In English-language radio, it's unusual—indeed, unheard of—for radio stations in a tv market to get the same ratings at night, when tv's pull is greatest, as they do during the daylight, when radio has a competitive chance. But WHOM, has lately pulled 19.2 ratings and 65% shares at 7 a.m., 13.4 to 15.4 ratings between 9:30 and noon, accompanied by shares of, say, 52 to 55. Yet, at night, when its English-language rivals fall way off, WHOM ran ratings like 15.6, 16.6 and 17—and shares like

(Continued on page 30)

## WAIT Sale Okayed

Washington, Aug. 28.

The \$1,000,000 sale of WAIT, Chicago AM, has been approved by the FCC Broadcast Bureau. It represents final Commission action.

New owners are Maurice and Lois F. Rosenfield, Harold A. and Robert G. Weiss and the firm of Devoe, Shadur, Mikva & Plotkin. A company called Radio Station WAIT is the seller.

## HOT PRODUCT IN SYNDIE MARTS

By MURRAY HOROWITZ

With over 100 U.S. tv stations equipped to colorcast film locally, more and more syndicators are getting into the color act with product.

According to some syndie execs having a series or pix in color won't make the sole difference of whether a sale is clinched or not. Other key factors such as quality, commerciality, etc. still are the major considerations.

However, in many key markets around the country, having product in color is a big assist in the sale. Possessing pix in color does make a difference with such key cinematic stations as WOR-TV, N.Y.; WGN-TV, Chicago; KHJ-TV, Los Angeles—indies which have climbed aboard the color bandwagon. Of course, it does make a difference with NBC-TV o&o's and NBC-TV affils, as well as other stations actively engaged in promoting colorcasting.

The bulk of the product available in color is composed of cinematics and cartoons. Series and other categories make up a minority in the syndicated color pool.

According to a recent report of RCA, parent company of the NBC-TV color network, by the end of 1961, 104 stations were equipped to originate color film shows—51 NBC affils, 32 CBS affils, and 27 ABC affils. (Some color stations are dual affiliates). It also was reported that by the end of 1961, 400 hours of color weekly was being originated by local stations, the 400 hours encompassing both live and film.

As to the growing product supply, here's a partial rundown: National Telefilm Associates, 20th-Fox pix; Colorama Features, Piff-Thomas post-'48's; United Artists Associates, Warner Bros. UA and RKO pix, "Popeye" and other cartoons; Seven Arts Associates, Warner Bros. post-'50's; Lopert Pictures; Jayark Films, "Bozo."

In addition, there are major and minor program suppliers as Sterling, Banner, CBS Films, NBC Films, MCA, ITC, Ziv-UA, Metro TV Official Films, Bill Burrud Productions, and others in the color product act, with two or more entries.

According to the RCA report, the number of stations equipped to originate live color programs was 41 stations by the end of 1961, most of them NBC affils. Equipping a station for local live colorcasts is more expensive than equipping it with the required "film chain" for colorcasting of film.

"Local Color Leaders" cited in the report were:

WLW, Cincinnati, which signed its first network contract in '53, by '62 was programming 41% of its regular schedule in color, including 20 hours of local color weekly. WGN-TV, Chicago, which began

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## Quaal's Enthusiasm

Ward L. Quaal, exec. v.p. and general manager of WGN, Chicago, explains his station's commitment to color this way:

"Both the networks and individual stations across the country, with few exceptions, reached a 'plateau' in sales development. There is only one ingredient to change this picture and that is the introduction, at every station and on all three networks, of color on a full-scale basis.

"In my opinion, this will create a greater tune-in, will stimulate more interest in the medium and, above all, will pave the way for a dramatic influx of new advertisers. This list of those who would use television for their advertising, if enough of it were in color, is limitless."

## More and More TV Stations Around Country Embracing 60-Min. News Shows; Lots of Spot Biz Available

### 4 Marxes—All Groucho

NY Daily News Independent WPIX-TV will punch up its new expanded fall schedule with Groucho Marx, Groucho Marx, Groucho Marx and more Groucho.

The dean banana, whose off-web half-hour quiz show, "The Best of Groucho," strengthened the station's late-night rating stance last year, is slotted thusly for fall: 8 p.m. Sundays; 7:30 p.m. Tuesdays; 10:30 p.m. Wednesdays; and Monday through Friday at 1:30 p.m.

Hour-long news programs in fringe time periods, combining local and regional wrapups with network feeds, are being scheduled by more and more tv stations around the country.

While the trend seems to be strongest up and down the west coast (where the 60-minute news stanza may have originated), the hour spreads are spotted all around with emphasis again in the southeast. There seem to be no limits on market size, with the strips slated in both majors and minors. With occasional variations, the shows have, besides the national and local-regional news, weather, sports, service bulletin boards, interview features on topical matters and sometimes an editorial.

In most cases the strips are slotted between 6 and 7 p.m., but there are cases of late-hour scheduling and at least one of an early morning news hour.

Probably the Coast pioneer in the hour strip is KFMB-TV, San Diego, where "This Day 1962" has been running seven nights a week from 6 to 7 p.m. Heavy on news throughout the schedule, KFMB's news department, which has won 58 national and regional awards, was founded in a firm news tradition by the late Paul White, "father of radio news" who headed up CBS news during WWII.

Launched last October, KNXT, Los Angeles, has found its Mon-Fri. 6 to 7 p.m. news strip so successful that the CBS o&o now plans to extend the late news to a half hour from 15 minutes beginning Sept. 10. Los Angeles independent KTTV has a 10 to 11 p.m. spread that features a half-hour of local news with anchor man George Putnam followed by the Paul Coates feature half-hour, which although not pure news in the sense that it's sometimes in dramatic format is still topical and generally contains interviews. Also in California, there's the 6 to 7 strip on KCRA, Sacramento, and the Cal-Ore. group has hour strips (6 to 7 again) either underway or in the works for KIEM, Eureka; KOTI, Klamath Falls, Ore.; and KBES, Medford, Ore.

Elsewhere in the northwest there are hour news strips on KREM, Spokane; KIMA, Yakima, Wash.; and KGW, Portland, Ore., has a 45-minute spread, including the Huntley-Brinkley feed from NBC. WISN, Milwaukee, has the

(Continued on page 30)

## Wally's King-Size WNEW Showcase

Wally King's chores as a WNEW deejay have been expanded considerably in the wake of Big Wilson's decision to shift over to WNBC Radio, also in N. Y. King, who has been on the indie's announcing staff for slightly under a year, will do an 8-to-midnight stint, seven nights a week, plus a four-hour Sabbath morning show.

Wilson has been doing an 8-11 p.m. stint at WNEW, plus the Sunday job, and King has been doing a two-hour nightly stint after Wilson.

WNEW's "Milkman's Matinee" will start midnight, after King. Wilson starts on WNBC, the NBC Gotham key, Sept. 3, replacing Jim Lucas. He was let go by the web o&o, which presently is struggling to find a winning formula. Lucas has been holding down the strategic early morning slot since Bill Cullen quit some months ago. WNBC evidently plans further programmatic alterations, since virtually the entire sked of the station is being belted around on the local ratings by the indies and WCBS.

## WPIX Primps For '62-'63 Semester; 6% Live Increase

New York Daily News Independent WPIX-TV opens the new season next month with 182 programs covering 108 hours, an increase over the previous year of 34 shows and 26 hours.

With the expansion coming primarily from the switch of the daytime educational strip to the educational channel 13, veepees and general manager Fred Throver has figured that the schedule represents a 6% increase in live programming and an 8% drop in film shows, a 200% increase in news and a 334% increase in pub-affairs broadcast hours over 1961.

In news, with an increase in staff and a new remote truck slated, there will be four shows daily with the 7 p.m. news and "Sunday News Report" running a half-hour.

Pubaffairs will see the production of three weekly "house" shows, plus an across-the-board series, "The Seven Arts," an informational strip scheduled for 9:30 to 10 a.m. beginning in October. Weekly pubaffairs will include profiles of teachers and religious leaders. Other pubaffairs series will include Dr. Albert Burke's "Probe," "Your Right to Say It," "Time to Remember," "Government Report," and "Insight."

There will also be a lineup of documentary specials with coproduction deals set with telefilmers in Japan, Italy, Canada and other countries. Telementaries are slated on Evita Peron, explorers Amundsen and Scott, South America, Mussolini and the British half-hour "Sea War" series for weekly slotting and a science series, "Frontiers of Knowledge," for monthly airing.

New shows in sports (WPIX carries the Yankee games) include "Celebrity Golf," "Main Event"

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## MCA TV Off-Web Sales

MCA TV reports the sale of the off-network half-hour series in 14 new markets and renewals in five additional markets.

"M Squad" has been bought by WJBF, Augusta, Ga.; KPRC, Houston; KOCO, Oklahoma City, WNAC, Boston; WHBF, Rock Island. Lee Marvin starrer also has been renewed by KNOE, Monroe, La.; KREX, Grand Junction; KGNS, Laredo; and WSPD, Toledo.

"Dragnet" has added WKJG, Ft. Wayne; WEAR, Pensacola; WOC, Davenport; WDXI, Jackson, Tenn.; and has been renewed by WCKT, Miami. "Restless Gun" has been acquired by WHBQ, Rock Island; WAVY, Norfolk-Portsmouth; and KLIJ, Twin Falls.

# Don't Smile, Stranger

When you call it that, stranger, *don't* smile.

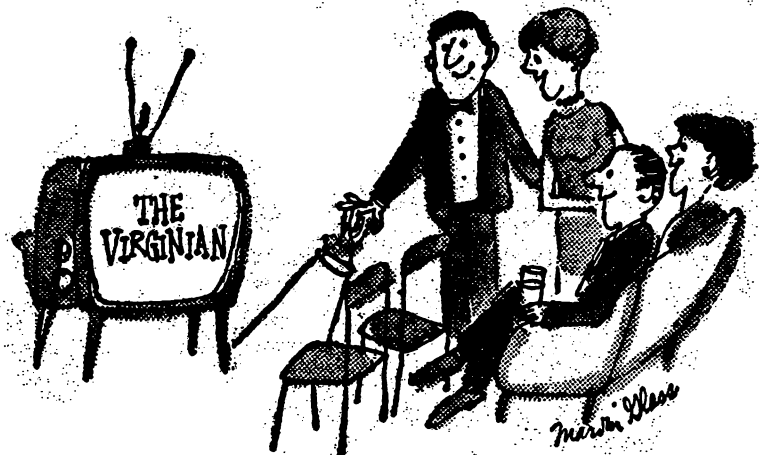
Oh, technically speaking, you'd be correct in calling NBC's "The Virginian" a Western, but the wiseacre smile is really out of bounds.

For the fact is that this newcomer is like no other program the medium has ever attempted. Never has there been a weekly, 90-minute dramatic series with continuing stars (along with special guests) and a continuing locale.

And never has any television venture been planned with greater care and artistry than this series, which NBC will be presenting in full,

rich color. (Starting date: Wednesday, Sept. 19, 7:30 p.m., NYT).

The hour-and-a-half format will permit each of the dramas to enjoy the breadth and scope



of a feature-length motion picture . . . and a first-quality motion picture at that.



Considering "The Virginian's" importance, it's small wonder that the man selected as producer is Charles Marquis Warren, an author-producer who's distinguished himself in both television *and* films. The movie, "Only the Valiant"—starring Gregory Peck—was Warren's screen adaptation of his own, excellent novel. In television, his credits include service as producer-director of "Gunsmoke" from its premiere broadcast until early this year.

"The Virginian's" 90-minute length has helped Warren attract some of the nation's foremost scenarists and television dramatists. And the stories they'll be writing (against a backdrop of Wyoming in the 1890's) will be peopled by the ablest actors either side of the Rockies.

Heading the cast of continuing stars are James Drury, as "The Virginian"; and Lee J. Cobb, as his cattle-baron employer, Judge Garth.

Before the season is many weeks old, young Drury is a cinch to be one of television's biggest idols (with or without stethoscope). And Mr. Cobb should win millions of new admirers as the hard-driving, self-made rancher resisting the encroachments of the onrushing 20th century (the era, not the train).

Everything about the forthcoming series speaks quality—right down to the sets, themselves. On Hollywood's back lots, just about all the structures are, at best, two- or three-sided shells. But every building on the "Medicine Bow, Wyoming" set—from the ranch-house to the barn—has been solidly constructed and fully walled.



Such a refinement in set construction is no mere whim. What it will do is permit the cameramen to shoot the town from *any* angle without ever having to worry about exposing the make-believe. It's our feeling that this same quest for the extra dimension—in concept, script and performance—will make "The Virginian" a genuine television triumph. From *any* angle.



# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

## KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY PERIOD: MAY 18-JUNE 14.

Total Area Metro					Tot. Area Met.								
Rk.	PROGRAM	Sta.	Homes Reached	Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Homes Reached	Area Rtg.	Compet.	Sta.	Total Homes
1.	Hazel	WDAF	204,300	42	1.	Death Valley Days (Tues. 8:30)	KCMO	U.S. Borax	98,300	23	Yours For A Song	KMBC	86,400
2.	Ben Casey	KMBC	186,700	41	2.	Jungle Jim (Sat. 10:30)	KMBC	Screen Gems	60,500	10	Roy Rogers	KCMO	30,800
3.	What's My Line	KCMO	154,300	33	3.	Deputy Dawg (Sat. 9:00)	KMBC	CBS Films	58,800	11	Video Village	KCMO	16,100
4.	Sing Along	WDAF	152,500	25	4.	Phil Silvers (Thurs. 6:30)	KMBC	CBS Films	53,900	9	Outlaws	WDAF	73,800
5.	Candid Camera	KCMO	144,200	33	5.	Tightrope (Thurs. 8:30)	KMBC	Screen Gems	50,900	11	Hazel	WDAF	204,300
6.	Andy Griffith	KCMO	134,900	27	6.	Highway Patrol (Mon.-Fri. 5:30)	WDAF	Ziv-UA	49,500	9	Cartoons	KCMO	30,800
7.	Gunsmoke	KCMO	133,300	28	7.	Peter Gunn (Mon.-Fri. 10:15)	KMBC	Official	48,800	11	News; Spts; Wea; Com't	WDAF	49,700
8.	Untouchables	KMBC	130,500	30							Tonight	WDAF	44,600
9.	Bonanza	WDAF	127,800	27	8.	Felix The Cat (Sat. 8:30)	KMBC	Trans-Lux	47,000	9	Capt. Kangaroo	KCMO	14,900
10.	Red Skelton	KCMO	123,100	41	9.	Third Man (Fri. 9:00)	KCMO	NTA	44,200	8	Target	KMBC	94,100
					10.	Huckleberry Hound (Mon. 6:00)	KMBC	Screen Gems	39,300	5	News; Spts; Hunt-Brink	WDAF	69,400

## JACKSONVILLE

STATIONS: WJXT, WFGA. SURVEY PERIOD: MAY 18-JUNE 14.

1. Perry Mason	WJXT	101,200	38	1. Death Valley Days (Fri. 7:00)	WJXT	U.S. Borax	54,800	22. Ripcord	WFGA	26,900
2. Route 66	WJXT	92,100	42	2. Beachcomber; Elec. (Tues. 8:00)	WJXT	ITC	54,400	24. Rifleman	WFGA	46,300
3. Defenders	WJXT	91,100	38	3. Whiplash (Thurs. 7:00)	WJXT	ITC	47,900	21. Hazel	WFGA	32,100
4. Ed Sullivan	WJXT	90,600	34	4. Third Man (Tues. 7:00)	WJXT	NTA	42,000	18. Laramie	WFGA	38,600
5. Bonanza	WFGA	83,900	51	5. Everglades (Wed. 7:00)	WFGA	Ziv-UA	35,500	22. My 3 Sons	WJXT	51,600
6. Rawhide	WJXT	81,700	32	6. Lock Up (Sat. 11:00)	WJXT	Ziv-UA	35,100	12. News; Weather; Sports	WFGA	19,600
7. Gunsmoke	WJXT	75,900	27	7. King of Diamonds (Thurs. 9:30)	WFGA	Ziv-UA	33,400	23. Auro; Movie	WJXT	59,400
8. Pete & Gladys	WJXT	71,000	31	8. Divorce Court (Sat. 5:30)	WJXT	Storer TV	27,500	12. Sea Hunt	WFGA	15,500
9. Checkmate	WJXT	70,600	30	9. Grand Ole Opry (Sat. 5:00)	WJXT	Flamingo	27,500	10. Wide World Sports	WFGA	8,700
10. Dr. Kildare	WFGA	69,500	41					17. Death Valley Days	WJXT	54,800

## HOUSTON

STATIONS: KPRC, KHOU, KTRK. SURVEY PERIOD: MAY 18-JUNE 14.

1. Ben Casey	KTRK	189,100	43	1. Death Valley Days (Sat. 6:00)	KHOU	U.S. Borax	67,100	13. Tombstone Territory	KPRC	39,200
2. Hazel	KPRC	172,600	38	2. Bugs Bunny (Sat. 12:00)	KTRK	UAA	58,400	12. Playhouse; Big Pic	KHOU	25,400
3. My 3 Sons	KTRK	158,400	33	3. Yogi Bear (Mon. 5:30)	KTRK	Screen Gems	55,100	12. Theatre; Almanac		
4. Untouchables	KTRK	155,200	33	4. King of Diamonds (Thurs. 8:30)	KTRK	Ziv-UA	57,400	11. Huntley-Brinkley	KPRC	47,400
5. Real McCoys	KTRK	154,900	32	5. Sheena (Sat. 11:00)	KTRK	ABC Films	51,100	10. Hazel	KPRC	172,600
6. Wagon Train	KPRC	148,600	32	6. Divorce Court (Sat. 5:00)	KPRC	Storer TV	50,200	10. Sky King	KHOU	53,700
7. Hawaiian Eye	KTRK	142,900	31	7. Superman (Sat. 2:00)	KPRC	Flamingo	47,200	11. Larry Kane	KTRK	46,100
8. Surfside 6	KTRK	135,200	30	8. Sea Hunt (Mon. 6:30)	KPRC	Ziv-UA	43,700	11. Mr. Ed	KHOU	41,300
9. Donna Reed	KTRK	131,800	28	9. Popeye (Fri. 5:30)	KTRK	UAA; King	43,600	11. Sat. Double Feature	KTRK	31,300
10. Andy Griffith	KHOU	131,600	26	10. Quick Draw McGraw (Tues. 5:30)	KTRK	Screen Gems	43,100	10. Cheyenne	KTRK	87,300
								12. Theatre; Almanac		
								11. Huntley-Brinkley	KPRC	54,900
								11. Theatre; Almanac	KPRC	51,000

## JOHNSTOWN-ALTOONA

STATIONS: WJAC, WFBG. SURVEY PERIOD: MAY 18-JUNE 14.

1. Bonanza	WJAC	143,700	47	1. Death Valley Days (Wed. 8:30)	WJAC	U.S. Borax	91,700	21. Surfside 6	WFBG	37,400
2. Hazel; BB	WJAC	139,300	41	2. Shannon (Wed. 10:30; Thurs. 8:30)	WJAC	Screen Gems	82,400	26. Circle; Steel; Face	WFBG	33,900
3. Sing Along; BB	WJAC	123,100	34	3. Bold Journey (Mon. 6:30)	WJAC	Banner	60,100	20. Frontier Circus	WFBG	21,400
4. Kildare; Shannon; BB	WJAC	114,600	33	4. Everglades (Mon. 7:00)	WJAC	Ziv-UA	43,400	20. Evening Rpt.-CBS News	WFBG	21,600
5. Como; Mystery; BB	WJAC	102,800	29	5. King of Diamonds; Peter-Int. Zone (Fri. 8:30 & 10:30)	WJAC	Ziv-UA	42,000	21. Dennis The Menace	WFBG	20,600
6. Price Is Right	WJAC	94,300	30	6. Pioneers (Wed. 6:30)	WJAC	Roebeck	40,500	14. Flintstones	WFBG	47,600
7. 87th Precinct	WJAC	92,700	28	7. Quick Draw McGraw (Tues. 5:30)	WJAC	Screen Gems	40,000	14. Third Man	WFBG	29,500
8. Lawrence Welk	WJAC	87,300	25	8. Beachcomber (Thurs. 7:00)	WJAC	ITC	39,400	14. Evening Rpt.-CBS News	WFBG	17,200
9. Cain; Emmy	WJAC	90,400	22	9. Keyhole (Thurs. 6:30)	WJAC	Ziv-UA	36,200	8. Early Show	WFBG	10,700
10. Gunsmoke	WFBG	87,300	25	10. Rescue 8 (Fri. 6:30)	WJAC	Screen Gems	33,400	13. Iehabod & Me	WFBG	23,500
								12. Evening Rpt.-CBS News	WFBG	16,900
								13. Evening Rpt.-CBS News	WFBG	15,100

## LANSING MICH.

STATIONS: WJIM, WLIX, WMSB. SURVEY PERIOD: MAY 18-JUNE 14.

1. To Tell The Truth	WJIM	72,200	29	1. Huckleberry Hound (Mon. 6:00)	WJIM	Screen Gems	38,300	15. David Copperfield	WMSB	1,100
2. Bonanza	WLIX	70,100	28	2. Yogi Bear (Fri. 6:00)	WJIM	Screen Gems	36,700	12. Clubhouse; What's New?	WMSB	13,500
3. Pete & Gladys; BB	WJIM	67,600	30	3. Rescue 8 (Sat. 6:30)	WLIX	Screen Gems	29,000	9. Target	WJIM	5,300
4. Route 66; BB	WJIM	66,800	32	4. Award Theatre; Playoff (Sun. 9:00)	WJIM	Screen Gems	28,500	13. Bonanza	WLIX	69,800
5. Gunsmoke	WJIM	65,300	25	5. Shannon (Sun. 6:30)	WLIX	Screen Gems	21,900	7. Champ Bridge	WJIM	13,300
6. Father of Bride; BB	WJIM	61,600	24	6. Pioneers (Sat. 7:00)	WLIX	Roebeck	18,400	8. Target	WJIM	8,500
7. 77 Sunset Strip	WJIM	58,400	19	7. Sea Hunt (Mon. 7:30)	WLIX	Ziv-UA	16,200	8. To Tell The Truth	WMSB	72,200
8. Andy Griffith; BB	WJIM	57,500	23	8. RCMP; Jeff's Collie (Sat. 5:00)	WLIX	NBC; ITC	12,500	4. Films	WJIM	8,400
9. Hazel	WLIX	56,600	29	9. Cannonball; Scott-Golf (Sun. 4:30)	WLIX	ITC	8,900	3. Dr. N. V. Peate; News Sp	WJIM	15,000
10. Skelton; BB	WJIM	55,700	33	10. Champ Bowling (Thurs. 11:15)	WJIM	Schwimmer	7,200	2. Mid Mich Report	WLIX	8,300
								Tonight	WLIX	5,600

### WHOM

Continued from page 27. 72, 74 or 76, which are considered phenomenal.

One reason for such shares for Latino radio, according to WHOM, is that tv is not programmed for foreign language audiences. But WHOM runs several services, including advice to the lovelorn, literacy tests, special records, and eight Spanish soapers daily, all especially for Latinos and, according to Pulse figures, these items really draw off listeners.

A recent profile of the N. Y. Spanish-speaking market, done for WHOM by Pulse last one was three years ago, revealed that 60% of the Latinos own tv sets and

about two out of every three of the 240,000 households (averaging slightly over four people per household) own record players. Latter point, incidentally, makes for what WHOM considers a really hip listenership.

Three years ago, the average Latino household paid \$53 a month in rent. Now it's more like \$63, per Pulse. Median family income is \$4,300 and "somewhat over one in 10 reported \$6,000 or more."

Austin — Educational television station KLRN-TV announced it will begin night telecasting the week of Sept. 10. The new station will serve the Austin-San Antonio area. The transmitter is located near San Marcos, Tex. Daytime programs will begin the week of Sept. 17 and school programs will start the week of Sept. 24.

### Hour News Shows

Continued from page 27. switch of an hour news strip from 7 to 8 a.m. Also in the midwest is WICS, Springfield, Ill., and WCIA, Champaign, Ill., with news hours in the early nighttime fringe.

News hours are strong in the south and southeast with strips scheduled on WAGA, Atlanta; WMAZ, Macon; WFLA, Tampa; WFGA, Jacksonville; WIS, Columbia, S. C.; and WSFA, Montgomery, Ala. Montgomery is actually running a 45-minute spread currently, but carries it from 5:30 to 6:30 p.m. with a topical interview show called "Guest Room." Columbia has a variation with "Johnny on the

Spot" in which newsmen John Evans does a remote or hot story special each day within the 6 to 7 p.m. spread. In Miami, it's CBS affiliate WTVT with the 6 to 7 news. Same for the Washington Post outlet in Washington, D. C., WTOP, and WDSU, New Orleans. Rep firms report good national sales of the hour shows to the heavy spot spenders—cigs, soaps, gasoline, etc.

Ottawa — Arts Fellowship to study six months in England was awarded by the Canada Council to Gordon Macpherson, conductor-arranger for Canadian Broadcasting Corp. video stanza, "Reflections," originating in Halifax. While studying piano in England, Macpherson will also check principal radio and tv operation in Europe.

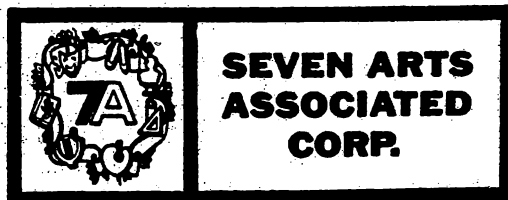
### Hagerty

Continued from page 25. ficial, but cordial relations with these two subsequently led to a meeting in Vienna last year when Hagerty arranged for the opening of an ABC Moscow bureau with Sam Jaffe as correspondent.

Hagerty said that Jaffe has never been censored while working in Russia. "I don't know of anything that has been shot that hasn't come out of Russia," he said. "The important thing in doing a documentary in the Soviet Union," Hagerty said, "is to stick close to your subject and don't try to cover side aspects. In this way, you can get the Russians to cooperate in a way that will keep open the channels of communication."



We'll clear it up on September 12th





## McCann's 'Friendly Uncle Franco' Campaign to Upgrade Image in U.S. —On Other Madison Ave. Fronts

By BILL GREELEY

McCann-Erickson has signed a one-year contract with dictator Franco's Spain for a public relations campaign in the United States.

Talk from industry outsiders who are aware of the unannounced affiliation is that the Spanish boss has been upset over growing criticism of his regime and wants his image shaped up abroad. A British newspaper topline a story on the deal: "It's Friendly Uncle Franco," and went on to say the campaign's aim would be to present the dictator "as a friendly uncle whose ideas have worked wonders with the Spanish economy."

Objectives of the pubrelations program, however, were soft-peddled by a spokesman in the New York office of McCann's Communications Affiliates. He said the idea was to promote Spanish culture, tourism and economics. He said the agency has been issuing a monthly newsletter and press releases and photos to publications and broadcast outlets, but none on or of Franco. Also, he said, speech dates were being set for the new Spanish ambassador Don Antonio Garrigues, a former lawyer and journalist in Madrid. He's already talked at the Overseas Press Club in New York and is scheduled for the Washington Press Club.

But to most observers, Franco is Spain and Spain is Franco. Foreign press reports had it that a McCann director made a visit to Prado Palace for a personal meeting with Franco. This was denied by the McCann New York exec, who said the contract was signed in Washington through the Spanish Ministry of Information (which contacted the agency in the first place). Other reports had it that the campaign was for three years at \$1,000,000 a year, but the McCann man said the deal was for one year and the \$1,000,000 figure was "several times too much," that the outlay was actually modest compared to other countries.

### Dittoed On Batista

Not so long ago McCann's pubrelations arm prepared a detailed presentation for a similar potential client. Previous program was for former Cuban dictator Batista, who was deeply concerned with growing U.S. criticism of his regime. The presentation, which was aimed at "making Batista look good," proposed a "cultural binge" for the sugar island with jazz and high-brow music festivals, art shows and a Cuban film fest among other image boosters.

That was in the summer of 1958 and Batista and cohorts mulled the proposition for too long until the bearded regiments came down out of the hills to chase them off the island.

Another McCann campaign with political, if not international ramifications was the "Gov. Rockefeller for President" blueprint. Campaign materials were already prepared when the Governor and Vice President Nixon huddled in New York and the former withdrew from the race.

Of course, it's most likely that the buttons, banners and Rocky Club kits can be dusted off and put to use in a couple of years.

Adsville: Reports are that the Avis Rent-a-Car account, worth possibly \$2,000,000, has moved from McCann-Erickson to Doyle-Dane-Bernbach. . . . Dancer, Fitzgerald, Sample is winding up a consumer research job for client Bayer aspirin and the new pitch resulting may be that "this is the pure, plain, safe" aspirin with no suspect extras—like those that caused deformed babies, that is.

### Zuzulo Back at Mutual

Frank Zuzulo has returned to Mutual Broadcasting as director of pubrelations in place of Burt London, who has resigned.

Zuzulo was with the radio web for more than 13 years, beginning in 1944. Most recently, Zuzulo was with the American Committee on Italian Migration as radio-tv director of a two-year pubrelations project on U.S. immigration laws.

### With the Station Reps

"Greater New York's greater New Yorkers listen to WPAT" is the title for a new study by the Capital Cities' metropolitan New York radio station (Paterson, N.J.). It's another instance in the trend of AMers to tout the special audience they've carved out.

The special Pulse qualitative study, commissioned by WPAT early this year when the New York radio market was about to go into a spin with new ownerships covered 1,000 households in 18 Greater New York counties. At no time, says the station promotion, was either the respondent or interviewer aware of the sponsor's call letters. All questions referred respondents to a list of nine leading metropolitan stations, WABC, WCBS, WINS, WMCA, WHN, WNBC, WNEW, WOR and WPAT.

Final results indicate that WPAT reaches a greater percentage of upper income homes, college-educated listeners, executives and professionals, home and apartment owners, two-car households, credit card holders, night club patrons and so on through a long list of clues to affluence than any of the other listed stations.

Briefs: Gwendolyn L. Dargel has been promoted to chief time buyer at Foote, Cone & Belding, Chicago.

Donald Dalton to Robert E. Eastman reperry's Chicago sales staff. . . . Frank W. Crane joins Broadcast Clearing House as the western manager and will open a Los Angeles office Sept. 15.

### London Agencies

Promo gimmicks, the like of which have not been seen here since pre-World War II days, have sparked off a new, cut-throat phase in the cigaret marketing world. Leading the field is W.D. and H.O. Wills, one of the largest British ciggie manufacturers, who have launched a massive all-media drive for two new brands. Wills has been forced (by increased competition) to reinstate the gift coupon, for instance, with its new products, while Philip Morris brand has tied with local soccer pools firm, Copes Ltd., giving customers stamps with which they can bet. . . . Harris Kamlish, former advertising director of the giant Odhams Press Ltd., has joined Smee Advertising.

A Commission of the European Broadcasting and TV Union (UER) is to meet this month to study the complex problems of international law and advertising which have arisen in connection with the Telstar transoceanic transmissions.

### Olsson as Erick Aid

Harry R. Olsson Jr. has been named general attorney for American Broadcasting-Paramount Theatres, working under Everett H. Erick, AB-PT v.p. and general counsel.

Olsson joins AB-PT from NBC where he had been senior attorney.

### Purex's Chevalier Biog

"The World of Maurice Chevalier" will be one of the programs sponsored by Purex on NBC-TV next season. Hourlong "tv bio" on the singer-actor will be aired on Jan. 24, a Thursday, at an unspecified hour.

Purex firmup on this "World Of . . ." was made at about the time that Kraft Foods became the first bankroller to sign up for "Exploring," NBC-TV's full-hour Saturday kidvid stanza. Sponsor has a limited seg in this NBC News production.

## Brit. Granada Digs U.S. Comedy Show

London, Aug. 28.

Granada-TV, commercial tv outlet for the North of England (Monday to Friday), is proving one of the best British customers for Yank comedy shows. The major, which has not the vaude or light entertainment ties of an Associated Television or a BBC, is currently screening "Mister Ed," "Huckleberry Hound," "The Flintstones," "Desilu Comedy Hour," "The Bullwinkle Show," "Just Dennis" and "Popeye," from American sources.

Further, the station is expected to import several U.S. comedians for specials in the fall, set for the "West End" skein, a practice Granada adopted for the "Chelsea at Nine" shows.

## There's Just No End To Those Phil Silvers Reruns, Nielsens Still Up There

"The Phil Silvers Show," leaves WNBC-TV, N.Y., after a three-year rerun and after establishing itself in the dominant rating position in its Tuesday at 7 p.m. slot. It's due for another three-year run starting this fall on WABC-TV, N.Y.

Ratings for the series have been just as strong in the hinterland. These are some of the fancy Nielsen numbers compiled for the series by distributor CBS Films: Abilene-Sweetwater, Tex., KRBC, 39.7; Columbia, Mo., KRCC, 25.4; Monterey-Salinas, Cal., KSBW, 32.8; Columbia, S.C., WIS, 46.2; and Greensboro, N.C., WFMV, 39.3.

WABC-TV, N.Y., aware of its success in the Tuesday at 7 p.m. slot, is using the same slot for the show next season.

## \$10,000,000 Chrysler Shift; Burnett to Y&R

Chrysler Corp. has pulled \$10,000,000 in billings out of Leo Burnett agency Chicago in favor of Young & Rubicam.

Move brings Y&R's total Chrysler billings to \$15,000,000 with the shop continuing to handle Chrysler and Imperial models. Automotive firm, which had a separate year on the selling line with less than 10% of the market, turns over all print to Y&R immediately and broadcast responsibilities in three months.

## Marx on Dialectic Material

Groucho Marx, talking about show biz and comedy said he was determined (1) not to tell any Jewish jokes on his one-week "Tonight" (NBC-TV) hosting, last week, because (2) he deprecates the accent on dialectic or ethnic humor of late, since he is of the opinion it is special and limited in general appeal and (3) he has never forgotten that when the Marx Bros. legit musicals toured the country, even back in the 1920s, they seemed almost invariably to follow on the heels of the Howard Bros. (Willie and Eugene), yesteryear stars of Shubert musicals. Invariably, also, stresses Marx "Our grosses would be twice that of Willie and Gene, and not because we were so much better, if any, so I figured out that it must be because Willie's fractured-Yiddish and fractured-French jokes could be keeping away the additional people we are drawing."

Marx, in a measure, broke his own intention last week because, as he said, "Let Barry Goldwater steal jokes from senators and congressmen and leave it to the comedians to steal jokes from other comedians." This had reference to the Arizona Senator's blast at the "low grade" quality of tv last week, and in the course of it he used the wheeze that he was denied membership to a hidebound golf club, in his private state, because he was "half-Jewish, so why don't they permit me to play at least nine holes." Marx claims that one as his gag because when his daughter, Melinda, was denied membership to a snooty Santa Monica beachclub he wrote back that he "would guarantee that the little girl would only wade up to her knees."

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Not generally known that 23-year-old Bruce Carroll, son of J. Walter Thompson's Carroll Carroll (the writer), is with ABC-TV news and special events. Incidentally, Carroll, pere, did a travelog slide-talk at the Thompson agency's homeoffice to some 50-60 of the personnel on Israel upon his return. Two years ago he dittoed upon a return from Continental Europe. Carroll feels like the Burton Holmes of Lexington Ave.

Ike Kleinerman, producer of CBS-TV's "Twentieth Century" to Paris to film projected documentary on NATO. . . . Pat Harrington Jr., star of CBS-TV's "Stump the Stars," got into town over weekend and left yesterday (Tues.) for stopover in Cleveland. . . . CBS photog Irv Haberman had walk-on in "U.S. Steel Hour" last week. He played a police photog. . . . "Calendar" hostess Mary Fickett vacationing for a fortnight on Cape Cod. . . . Alfred Di Giovanni joins CBS-TV net sales as account exec Sept. 4. . . . WNDT, tv channel, will telecast a college credit course, "Russian for Beginners" beginning in September. Actor-comedian Paul Lynde will do at least three guest shots on NBC-TV's "Andy Williams Show" next season. . . . CBS News correspondent Bernard Kalb and wife having a tough time of it coming up with a name for their baby daughter, born July 13. Kalbs currently still thumbing through a list of Indonesian names. He had been New York Times correspondent there before switching to CBS and his forthcoming post in Hong Kong. . . . Lael Wertheimer, Frank Gervasi and Thomas H. Wolf signed to write scripts for "The Twentieth Century," which begins its sixth season Oct. 28. . . . New six-program series "About Ceramics" preems on National Educational Television Network this week. . . . Composer-conductor-arranger Eddy Manson commissioned by Corning Glass to score original music for three four-minute documentary commercials to be seen on CBS-TV's special, "Opening of Lincoln Center of Performing Arts." "This New House," six-program survey of economic and political developments in Western Europe since World War II, set for fall telecasting by National Educational Television Network. . . . Allied Artists Television reports five more station sales for its "Calvacade of 60s—Group 11 Features." Deals include WPRO, Providence, R.I., WHEN, Syracuse, N.Y. and WSAV, Savannah, Ga.

Jan Murray leaving for Hollywood first week in October to begin filming a situation comedy pilot — "My Fifteen Blocks," a Danny Thomas-Sheldon Leonard co-production. . . . Art Hamilton, former WRCA Radio boss, is soon returning from a five-week stint in Kenya where he's helping out on Nairobi radio, NBC International's rep there.

Ralph Curtis making his fifth appearance in five months on the Sunday (Sept. 2) version of "American Musical Theatre" over WCBS-TV. . . . John Mills inked as lead in "The Interrogator," the DuPont "Show of the Week" on Sunday (Sept. 23). . . . NBC pubaffairs manager George Heinemann goes on two-weeks of active duty as a Lt. Commander in the Naval Reserve. . . . Carol Haney is to do the choreography for the first five Perry Como shows of the new season, while regular Peter Gennaro works on the legiter "Mr. President" for Irving Berlin. . . . And for the "Oldsmobile Show—1963," Ruth Lawrence (who has worked on Garry Moore's choreo the past few years) will serve as assistant to the same Miss Haney. . . . Art Foley, formerly ABC trade press boss and lately veep of his own outfit, has joined the N.Y.C. Cancer Committee as its public info director.

Jules Bricken has been signed as producer of the projected hourlong CBS-TV series starring George C. Scott, planned for '63-'64 season. Series will be produced by United Artists Television with CBS-TV having creative control. . . . Everett N. Case, prexy of Alfred P. Sloan Foundation and former prez of Colgate U., named member of the board of directors of National Educational Television and Radio Center. . . . William P. Andrews, who has been handling roving sales assignments from Warner Bros. tv division, has been named western district sales manager. He will headquarter in San Francisco. . . . Summit Film Associates (Sheldon Riss, Pablo A. Zavala and Stuart Hersh) now in their new midtown headquarters. Their latest assignment is the post-production wrap up on "The Emmett Kelly Show," produced by Eric Albertson for Seven Arts.

### IN HOLLYWOOD

After 23 flights to Hawaii, Chet Brouwer has finally bought a one-way ticket. He turned in his tack as producer of CBS-TV's "Panorama Pacific" to take a tv berth in Honolulu. . . . Armand Schaefer, longtime associated with Gene Autry's Flying A Productions, has set up shop for a tv series based on the Raggedy Ann doll character. . . . Joseph J. Bernard, out of St. Louis and Buffalo, named manager of the Crowell-Collier indie KFWB. . . . Howard Ross, who was John Nelson's assistant in daytime programming at NBC-TV, didn't know he had so many friends rooting for him to get his ex-boss' job. . . . KNXT showed the old "Cleopatra" spec, produced by C. B. DeMille in 1934, and pulverized the six competing stations in the ARB special. . . . Phil Sharpe departed the Donna Reed show when he got a fast call from Jackie Gleason to join his writing staff. . . . Vern Williams, of Boston, the town's new newscaster at KABC.

### IN CHICAGO . . .

Because the Schenectady station from which she's being imported wants to hold onto the title "Hatchy Milatchy," Nancy Berg's new kidshow on WBKB will be called "Land of Ziggy Zoggo." Starts Sept. 3. . . . Richard Newton, who handled special p.r. assignments for Westinghouse Broadcasting in New York, comes in as pubrel director of WIND after Labor Day. . . . Dick Hammer leaves WGN Radio sales to join the Crosley sales force in Gotham. He reports to Sam Schneider, who formerly headed Crosley's Chi operation. . . . Louise Drake is filling in as summer replacement for the staff vocalists on WBBM Radio during the vacation period. . . . WGN-TV sold its documentary, "Ballad of Chicago," to Chicago Title & Trust. It'll be telecast in October. . . . Norman Ross, who already has a busy schedule, has added a 13-program series on atomic research for WTTW and the National Educational TV network. . . . Patrick Collins, who was with R. Jack Scott Advertising, has signed on with Don Meier's production outfit as associate producer of "Wild Kingdom," new series that Marlin Perkins will do for NBC-TV next winter. . . . WIND staged a "back-to-school" parade along State St. yesterday (Tues.) with a dozen marching bands and floats, as climax to its fifth annual "Start school when school starts" campaign.

### IN LONDON . . .

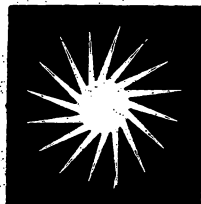
Playwright Bernard Kops sold BBC Radio some tape recordings he made on a trip to Israel. . . . TV antenna manufacturers have formed a British Aerial Standards Council in preparation for the introduction of 625-line and color video here. Object of BASC, which is comprised of leading firms, is to set standards of technical performance. . . . ABC-TV's extension to its studios at Teddington due to become operational shortly. . . . Granville Studio, one of the latest commercials-only vidfilmers here, is to close at the end of the month owing to "lack of industry support." . . . Sid James returns to BBC-TV this month in his comedy skein "Citizen James." . . . Ex-BBC and Associated-Rediffu-

(Continued on page 34)



'TV' sounds simple; deceptively simple. 'Associated-Rediffusion' sounds much more complex; and it is. Set out to give the best of television to the vast family of Londoners, with all their various tastes—and often to all of Britain as well—and you quickly have a very complex pattern of programmes. The Big Top, and the pick of the pops; drama and comedy; plays, films, musicals; music itself, for imagining, remembering—or forgetting; streamlined series like 'Echo Four-Two'; human documents, like the programmes of Daniel Farson; panel games and variety; national and world affairs in 'This Week'. That's not all, but it's enough to show that 'Take Your Pick' is more than a very popular show—it's just what Associated-Rediffusion likes people to do. Which (not surprisingly) is why over nine million Londoners do it.

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## Hardly A Promo Angle Left Untapped In NBC-TV's Big Push on '62-'63

Having long since told itself that newspaper advertising is hardly worth the expense and effort in promoting fall program premieres, NBC-TV has, with a vengeance, intensified its on-the-air promotional operations. Emphasis on self-promotion, NBC brass have said several times in the past two years, has proved eminently worthwhile for them, and since NBC-TV had one of its most successful skeds in years in '61-'62, promotional veep Al Rylander has evidently been told to pull out the stops in doing the '62-'63 repeat.

One more, NBC-TV is flying web stars into New York and into other markets to promote their own shows and the fall NBC sked next fall. This time 25 of the performers will be the big city during a two-week period, and not only will they give newspaper interviews, but will also have phone talks with dozens of radio and TV's daytime programs before, for the first time, they'll all hit "Tonight."

NBC-TV will have some 30 programs on its primetime sked this fall. Rylander's organization has prepared two trailers for each show and is shipping them to affiliates, who—according to other sources—gobble such material up. (For instance, Screen Gems, a producer, has been having a field day getting stations to pick up its on-the-air promotions, because stations like it and figure it's necessary to hypo local ratings in network feeds.)

### News Preview, Too

NBC-TV will "preview" its coming program season on Wednesday, Sept. 5, in another of those annual closed-circuit pitches to its station affiliates. The one significant difference this year is that 30 of the 90 minutes of the stanza will be for and by the NBC News department, which in the past has always been mentioned but hardly ever this prominently.

In fact, NBC News has assigned Shad Northshield to put the half-hour together. Department's No. 2 man Julian Goodman and Chet Huntley will co-host the seg, which is expected to show some completed specials footage. Walter Scott, NBC-TV exec veep, will host the overall show, which goes on at 5:15 p.m., N.Y. time.

But the new angle for NBC-TV is that the web is also shipping two "refresher" trailers on each show, to take over once the program has premiered. That's 120 trailers altogether or twice as much as last year.

Additionally, NBC is supplying color slides of new programs for the first time. That's, of course, to the stations who are tinted up already. In addition there's the normal flow of "kits," used widely to stimulate on-the-air promotions by affiliates themselves. The network will have its own flow of promotional spots, too.

### H&H Trailering

Huntley and Brinkley, for the first time, will be used to promote the NBC lineup via "Today" and "Tonight." For three weeks, "Tonight" will see a flock of NBC performers, beginning the week of Sept. 3 when Joey Bishop is the late-night strip's guest host. Promotional stress will continue through Sept. 21, during the two weeks Art Linkletter hosts. It's during the Linkletter time, from Sept. 10 through Sept. 21 that the 26 actors will be flown into N.Y. List includes Dick Powell, Edmond O'Brien ("Sam Benedict"), Don DeFore ("Hazel"), Nick Adams ("Saints & Sinners"), Richard Egan and Terry Moore ("Empire"), Andrew Prine ("Wild Country"), Doug McClure ("Virginian"), Dean Jones ("Ensign O'Toole"), Wendell Corey ("11th Hour") and some of the frontiers in "Man's World."

They'll take turns (there will be as many as eight in town at a time) and each will stay at least four days, doing the newspaper interviews, the radio stints, the TV appearances, etc. And none, to the best of an one's knowledge, will be left out of the "Tonight" treat-

ment. For some reason, last season none of the NBC-TV official promotional visitors got on the Jack Paar "Tonight" show.

Out of the press department this time, NBC-TV has reaffirmed another kind of promotional road-showing. Boss Ellis Moore's department has had men on the road for days now, each of the flock's hand-delivering the annual list of network programs and details about same. The bigger TV markets (some 25) are hit before the premieres are aired, and the flocks stick around to answer columnists' queries. Campaign is called "Personally Yours."

Still pushing hard on the self-promos, NBC is also continuing its annual affiliates' promotion managers awards, coming under Rylander's aegis. Web is giving prizes for the best exploitation, promotion and advertising job done between the middle of August and the end of December, when the new season should be well on the road.

Another thing is color art supplied to the 50 top circulation newspapers, using color. Weekly "feature photo service" to some 600 editors, for use in connection with preems: advance screenings and a 90-minute closed-circuit pre-season stanza to affiliates.

In short NBC is trying dozens of promo angles.

### ABC Radio \$400,000

#### Sponsorship Coin On Patterson-Liston Bout

Bristol-Myers Co. and Hudson Vitamin Products are picking up the tab for ABC Radio's broadcast of the Floyd Patterson-Sonny Liston heavyweight championship bout Sept. 25. Package is topping the \$400,000 marker.

This will be the second time that Bristol-Myers is sponsoring a heavyweight championship fight on ABC Radio, having bought the second Patterson-Ingmar Johansson bout. For Hudson Vitamin, this represents the company's first sponsorship of a major national sporting event.

Sports commentator Jack Drees will be calling the blow-by-blow action.

### ABC COAST PROGRAM

#### BERTH TO BEN BRADY

Ben Brady, veteran network producer, has been named Coast programming chief for the ABC-TV network by Dan Melnick, the network's v.p. in charge of nighttime programming. It's expected that Brady will receive his v.p. stripes at the next meeting of the AB-PT board of directors Sept. 10.

Brady fills the vacancy created by the recent departure of Sandy Cummings. Brady developed and produced the first Red Skelton series on CBS-TV and also developed the pilot film for the "Perry Mason" series.

### Love You Madly

When the ABC-TV execs and their affiliates meet on the Coast in September, it won't come as any surprise that most of the socializing will be going on around the Revue studio precincts. For next season's ABC schedule testified to the love-&-marriage routine that's been going on.

Revue's hosting for ABC will be a "first." In previous years the network brass and affils got to know the Warner Bros. lot over all the others.

## NBC Radio Affils Want More News

NBC Radio's key delegates met in Colorado last week for a couple of days and it was all sweetness and light, according to some of the people there. There was no serious conflict, and perhaps the only pressure was for more news programming from the network.

Some of the affiliates asked NBC Radio brass, including exec veep Bill McDaniel and sales veep George Graham, for more nighttime news, perhaps longer shows. Whether NBC goes along is another matter; the kind of programming that was discussed (more in-depth stuff) would probably cost NBC Radio a few hundred grand per annum, yet the nighttime sales potential for radio is not all that great, so that NBC would have to risk sustaining programs.

Still there is a small irony. A few years ago, affiliates were not asking for more programming, and, as a rule, not even more news. They were asking for less. But news has gotten hot, and so long as it doesn't cost stations anything, they'd like lots more of it these days, particularly since everybody's struggling for a distinct image in the rating wars of radio.

### 15-PART MM SERIES

#### SET FOR MEX RADIO

Mexico City, Aug. 21. Radio Station XEW has rushed through a "Life of Marilyn Monroe" series to capitalize on high public interest here in the late star.

Carlos Chacon has written story, which is divided into 15 chapters, covering childhood, youth and film triumphs.

Amparo Garrido interprets role of Miss Monroe.

Originally slated for release over XEW facilities, series will later be released in the Spanish language market.

### Pleshette's ABC Slot

Eugene Pleshette, managing director of the Brooklyn Paramount Theatre until it was converted into an annex of Long Island Univ., has been named v.p. in charge of ABC Merchandising Inc. Division handles commercial tie-ins with the web's shows.

Pleshette has been with AB-PT and its predecessor company, United Paramount Theatres, since 1934.

## Clarify Piers Anderton's Speech

A story in VARIETY (April 18), from Bonn, concerning a speech given by Piers Anderton, NBC's key correspondent in West Germany, requires clarification. Addressing the Convention of Women's Clubs, it should be stressed that:

Anderton did not accuse NBC of "muzzling" him, either in his address or in the answers to the questions thereafter. A facetious reference to "NBC is thinking of putting a wall around us" was misinterpreted.

This, in turn, led to a misinterpretation that Anderton "is in hot water with his own radio-television network," which is not correct.

Anderton did not attack the American public "for caring only about what happened to Jack Paar in Berlin." This stemmed from a query to him, when he addressed the National Press Club in Washington. In actuality, Anderton

stressed that the American people are more interested in Berlin than anyone, including the Germans.

The Stars and Stripes (service men's daily) devoted several paragraphs to Anderton's talk and quoted portions of it. The original yarn gave the misimpression that "it was unanimously decided by the military press covering the event not to give it space."

The American Women's Club mimeographed the speech and distributed it, without Anderton's knowledge, which also gave rise to the report he had done so.

Anderton also wants to offset the implication in the original report from Germany that he had indicated the U.S. will not stand firm in Berlin. There was nothing in his address to impart that conclusion, because contrarily, Anderton stated that President Kennedy had told him the United States would go to nuclear war for Berlin.

## From The Production Centres

Continued from page 32

sion producer Michael Barsley joined Westward-TV to handle local diary programs. . . Mike Turner, 22, who claims to be the youngest transmission controller in the U.K., returns to Tyne Tees TV after nearly a year with ABC-TV. . . New assistant sports editor at ATV is Doreen Paterson, first femme to hold such a post at the station. BBC-TV picked up NBC's cop documentary on New York's police, "Emergency Division," and has slotted it for the end of the month.

### IN WASHINGTON

Broadcasters Club of Washington will host buffet reception Thursday (30) for 21 foreign radio and television broadcasters here for the 1962 International Broadcast Seminar. The group will visit local stations, U. S. Information Agency, Voice of America, FCC, and the Hagerstown, Md., educational television station. . . WAMU-FM broadcast the first live Telstar radio show between Europe and U. S. The program was a discussion of U. S. economy produced by National Educational Television and Radio Center for the Educational Radio Network. . . WTOP-TV owned by the Washington Post had a special show on baseball impresario Bill Veeck adding to the chatter in sports circles here that the Post is pushing Veeck for the job of harried Senator's owner Pete Quesada. . . CBS News glamour girl Nancy Hanschman Dickerson found herself in an interesting turnabout when after interviewing Rep. Jessica Weiss (R-N. Y.) for "One Woman's Washington," Mrs. Weiss interviewed Nancy for her upstate constituents.

### IN MILWAUKEE . . .

Ward Allen, former KNOX, Grand Forks, North Dakota, & KSOO, Sioux Falls, announcer, weatherman & movie host, joined the WITI-TV announcing staff. . . Harry H. Averill National Sales Director, Bartell Broadcasting stations (WOKY is Milwaukee link) resigned for work in allied interests in advertising. . . Gordon Hinkley, announcer and music supervisor for WTMJ, has been appointed assistant program manager of station. Hinkley will continue hosting "Top of the Morning," and "Ask Your Neighbor," both cross-the-board shows. . . WTMJ-TV recently programmed videotaped story of Wisconsin's Red Arrow division's (in-training) at Ft. Lewis, Wash., with followup of units return to civilian life. . . WISN-TV's "Morning Edition," 7 a.m.-8 a.m. stressing news, features Bill Plante, Barbara Orteig, Dick Johnson, Pat Barnes and Charlie LaForce cross the board. . . Robert La Follette Sucher (grandson of Robert M. La Follette Sr.) parried darts of newsmen, panelists George Armout, Robert Leipzig and Jack Krueger Sunday (19) on WTMJ-TV's "The Open Question."

### IN PHILADELPHIA

Martin Colby promoted to newly-created post of eastern tv sales manager for Triangle Stations. . . Time salesmen Bill Cole, formerly of WJBG, and Bob Halberstadt of WFIL-TV have joined WFILN. . . William J. McCarter, former program director and assistant general manager of WHYY-TV (non-commercial station), now with the National Educational Television and Radio Center as development officer. . . Bill Bransome, WRCV deejay, to emcee the "big band" remotes from Sunnybrook. . . William A. Mayer appointed sales promotion director of WIP. He takes over the post vacated by Arnold Katinsky, named promotion director of Metro Broadcast sales in New York. Mayer came to WIP from WMBD, Peoria, where he was operations manager. . . WRCV to air the complete schedule of the Villanova Wildcat football games, kicking off Sept. 15. Tom Moorehead will handle the play-by-play and Charlie Tomasco will do color. Neighborhood Gulf Dealers sponsor the series. . . Jerry Martin, former WHAT salesman, teed off a late night interview-music session on WIFL (27).

### IN MINNEAPOLIS . . .

Four local tv stations including the educational tv outlet are originating shows from Minnesota State Fair this week. Leading the parade is WCCO which is beaming over 100 programs from the fairgrounds. KSTP has moved its daily colorcast, "Treasure Chest," to the fair and is giving away \$1,000 in prizes. Hosted by Jim Hutton and Wally Brueske, "Treasure Chest" will include guest appearances by Jimmy Dean, Paul Winchell, Dennis Day and Jane Russell, all here to participate in fair. KMSP, ABC-TV affiliate, has two shows daily emanating from the fairgrounds and is plugging its popular web show, "Ben Casey," by handing out pix of Vince Edwards. . . WCCO-TV preemmed ninth season of its weekly bowling show, "Bowlerama," Sunday (26). Program is emceed by Don Dahl.

### IN DETROIT

WWJ, which bills itself as the "world's first radio station," celebrates its 42nd anniversary this week with special programs to commemorate the event. . . Four WXYZ-TV and three WWJ personalities will make personal appearances and broadcast from the Michigan State Fair Aug. 24-Sept. 3. The WXYZites at Johnny Ginger, Rita Bell, and Sagebrush Shorty, while the WWJ men who will be going to the fair at newmen Kirk Knight, Don Perrie and Sonny Elliot. . . Two WWJ-TV programs, "Weekend" and "Michigan Outdoors" were honored by the Michigan Tourist Council "for outstanding service in promoting the use of the state's recreational facilities." . . WWJ-TV will present exclusive tv coverage of the Detroit International Regatta for unlimited powerboats on the Detroit River with sportscaster Don Kremer and Gene Osborn describing the action.

### IN PITTSBURGH . . .

Tom Bender will handle the Penn State football over KDKA again this year with Gulf Oil sponsoring. . . Author Abby Mann, Pitt native, was interviewed by Ray Stewart over WIIC on Sunday. Mann discussed the roll of the writer in tv and said that 98% of tv is now bad and that writers are generally "commercial." On mental institutions in the state he said he was "shocked by conditions." Mentally retarded children in mental institutions is the theme of his latest film, "A Child is Waiting." . . WWSW-FM celebrated its 21st birthday last week, making it the oldest FM station in the country. . . Les Rawlins, general manager of KDKA, has been named to the board of directors of the Allegheny County Society for Crippled Children and Adults and education chairman for the Pennsylvania Association of Broadcasters, of which is the first vice president. . . The Mickey Mouse Club has returned to Pitt and will be seen daily on WIIC beginning Sept. 3.

### IN CINCINNATI . . .

Cincy's four tv stations hosting Robert E. Lee, FCC member, at a reception and dinner after he addresses the Hamilton County Teachers Institute on the growth and educational use of television. . . Dick Clark of "American Bandstand" and Chuck Connors of "The Rifleman" will feature WKRC-TV personalities in the station's fall preview shows Sept. 8 and 15 at LeSourdsville Lake, nearby amusement resort. . . WSAI staffers now include Lon Eberhardt, news editor, from WNOR, Norfolk, Va., and announcers Murray Roberts, of that city, and Lee Stewart, via Waukesha, Wis., plus Lee C. Hanson, general sales manager, from Michigan. . . WPFM, Middletown, will broadcast all Xavier U. football and basketball games in the new athletic year.



## Inside Stuff—Radio-TV

The Boston Sunday Globe asked its readers if the holdup men who pulled that \$1,500,000 heist could have copied a Hub author's tv script. The page 1 story went on, "The Plymouth, Mass., mail robbers could have used it for a blueprint in staging their spectacular holdup." (This referred to Boston writer John N. Makris, author of "The Silent Investigators" (The Untold Story of the U.S. Postal Inspection Service), published by Dutton some three years ago.)

The story went, "The striking similarity between the real holdup and the tv script which was never used centres on the appearance of a fake policeman, the use of detour signs and machineguns. What makes the coincidence even more bizarre is that the author of the tv script is also author of an authoritative book on crimes against the U.S. mail and how the postal gumshoes get their quarries. (Makris' script involved is titled 'The Big Haul' and it was to be used by 20th Century-Fox as the pilot of for a proposed series called 'The Silent Investigators' which never got off the ground. "The author was quoted as saying, "You can imagine how amazed I was when I learned those guys down in Plymouth had pulled practically the same caper. My script had been kept under lock and key and only the Hollywood people and certain postal officials read it."

Both the Plymouth and the television mail robberies involved the use of a robber disguised as a police officer to sidetrack the mail truck. In the television crime, detour signs were also used to halt the truck and keep other vehicles away from the robbery scene. In addition the scene of the television robbery was set in Boston but was later transferred to New York when the studio discovered it had more stock film of that city on hand. According to the author, "The high cost of 'Cleopatra' and other movie spectaculars was the reason the television pilot film was never produced." He said the tremendous losses by 20th caused drastic financial measures to be taken by the studio: "I saw the handwriting on the wall. I got out and took the rights to my book with me."

A one-day meeting of the five program directors of CBS-TV o&o stations devoted to the discussion of plans for the "Repertoire Workshop" series will be held in N.Y. Sept. 13. "Repertoire Workshop" is a projected series of 35 half-hour programs devoted to the development of local professional and outstanding amateur talent. Planned series will start in January with each o&o producing seven programs which will be seen on all five stations. Series will present drama, music, poetry, dramatic readings and other art forms. Program directors attending will be Daniel Gallagher, WGBS-TV, N.Y.; Leon Drew, KNXT, Los Angeles; Charles Hinds, WBBM-TV, Chicago; Alvin Hollander, WCAU-TV, Philadelphia and Donald Markley, KMOX-TV, St. Louis. Meeting will be conducted by Hal Hough, v.p. program services of the CBS Television Stations Division.

Marty Weldon has taken a leave of absence as director of news for Metropolitan Broadcasting to handle radio and tv for the N.Y. State Democratic org through November elections. For one thing, as campaign director for broadcasting, Weldon says he is gearing the two-day Democratic Convention in the state this fall "as much as possible for radio and tv."

He's opening several portions of the Syracuse nominating conclave to broadcasters, including the speech by keynoter Robert F. Wagner, N.Y.C.'s mayor, and by the convention chairman, as yet unselected.

Weldon is normally in D.C. for the radio-tv chain, which, among others, operates WTTG there and WNEW-TV and radio in N.Y.

National Assn. of Broadcasters is putting its best lungs forward. Realizing that in puffery and imagery it's what's up front that counts, NAB has sent out a booklet with 335 radio and tv folk who have volunteered to speak for the industry.

This Speaker's Bureau was launched by NAB Public Relations Service after approval by Board of Directors in June.

Nearly 28,000 requests have been made for "If You Need a Speaker." Among the askers have been National Assn. of Manufacturers, Chamber of Commerce, American Dental Assn. and General Federation of Women's Clubs.

Another senator has added his voice to the growing cry for clear channel irrigation of radio's "desert" (not wasteland).

This time it's Sen. Homer Capehart (R-Ind.) who urged the FCC to heed the House resolution imposing a one-year ban on clear channel changes so existing channels can seek power increases above the 50 kilowatt ceiling.

Oddly enough, Capehart said the House resolution should be sufficient and there is no need to pass his bill, introduced last year, banning clear channel duplications.

Capehart said he thinks the 1934 Communications Act ought to be enough authority for the commission "to improve service to millions living in the present radio 'desert'."

Board of Trustees of the National Academy of TV Arts & Sciences will meet in Hollywood Sept. 14-16. On the board from N. Y. are Bob Banner, Burton Benjamin, Evelyn F. Burkey, Ted Cott (the exec v.p.), Roger Englander, Betty Furness, Ben Grauer, Larry Lowenstein, Mort Werner and Henry White. Heading the Coast contingent will be national prexy Bob Lewine.



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## Emmy Taps Schulman For Second Go-Round

Seattle, Aug. 21.

For the second consecutive year Lee Schulman, program director of KING-TV, Seattle, has been named chairman of the National Emmy Awards committee of the National Academy of Television Arts and Sciences.

Reappointment of Schulman as head of the national nine-man group that coordinates nominations, balloting on the gala tv presentation of the Emmy Awards marks the first repeat stint in this important post. The 1962-63 committee is composed of three reps from New York, three from Hollywood, and one each from Washington, D.C., Chicago and Seattle. Schulman is national Trustee for the Seattle chapter.

## Parke Levy to 4 Star

Hollywood, Aug. 28.

Parke Levy, creator-packager with CBS-TV for the past nine years, has ended the association for a partnership deal with Four Star. His Parke Productions will develop several comedies with Levy as creator and executive producer. Deal is for a sixmonth period.

With CBS-TV, Levy was a writer on "My Friend Irma" and then created and packaged two successful comedy series, "December Bride" and "Pete and Gladys."

## All-Media Spread For Philip Barry

Hollywood, Aug. 28.

Philip Barry Jr. has set deals in television, films and stage to initiate his newly-formed Philip Barry Productions indie banner.

First project expected to go is "Outside the Gates," Lorenzo Semple play which Barry is prepping for Broadway production in association with Frederick Brisson. Show is aimed for January opening in New York on budget of \$125,000, following six week road tour.

Film deal involves "The Loved and the Lost," Morley Callahan novel which Barry has purchased for filming in England. Carroll Baker will star, with British writer Freddie Raphael now scripting. Picture, to be done in association with a British company, will be made on the Eady Plan for \$600,000, figure Barry says would be equivalent to \$1,500,000 if properties were filmed in Hollywood. He will use a British director.

In television, Barry is now prepping new comedy series with his wife, Patricia, to star John Whedon is now scripting from an original idea by Barry, with negotiations on with a major net for the series, Barry said.

Producer, who just left his Columbia contract, said he has secured a personal loan from City National Bank to cover initial preparation financing on all projects. He said he left contract status to go independent because it gives him an opportunity to function in all three major areas of the entertainment field, an operation he feels is vital in the overall entertainment picture today.

## Javits Resolution Asks TVing of Senate Hearings

Washington, Aug. 28.

Sen. Jacob Javits (R-N.Y.) has introduced a resolution that would permit televising and broadcasting of Senate sessions.

Reviving an oft-ignored ploy, Javits told his colleagues judicious airing of selected sessions would result in both a more informed citizenry and a better Senate.

He cited as precedents the televising of Senate committee hearings, various state legislature sessions, and United Nations proceedings.

## Educ'l B'casters Hit Inadequacy Of UHF Band in Demand for V's

Washington, Aug. 28.

In a pitch for some 1000 plus teach-vee channels, National Assn. of Educational Broadcasters all but said that UHF won't serve their purpose.

In a move that could be a pre-dater of scrambles between commercial and educational broadcasting interests, especially after passage of all channel bill, NAEB told the Dept. of Health, Education and Welfare that educational channels should be on VHF.

NAEB's report issued through and by HEW Secretary Anthony Celebrezze said UHF should only be used to fill a deficit.

This great expansion of VHF service for educational television would be accomplished through "drop ins" when it can be done "without undue interference with existing services," NAEB said.

More than 1,000 channels should be reserved for ETV the group stated. The 62 channels already in use and the 275 reserved are inadequate, the report added.

These projected figures were based on surveys in all community and educational levels in every state.

The report hit hard at the inadequacy of the UHF band for the projected 10-year growth pattern as seen by the Association.

Saying "it is obviously futile to broadcast on UHF frequencies which cannot be received by the community," teach-vee should be VHF since most cities are equipped for this and VHF is cheaper.

How the report will fit into general allocation procedures of Federal Communications Commission remains to be seen since all-channel bill was not law when report was written.

NAEB demanded equal FCC consideration with other broadcasting services for any specific unreserved channel.

Another consideration emphasized to FCC was that primary ETV with strong signal is vital to nationwide system of general education.

Educational interests must also oppose any plan which would make them give up area on VHF band, the report added.

Two to 12 channels are necessary for a community or educational complex using systematic and simultaneous tv instruction. The group added that the UHF band could serve this type operation.

NAEB also called for a study of ETV bounced off satellites or airborne facilities.

## Goldman's o&o Slot

Robert T. Goldman has been named assistant to Ted Shaker, prexy of the ABC-TV o&o's.

He moved into his new post from his previous job as treasurer of ABC-TV Spot Sales. He'll be coordinating the business affairs of the web's five owned stations.

## Program Directors

Continued from page 26

type of viewer attracted, Lipson averred. "Public affairs shows reach larger, better educated and better established homes, and the viewer attitude toward the sponsor tends to be 'this is a leader' or 'this is a progressive company', which is a pretty desirable image."

He told the program directors that if a topical pubaffairs opus is honest, fair and balanced there is not as much danger of controversy as might be imagined.

Dick Depew, veepee of Cunningham & Walsh, N. Y., told of how national sponsors were coming round to the idea of sponsoring local programs in specific markets where they are weakest (reported last week), and Maurice Mitchell, prexy of Encyclopaedia Britannica, spoke of the need to educate the community "through its basic resource—which is commercial tv and not educational tv." He rated ETV as "mediocre and dull" and termed airborne video "educational crop dusting."

TAC's Robert Weisberg reported that the Trans-Lux subsidiary, which in effect syndicates local station pubaffairs shows, currently has 31 station subscribers using its library of shows, some of them as many as three times a week. Many, he reported, have found sponsors. There are also a total of 52 stations associated with TAC as producers.

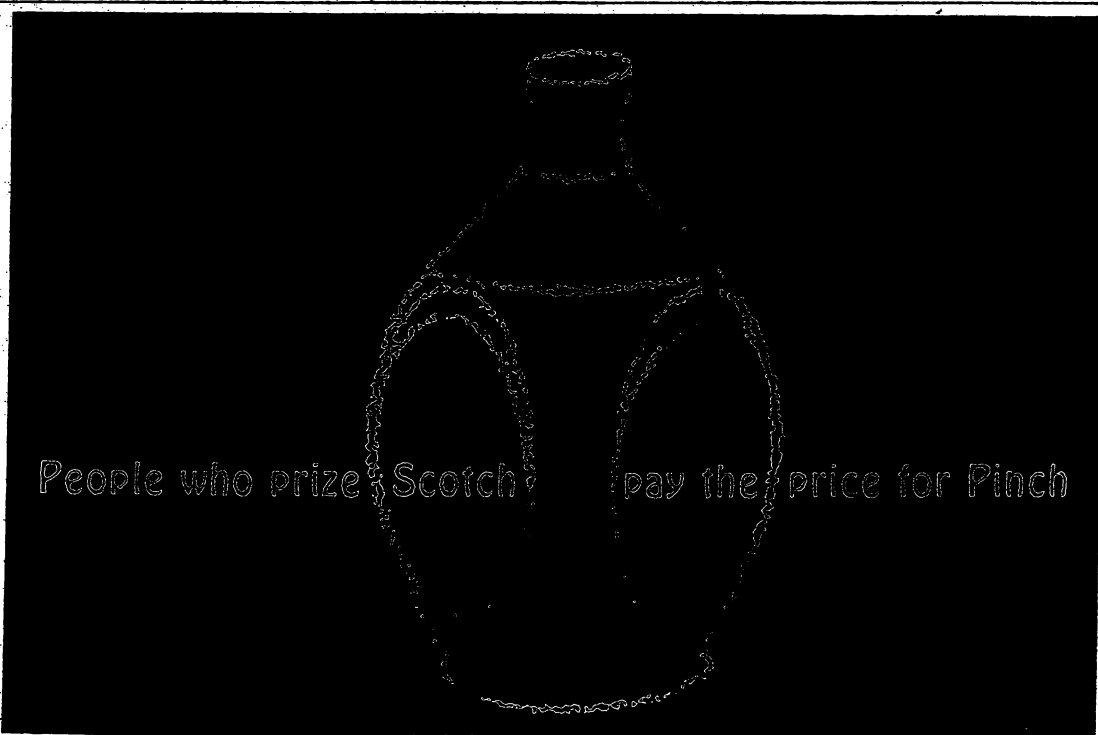
TAC production director Dan Kornfield put together a film sampler of some of the more imaginative station-produced documentaries in TAC's cupboard. Many of them were strikingly good.

## New Liberace Series Invites L.A. Litigation

Los Angeles, Aug. 28.

International Artists, Ltd., Liberace, and Gabbe-Heller Management last week sought court assistance from L.A. Superior Court in declaring rights of parties concerned with production of proposed teleseries, "An Evening With Liberace." Wrath Corp., TeleSynd and Hardie Frieberg, TeleSynd prexy, are also involved in action.

International, repped by attorneys John R. Jacobs, Jr. and Lawrence H. Deutsch, asked court to resolve claims against them by George Schlatter and his production company who were skedded to produce pilot of series. Liberace group charge Frieberg and TeleSynd contracted to finance production costs for pilot, to be made at NBC, in exchange for sales and distribution rights for five-year period. Frieberg instructed International Artists to change Liberace dates to allow two-week period for taping. Action alleges Frieberg and TeleSynd set up production plans, then reneged on financial commitments.



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## TELEVISION REVIEWS

### THE RIDDLE OF THE LUSITANIA

With John Chancellor, host-narrator

Producer-Director: John J. Schugrue Jr.

Writer: Jeffrey Peters  
60 Mins.: Mon. (27), 10 p.m.

PARTICIPATING  
NBC-TV (film)

News, pubaffairs nighttime network specials, which have bloomed with greater frequency in these post-Minow days, might unwittingly dig their own graves if there are more such shows as "The Riddle of the Lusitania." The NBC-TV news special on the sinking of the Lusitania, telecast Monday (27) night at 10 p.m., really had nothing to say.

The program posed a number of troublesome questions about the sinking, but arrived at no answers. It took nearly a full 20 minutes before it arrived at the subject, the ship and its sinking. There were some interesting interviews with a number of survivors, Britons and Americans. There was just about enough material for a half an hour, and even that would be stretching, for its "riddle" theme seemed too tenuous in execution. Host-narrator John Chancellor was polished.

The padding before the program got to its subject was made up of newsreel footage of the period. That too was polished. *Horo.*

### DIALOG

With Paul Shields, Joe E. Brown

Director: Frank Rushton

Producers: Rushton and Shields

30 mins., Thurs. (23), 10 p.m.

WAGA-TV, Atlanta

A clown does cry, you can take Joe E. Brown's word for it. The comedian, in Atlanta to play Cap'n Andy in Edna Ferber's "Showboat," told interviewer Paul Shields of his sadness over the loss of his diary in the California forest fire that destroyed his home.

"I never kept a diary in my life until I went overseas to entertain troops on widespread fronts during World War II. That is when I started my diary and put down some of the sad experiences that made me—a clown—cry. We lost everything in that fire and I cherished that diary so much I have come to feel that it was my greatest loss."

Paul Shields, a newcomer to WAGA-TV's staff proved himself an adept interviewer on this program. A less talented gabber might have muffed the opportunity to get the most out of a 30-minute session with such a personality. Shields shied away from the stock questions and engaged in fluid and easy conversation with the comic after starting off with his query.

Director Frank Rushton helped the whole deal by setting Shields and his subject about 12 feet apart and using two cameras (three might have been better), often

shooting over Shields' shoulder to keep Brown's expressive face in the line of sight.

Shields has a few mannerisms of his own, including his cigaret smoking technique and hand gestures, that help to eliminate one of the bugaboos of tete a tete interviewing, the inclination of the program to become static.

Following Rushton's instructions cameramen worked out some interesting angles and some fine close-ups, especially of Joe E.'s infectious grins. For a change of pace, the shot would be switched to bring Shields' face into the camera from a position behind Brown. It was quite effective and, while it isn't exactly new, it could be used to good advantage more often.

"Dialog" will be used in the future from time to time in spot occupied by WAGA-TV's "Reporter's Notebook," a public service program that has proved popular with this Storer station's clientele. If the quality of the first one is kept up, it will be a winner.

*Luce.*

### THE NEXT BUS NORTH

With Bob Fabs, Dave Moore, others

Producer-Writer: Jim Dooley

Director: Roger Miller

30 Mins., Thurs., 9:30 p.m.

CULLIGAN WATER CONDITIONER

WCCO-TV, Minneapolis (tape)

Timeliness, as well as topnotch workmanship, makes these WCCO-TV news department's public service once-a-month documentaries worthwhile, and also explains why they garner a good-sized audience in prime time.

Especially apropos was the series' latest presentation, "The Next Bus North." The show dealt with Negro segregation problems, and in this instance, the interest was undoubtedly intensified because of the involvement of a Minnesota town, Redwood Falls, population 4,500.

The local involvement came after the small Louisiana town of Lake Providence sent by bus, all expenses paid, four of its Negro residents to Redwood Falls to obtain employment and live.

This was done sans invitation from Redwood Falls or the latter's advance knowledge. It came after a federal justice department official had visited Lake Providence to prevent the elimination of Negro voting rights and after he let it be known he was a former Redwood Falls resident and said publicly "the colored man is treated better in the North."

The documentary dealt with the situation thus created. It brought out accusations that the southern white's motives were retaliatory and that a cruel hoax had been perpetrated, but it also gave the other side. However, viewers also heard and saw things depicting the Negro's sorry plight in a small southern community. They sprouted

from narrator Dave Moore's recital of writer-producer Jim Dooley's analyses and appraisal of integration generally and Dooley's conclusions regarding reverse freedom riders.

WCCO-TV had sent news department member Bob Fabs and cameraman Les Solem to Lake Providence and to Shreveport, the former to interview the sponsors of the rider and the latter to film the Negro's way of life in such southern communities.

The film footage made for action and drama. It showed the Lake Providence and Shreveport Negroes' poor living conditions, the colored man at work and a small southern town's way of life generally. In doing so, it made for engrossing viewing.

When the documentary shifted to Minnesota there were interviews with Governor Elmer L. Andersen, Redwood Falls citizens, a local Negro weekly newspaper editor, the NAACP head here and the Negroes who came north after their sponsors had told them jobs were waiting.

Although taken by surprise Redwood Falls did welcome the Negroes, found work for the first one who, after a brief stay, decided to go to Arizona. The next was a woman with three small illegitimate children. After surveying the situation, she decided to move on to Detroit where her grandmother resided.

"The selection of Redwood Falls for the reverse freedom movement was a good one," was Dooley's conclusion as spoken by Moore. "Northerners were confused, a little embarrassed and uncertain as to what action they should take. The Louisiana group has agreed it will hold off sending any more Negroes to Minnesota. If its purpose is to retaliate in a hope for confusion it is resisting a most popular weapon."

"The Next Bus North" reflected much credit on writer-producer Dooley. Narrator Moore and head cameraman Bob Sjöholm deserve a bow too. Also acquitting themselves well were director Roger Miller, interviewer Fabs and the CBS affiliate's additional cameraman Solem.

*Rees.*

## TV Followup Comment

### Short Shots

Summer repeats have the obvious advantage of catching up with shows for which one was too busy in season. Two examples: Lawrence Welk and Mitch Miller. Whether repeats or in their originals, both owe much credit to their staggers and choreographers. James Starbuck has done a capital job for The Beard in staging the groupings with imaginative and interesting formations. Welk, when he does the Jazz Age or the mauve decade, as happened in past two weeks, likewise is meticulously faithful to detail. It's not only costume detail or the right songs for the right period, but the little furbelows of authenticity are there. The Roaring 20s, for example, with its simulation of jazzapation of the period includes the pigslide whistle and the plunkety-plink banjo that made Paul Whiteman and Art Hickman distinctive. In all instances, it is done with earnestness, decorum and faithful adherence to the mood, modes and manners of the period. Withal, refreshing and easy and not particularly distracting summer-time tv.

Barry Gray, the WMCA, (N. Y.) pre-midnight commentator, no slouch at lucid and outspoken observation, made a couple of valid points keyed to the new JFK "Visit America" program which is taking fruit with scheduled influx of many Europeans. He stressed restaurant and parking lot service, with graphic illustrations attendant to a Kinney car jockey at the 52d St. lot and the standards of "service" in restaurants, that Europeans—and almost anybody else but Americans. It would appear—will expect. If they won't get it, the waiter will get stiffed but more important, the "image" of America and American's self proclaimed high standards will suffer. Gray also took the new Fifth Ave. Corvette (ex-W. & J. Sloane) store apart for a salesman's rudeness to a visiting Italian tourist. Mel Allen's great on AM speling for his favorite Yanks but he forgets when he switches over to the telecast, that pictures on the video-

screen speak even more graphically than Mr. Allen's pear-shaped words. He should cut down on the chatter, the fan sees it better and quicker, or as quick as he does. Worse, the needless palaver becomes an irritant. The incidental small-talk having to do with any "inside stuff" is okay—that's where he's the pro, and very competent—but tv doesn't require the same exposition as when he's giving the play-by-play on AM.

*Abel.*

## MCA: Gay Divorcee

Continued from page 1

so far out in front in the hotly competitive vidfilm sweepstakes that no one even comes close in contention.

What makes it all the more fascinating is that all the MCA programming is bunched into a Monday-Tuesday-Wednesday-Thursday scheduling, thus assuring Wasserman & Co. of maintaining the sweet dignified repose of the long long (Fri-Sat-Sun) weekend. (It is, of course, merely one of those strange network quirks that all of the MCA shows are huddled together into the four-night sequencing, which on the other hand could change before the '62-'63 season ends, or if one of the MCA-inspired specials, such as the Chemstrand-sponsored Tour of Monaco with Grace Kelly, should wind up with a weekend slotting.)

In sharp contrast to the days when the MCA-NBC romance was in full bloom, with an almost one-network dedication, next season will find ABC out in front with five hours of MCA shows as against four and a half hours for NBC. The other hour and a half belongs to CBS—the 60-minute Alfred Hitchcock series and the 30-minute Jack Benny program, which will be moving to Tuesdays at 9:30.

ABC this season will be represented by "Wagon Train" (Wednesdays 7:30); "Going My Way" (Wednesdays 8:30); "Leave It To Beaver" (Thursdays 8:30); "McHale's Men" (Thursdays 9:30); the Astaire-Alcoa Premiere hour (Thursdays at 10). Plus the full hour "The Best Years," on which production starts next month, even though ABC doesn't plan to air it until '63.

NBC will have the Monday at 7:30 "It's A Man's World," the Tuesday at 7:30 "Laramie," the 90-minute "Virginian" (Wednesdays 7:30 to 9) and the Thursday 7:30 "Wide Country" hour.

The Wednesday-Thursday bunching of properties poses a variety of conflicts for MCA—for example, both "Wagon Train" and a half-hour of "Going My Way" fighting it out with "Virginian" and Alcoa Premiere-Astaire in competition with the Hitchcock series.

As an ironic clincher, MCA will save itself \$5,500,000, not being obliged to fork over any 10% agent's fee.

Austin — Hearings have been rescheduled for Nov. 5 by the FCC on an application for a new television station here. The hearing on the application by Dalton Homer Cobb had been set for Oct. 22. The change was made because of a schedule conflict. The proposed new station, an ultra high frequency outlet on Channel 24, is being sought by Cobb, the Capitol Telecasting Co. and Austin Broadcasting Co.

## New Era In Com's Projected For Mexico Accent on Artistry

Mexico City, Aug., 28.

The trend in Mexico is definitely toward improvement of commercial and spot announcements, both on radio and television. Long suffering citizens may, before long, be regaled with pleasing-to-the-eye-and-ear plugs for advertised products.

In past there has been no great attention paid to artistic quality. Main point was to turn out one corny plug after another on theory that the continuous repetition of these would achieve purpose of boosting product sales.

Pioneers paving way for the new era of commercials in Mexico is the team of Luis Gutierrez and Jorge de la Colina. Concentrating on television, they have eliminated "distracting" announcer's voice, concentrate on animated figures, titles, sound effects and unobtrusive but highlighted display of products plugged.

In business only a few weeks, the team (also producers of tv programs) has shown that their technique pays off. And now other advertising agencies and advertisers are coming around to belief that better thought out commercials, in good taste, and with accent on quality, may prove better sales messengers.

## '3d Man'

Continued from page 27

in London under BBC auspices and 20 earlier done at Republic Studios in Hollywood.

In U.S. series is being sold through D'Arcy Agency in St. Louis via National Telefilm Assn., which owns domestic rights. Budweiser is major sponsor here.

BBC has European rights to show, which debuted July 2 throughout England and is being sold by BBC to Australia, New Zealand, Canada, Holland and other areas.

Series was chiefly directed in Hollywood by Paul Henreid and Bob Leeds, alternating on segments, with Leeds and several British directors doing the segments in London.

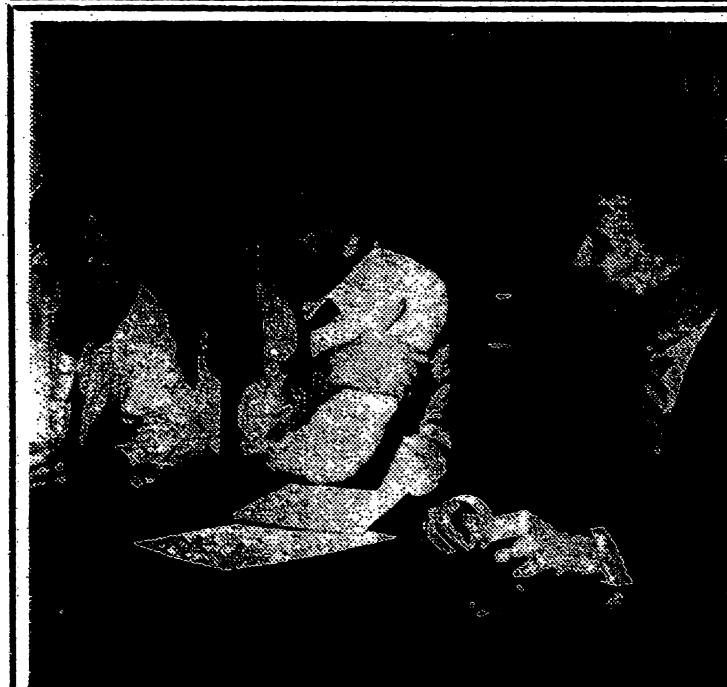
## WPIX

Continued from page 27

and "Jalopy Races" with other seasonal programs to follow.

In entertainment shows, WPIX will be carrying several of the newly available off-web hours and half hours, including "Thriller," "Frontier Circus," "Adventures in Paradise," "Checkmate" and "Silents Please." Latter has 16 half-hours in the package not aired in New York previously.

The kid strip will have a trio of new Hanna-Barbera cartoon personalities with live emcee host Milt Moss fronting and a five-minute animated strip, "Koko the Clown." Another new strip is slated for early morning, "Comedy Party," 9 to 9:30 p.m., and "Cartoon Express" will be added Saturday at 10:30 to 11 p.m.



BOB AND RAY, PLUS FRED: Fred Bernard of Hartford's WTIC, right, smiles at the antics of his two new colleagues on WTIC Radio, Bob Elliott and Ray Goulding, who will bring Hartford and Connecticut-oriented Bob & Ray material to the Fred Bernard Show beginning Sept. 17. Bob & Ray will appear on WTIC from 3:30 to 6 p.m. Monday through Friday, along with Wally Ballou, Wiley Webster, Mary Backstage, Ward Carr, Mary McGoon.

(ADVT.)

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## German TV's Second Network Now Looks Set to Go in April '63

By HAZEL GUILD

Mainz, Aug. 28.

The on-again-off-again plans of the Second German Television Network (Zweites Deutsches Fernsehen) have now crystallized, and the promise here is that the net will actually start sending on April 1, 1963—just one year after its initial target date.

The organizational and technical (and most of all, financial) aspects of the operation are all set, and the Mainz officials, headed by Professor Dr. Karl Holzamer, have guaranteed the new starting time.

This September, the first documentary programs will start shooting, and it is possible that in August, some of the filming will begin on the new net's entertainment shows.

Production facilities have expanded tremendously. The group has purchased the former UFA studios in West Berlin, has made an agreement with Arthur Brauner of CCC films, to utilize some of his facilities, has closed a contract with the Taunus Film Studios of nearby Wiesbaden to rent some of their facilities. Likewise, it is signing with the Riva studios of Munich, to do productions, plus the Real Film Productions of Hamburg-Wandsbek, and is considering using some of the studio space in Göttingen.

Interesting sidelight is that these firms were all formerly busy with film-making, but now are earning their profits by converting to the strong television industry in West Germany.

It is also possible that the Munich branch of the Second German Television outfit, headed by Wolf Posselt, will build its own sending station, and the group is now dickering for some land.

The Berlin branch of the Mainz-headquartered television network is starting with 10 editors, and the Bonn branch is being operated by Journalist Rudolf Wollner.

One of the major problems of the new net is the development of a daily newsreel, which is planned to bring actual news from throughout the world plus commentary and weather. So the net is setting up worldwide communications with correspondents in foreign lands.

Sven Hasselblatt, the former press chief for the Krupp Enterprises of Essen, is being sent to London to head the British operation as of Nov. 1, and as of next January, Dieter Wolff will be operating out of Paris as French contact for the net.

Meantime, the Second German TV has taken over the entire technical facilities of the short-lived Studios Eschborn near Frankfurt—this was the production center that was to have been the headquarters of a second German television outlet, built up on paper by West German Chancellor Konrad Adenauer and declared illegal in a recent federal court decision.

The expensive Eschborn facilities, which cost the German taxpayers millions of dollars down the drain, have been turned over to the Second German TV Net for whatever use can be made of the productions (many rumored so bad they will never be shown on any screen) and the facilities.

The 49 technicians who were contracted by the Eschborn Studios have now been signed on at Mainz (and, according to another scandal still being played down here, some of the former executives of the federal television outlet are still

fighting in labor court over the "raises" they voted themselves when they knew their organization was about to fold).

However, it is one of Professor Holzamer's assignments to rescue whatever he can from the Eschborn Studios' productions and take over all the reserves of the Freies Fernsehen Gesellschaft, the actual organization set up by Adenauer's order to start the initial productions for the second net.

The financial basis for the Mainz firm has now been finally determined. Every one of the 6,700,000 television set owners in West Germany pays a monthly fee of five German marks (about \$1.25) and of this sum, 1.10 German marks (or about 27 cents) per set goes to the Second Television Channel.

This considerable sum, too, has been in for constant hassle, since all the various lands of West Germany, including West Berlin and the Saar, had to agree to a split-up of the funds, and to participate in the new net.

Mainz, meanwhile, has to repay half of its income to the nine stations now comprising the First German TV Net, so long as these stations participate and contribute with canned shows and assists on the news.

One immediate result of this contribution has been that the Munich local television station has decided to up its time for commercial spots from the current 12 minutes daily to 16 minutes daily, effective Sept. 1, and it is felt that the additional four minutes may be an incentive for the other eight stations which now comprise the First German TV Net, may also follow suit.

The additional four minutes will add about \$500,000 annually to the Bavarian Television coffers, and the Bavaria television station wants more money so that eventually it can also start a new strictly regional station.

### 'Virginian'

Continued from page 24

of "Virginian" co-star Lee J. Cobb, and resulting dissatisfaction on the part of producer Charles Marquis Warren.

Daily News columnist Kay Gardella, after a recent Hollywood trip, published successive interviews with vet performer Cobb and vet producer Warren. Cobb was quoted as saying, "There's no great honor in appearing in trash. Fortunately, I'm only obliged to appear in a series of eight of these shows. ('The Virginian')."

Cobb said he didn't mind tv but that nobody, not even Chekov, could turn out enough good scripts, and he noted of tv execs that "making a sale is all anybody is interested in." He also said that if he could afford it, he'd buy a "Virginian" segments he had already shot (he still had more segs. to shoot at the time of the interview).

Warren, who also made "Gunsmoke," said he was tired of westerns, but wanted to do a 90-minute show and this was his chance. But when it came to Cobb he was far less temperate still, as quoted by Miss Gardella. First he asked that if Cobb didn't like the show, why didn't he return his \$2,000 weekly salary and why did he ask his credit be placed on all segments, "despite the fact that he's only appearing in eight of the episodes?"

Warren added, "I don't think Cobb is the great actor he pretends to be. He's playing the judge in 'The Virginian' like Lewis Stone did in the old 'Andy Hardy' movies. . . . The News' story also said that Warren considered Cobb a disturbance on the set, because the younger actors looked up to him and, after his show of contempt for the scripting, 'afraid to display enthusiasm and interest for fear of appearing naive.'"

(Warren also said he would be happy when Cobb was finished with the show, but NBC execs evidently want him to continue. Outcome of this remains to be resolved, it would appear).

### Tint Features

Continued from page 27

colorcasts in 1957, has scheduled 1,700 hours in color for the year of '62.

Other stations cited in the partial list included WBAP-TV, Ft. Worth, Tex.; KMTV, Omaha, Neb.; WFGA-TV, Jacksonville, Fla.; WFIL-TV, Philadelphia; WHDH-TV, Boston; and KOMO, Seattle.

As to the NBC-TV network, this coming season will witness a color boost in NBC's regularly scheduled nighttime programs. Out of a total of 32 and 34 network hours presented by NBC, 22 1/4 of 68%, are in color for the coming season—an average of three hours of color each night. That's 35% more than the past season. ABC-TV plans to telecast its feature show-cases in color in requested key markets, marking its initial entrance into color tv. CBS-TV has an order by Chemstrand to telecast the Grace Kelly Monaco special next season in the key markets of New York, Los Angeles, Chicago and St. Louis.

## Monte Carlo's TV Fest May Attract All of Eurovision

Paris, Aug. 28.

The Third International Television Festival of Monte Carlo, slated to run from Jan. 8-19, may really be international this time around. It looks like the countries belonging to the Union of European Radiofusion may now go along with Monte Carlo after boycotting it so far.

The countries belonging to Eurovision, among them France, Italy, West Germany, Benelux and others, with mainly nationalized webs, scorned the Monaco affair and participated only in the Rome TV Fest. This made Monte Carlo one-sided with mainly private vid-filmites and networks from France, U.S.A., Japan, Great Britain and state-run Iron Curtain countries participating.

Now if the UER goes into it the fest will have a true world picture of tv shows and vidfilms. Decision is imminent and looks to favor joining it. However one drawback may be the troubles between France and Monaco. If they continue France could abstain and the rest of the UER countries would probably hold back too.

However it looks like trouble may be avoided and Monaco remain a free principality, and this fest, a personal baby of Prince Rainier, will go on. It's location, fine rooms with closed circuit tv sets, and the coming world adherence, could make it the top video fest. It remains to be seen how the UER will move.

### WABC-TV's News Hypo

WABC-TV, N.Y. flagship of the ABC-TV web, is expanding its metropolitan news coverage with the formation of a local news department.

Madeleine Karr is the latest addition to the WABC-TV news department. She's moving over from CBS News and Public Affairs Sept. 7 to become a producer for WABC-TV. David Sheffrin was recently named director of the station's news department.

## The Big Noise At Britain's Big Radio Show—Tint TV & 625 Lines

London, Aug. 28.

Probably the most important thing to emerge from the 29th Radio Show (Earls Court, Aug. 22 to Sept. 1) is the fact that for the first time in many, many moons British manufacturers know where they are going towards 625-line definition and color sets. Thus, these become the dominant factor throughout this fete which showcases the respective wares of Britain's radio-tv industry.

Of one accord, set makers have given the gimmick video units a back seat in their drive to stimulate buying. The new "Switchable" (already converted from 405-lines to 625-lines, but retaining the former standards) and "Convertible" (can be adjusted to receive the 625-line signal on addition of a small component) sets are novelty enough in view of the hefty publicity re the proposed line definition switcheroo.

As is traditional with this annual outing, proceedings opened with a first class row. Last year, it was intra-industry about break-away shows (Decca is still out), this year the manufacturers are at loggerheads with BBC.

Charles Orr Stanley, prexy of the British Radio Equipment Manufacturers' Association, insisted in a pre-show address that the corporation should start a UHF, 625-line service before mid-1964, the date set by Parliament and welcomed by BBC.

According to Stanley, the decision to defer the swapper of line standards until after the Pilkington Committee recommendations set the trade back three years. And during the last two years tv manufacturers and retailers had taken a financial beating. Prez opined that there is no reason why a "full blooded" 625-line service could not be in operation by next year. "The equipment is ready," he says.

BBC, however, named Stanley as "irresponsible" for trying to bring forward the date, though the Corporation announced that the mid-64 starting date would be beaten to some extent. Now, it is expected that BBC will have a high definition service running in London by April, 1964.

This is not as near '63 as Stanley and the set-making industry would like, so latter has made representations to the Postmaster General informing the minister that everything is set for the switch next year. Everything, that is, except BBC.

Opening the 10-day exhibitory, Chairman of the BBC, Sir Arthur Forde said the show "came at a time of great importance in the development of British broadcasting." First signs of the changes that were to come were on display, he said. He went on to outline the great effort needed to bring about the big changes facing broadcasters and technicians alike. "Radio came in for a bouquet, from this top brass."

BBC, which is feeding color transmissions to the fete daily, is also one of the main exhibitors. Corp. is staging some 150 radio and video shows from its huge Show Stage which dominates one whole wall of the exhibition. Sources estimate that the giant BBC set at this venue will run up a tab of nearly \$300,000. Also displaying amid this electronic spree is the Independent Television Authority which has plumped for a more modest entry in the shape of a deluxe theatre showing promotional films. ITA has an in-

tricate animated map one show, too, which uses something like four miles of wires to illustrate, electronically, the indie station layout throughout the country and, to some degree, how networking is achieved. No single commercial contractor is taking a stand at the show although Associated TeleVision is piping some shows in.

One impressive newcomer to the Radio Show, is the Choiceview tollvision system, in which Redifusion and Rank are partners. Set-up, currently bidding for a feevee franchise, is exhibiting a choice of three programs which can be switched upon insertion of a coin into a meter. Stand also sports a model of the Choiceview control unit.

## Britain's 625-Line TV Gets Out-of-Town 'Tryout'

London, Aug. 28.

Pye of Cambridge, one of Britain's leading equipment manufacturers, is to spend nearly \$30,000 on equipping a mobile video station. Scheduled to tour the country in order to give local dealers and their customers their first glimpse at tv on the 625-line system, which is to be gradually introduced here from 1964.

Pye group, first to introduce the "dual line" standard receiver, wants retailers throughout the U.K. to gain experience in selling and maintaining 625-line sets. Pye's mobile station will transmit test cards for a week or so in key British towns so that locals can peep the increased lined system before BBC starts widespread transmission in the fall. Pye will need the okay from the Postmaster General to go ahead.

### Desilu

Continued from page 27

expand internationally. A major acquisition was a package of 33 feature pictures produced in France and never before seen in this country. They will be sold market-wise on a first run basis.

Arnaz disclosed that a tieup has been made with KTLA for the showing of Desilu's live programs as a proving ground to expose them to the networks. These so far include "By the Numbers," now on the indie, and "Zoom," with a new electronic device, which is being piloted at NBC's expense. He told of Desilu's expansion into the industrial field with the leasing of five acres of the Desilu-Culver studio for a manufacturing plant by a national company. As for oil on the property, he said "they haven't struck it yet but they're still digging." Culver studio is undergoing a vast makeover for both rental space and facilities for George Stevens' epic, "The Greatest Story Ever Told."

### WB's 'Ready For People'

Hollywood, Aug. 28.

Warner Bros. is developing new hourlong teleseries tabbed "Ready for the People," adapted from Eleazar Lipsky's tome, "Tiger in the Night." Jules Schermer will be supervising producer and Anthony Spinner takes over producer duties.

Sy Salkowitz is penning pilot.

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## Maharis' 'Portrait,' Reese's 'Stage,' Welk's 'Walk,' Goulet's 'Us' Top LPs

**GEORGE MAHARIS: "PORTRAIT IN MUSIC"** (Epic). The "portrait" packaging which worked so successfully for Johnny Mathis on the Columbia label is duplicated with similar impact for George Maharis. The framed color portrait of the tv actor-singer that accompanies the disk is a selling lure that will capture his teenage fans and pull the package up to the top selling brackets. The disk, too, will keep 'em happy. Already on the way as a pop songster with his "Teach Me Tonight" click, Maharis follows with a pleasing songbag that runs the gamut from standards like "What A Difference A Day Made" and "Fools Rush In" to such current-day entries as "Lollipops and Roses" and "I Can't Stop Loving You." He takes the old and the new in his stride.

**DELLA REESE: "ON STAGE"** (RCA Victor). Della Reese is swinging all the way in this set. Spurred by a studio audience to which she plays like a nightclub crowd, Miss Reese puts out with the vocal sounds which have distinguished her from the run-of-the-mill performers. Perhaps, the mannerisms are put on somewhat too thickly on some of the numbers, such as "Bye, Bye Blackbird," but the impact is indisputably potent. She also hits with tremendous force on such tunes as "Misty," "Comes Once in a Lifetime," "His Eye Is on the Sparrow," "Mad About Him Blues," and "You Came a Long Way From St. Louis." She also carries off a nifty version of "Ol' Man River," not usual in a femme repertory.

**LAWRENCE WELK: "BABY ELEPHANT WALK"** (Dot). Here is another attractive roundup of hits by the perennial Lawrence Welk organization. Teeming off the set is the latest pic song click ("Baby Elephant Walk" which has been riding as a single best seller. The straight, melodic, Welk arrangements, based on a simple rhythmic base, are used in such oddies as "Are You Lonesome Tonight," "I'm A Little Bit of a Game" and "Be-cause of You." Welk includes appealing slice of a new pic tune, "Theme From the Brothers Grimm," which could develop single strength as the film unrolls nationally.

**ROBERT GOULET: "TWO OF US"** (Columbia). Robert Goulet got off to a fine start in the disk field with his debut LP, "Always You," and furthers his cause handsomely with this wrapup of the warm and intimate moods. The style is soft and easy with the help of Glenn Osser, who conducts the orch and arranged the songbag. Goulet does very well by some showtunes and straight pop entries. Among the pullout sides are "Where Do I Go From Here" from "Fiorello," "Make Someone Happy" from "Do Re Mi" and "All Of You" from "Silk Stockings."

**"THE GARLAND TOUCH"** (Capitol). The touch of Judy Garland, which usually means the difference between a routine and inspired performance, again gets a superlative display in this song-log. In excellent voice and backed in first-rate style by a large orch and chorus, Miss Garland is at her most impressive on Cole Porter's "I Happen to Like New York," a standout piece of material almost tailored for her dramatic style. In the ballad groove, Miss Garland belts oddies like "Comes Once in a Lifetime," "Happiness Is a Thing Called Joe," "You'll Never Walk Alone" and "More Than You Know," among others.

**PAUL LAVALLE: "MARCH FROM BROADWAY TO HOLLYWOOD"** (MGM). Another release in MGM's "21 Channel Sound" series, this LP is a fresh entry for audiophiles. Paul Lavalley's Band of America, a large, precision organization rigged for sound, moves through a book of Hollywood and Broadway tunes with all-out brass arrangements. The effects at the speakers is dazzling. Included are such numbers as "76 Trombones," "With a Little Bit of Luck," "The Trolley Song," "Never on Sunday," "Fascinating Rhythm" and "There's No Business Like Show Business."

**SAMMY DAVIS JR.: "ALL-STAR SPECTACULAR"** (Reprise). Al Jolson, James Cagney, Bela Lugosi,

Jimmy Stewart, Ray Charles, Frankie Laine, Mario Lanza, Louis Armstrong, Jerry Lewis, Nat King Cole, Vaughn Monroe and many others are rolled into one singer in this package and the singer is Sammy Davis Jr. His vocal car-bons are unique and accurate giving the set a fun quality that everyone is sure to enjoy. He wraps up a flock of songs as the others would do them with an ear that's sharp and a style that's snappy. It's a tour-de-force that rings the sales and spinning bells.

**STEVE LAWRENCE: "COME WALTZ WITH ME"** (Columbia). Steve Lawrence has the right romantic touch for the waltz tempo and sentiment. Working with Sid Feller's arrangements and a band headed by Joe Guercio, he gives the familiar three-quarter time melodies an appropriate touch for programming pleasure. In addition to the oldies, there are two new ones, the title song and "I'll Never Waltz Again Without You," written especially for this package by Jimmy Van Heusen and Sammy Cahn.

**JAN GARNER ORCH: "COLLEGE SONGS EVERYBODY KNOWS"** (Decca). Jan Garner, a veteran bandleader, is apparently familiar with the campus circuit and dishes out the college songs with the savvy of bandmen who's been on the spot at one time or another. The set is full of danceable spark with a pull-in lift for those who know the words to the melodies. The package will please the under-grads as well as the alumni.

**MIKE SETTLE & THE SETTLERS: "SING HALLELUJAH"** (Folk Sing). This is the first disk-ing from publisher Howie Richmond's Folk Sing label. If there's any steam left in the folk-fad, this is a natural to cop mucho attention. It features the singing and composing talents of Mike Settle and also contains songs by other fine folk writers including Woody Guthrie. A variety of tempo and mood is presented here and the text and music from each number are also included on the liner and inner sleeve. Settle and his group of singers and musicians work over their material in fine style.

**LARRY STORCH: "PHILIP ROTH'S EPSTEIN"** (Lively Arts). One of the standout short stories in Philip Roth's "Goodbye Columbus" is "Epstein." It's a bitter-sweet tale of a Jewish-American that comes to life in Roth's poignant prose. The story is given another dimension in this reading by comedian Larry Storch. He's got the intonation down pat and he



**LAWRENCE WELK**

Presents a New Dot Album  
"YOUNG WORLD"  
A New Sound—Recorded by the New  
35-mm Film Recording Process!

makes his reading rhythms incisive. The set, though, is for those who'd rather have stories read aloud than to read themselves.

**MARTIN DENNY ORCH: "A TASTE OF HONEY"** (Liberty). Martin Denny has added a jazz flavoring to his familiar exotic instrumental styling resulting in a rich, melodic package highly suitable for all programming patterns. With his clicko single, "A Taste Of Honey," titling the set, it has a good sales lure and with such items as "Walk On The Wild Side," "The Wild One," "Exodus" and "Stranger On The Shore" included, it also has lots of playing power.

**"IAN & SYLVIA"** (Vanguard). Ian Tyson and Sylvia Fricker, a Canadian duo, are a bright new entry in the folksinging idiom. This team possesses a pair of fine voices that blend into an arresting and authentic sound. The high quality of this duo's work is evident on tunes like "Makes a Long Time Man Feel Bad," "Rocks and Gravel," "C. C. Rider," "When First Unto This Country," amidst some solo selections by each.

### The Baron Rejoins BMI

Elmore White, veteran music man known in the trade as The Baron, has moved into the Broadcast Music Inc. setup. He'll work in BMI's writer-publisher relations department.

Most recently, White had been connected with the Columbia Pictures' music operation under the aegis of Marvin Kane.

White has been previously with a number of BMI-affiliated firms and with Broadcast Music, BMI's publishing arm, now defunct, but now he's with the parent BMI.

## Longplay Shorts

Columbia Records will hold a "live" recording session for singer Carol Sloane's second LP at the label's New York studios this Friday (31). It's a by-invitation affair for press, deejays, etc., and will also serve as a showcase for the recently remodelled studios. RCA Victor's Soria releases will now carry a manufacturer's nationally advertised list price of only \$1 more than regular Red Seal albums, regardless of the number of records per album. Previously, the Soria Series sold for \$1 per record more than the Red Seal releases. King Records is extending its special August Merchandising Plan through September. Under the plan, a dealer can purchase any 10 albums from the entire King-Bethlehem catalog and have his choice of three bonus LPs.

Atlantic Records is digging into its album product for single releases. This week, the label released singles by Mose Allison and Hank Crawford drawn from recently released LPs by the two jazzsters. The Allison disk combines the title tune of the LP, "I Don't Worry About a Thing" with "Your Mind Is on Vacation." The Crawford sides, "The Peeper" and "Don't Cry Baby," were taken from his new LP, "From the Heart." Atlantic's subsid label, Atco, pulled a reverse, though, by putting out a Bobby Darin LP, "Things and More Things" pegged on his high-riding single, "Things." Peter, Paul & Mary, Warner Bros. diskers, set for three months of personal appearances highlighted by a shot on Jack Paar's new NBC-TV show Nov. 2.

Epic Records has released two of its all-time bestselling LPs in "Electronically Re-channelled Stereo" versions. The packages are by Lester Lanin and the Ahmad Jamal Trio. Joanie Sommers is re-united with arranger-conductor Tommy Oliver after a three-year lapse for a new Warner Bros. LP. Olympic Radio & TV Sales Corp. has contracted with Enoch Light's Command Records to produce demonstration disks for Olympic stereo sets. Other companies for which Command produces and manufactures demo disks include Magnavox, Motorola, Philco, VM, Westinghouse, GE, and Packard Bell. Al Szathmari has been named exec associate of Bill Dana Productions involving record, tv and nitery commitments of "Jose Jimenez." Caden Records and the Shakespeare Recording Society have appointed Associated Record Distributors in East Hartford for the Connecticut territory.

Lenny Kent has been signed by Colpix for a comedy album to be recorded in Hollywood. Monitor Records will introduce a new low-price (\$1.98) record line after Labor Day. The first two packages will be by the Leningrad Philharmonic Orchestra and Sviatoslav Richter.

## Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

**ELVIS PRESLEY . KING OF THE WHOLE WIDE WORLD**  
(RCA Victor) . . . . . **Home Is Where The Heart Is**

Elvis Presley's "King Of The Whole Wide World" (Presley Music) is a fine example of why Presley still reigns supreme. It's a knockout rocker from his "Kid Galahad" pic. "Home Is Where The Heart Is" (Gladys\*) uses sentimental ballad touches for good results. Tune is from the same "Galahad" film.

**AL CAIOLA . . . . . KATUSHA**  
(United Artists) . . . . . **Love Is Like Champagne**

Al Caiola's "Katusha" (Leeds\*) pushes across the catchy Russian rhythmic line with an exciting guitar in the forefront to lead the way to a spinning payoff. "Love Is Like Champagne" (Southern\*) has a bubbling instrumental style that will delight lots of programmers.

**VIKKI CARR . . . . . HE'S A REBEL**  
(Liberty) . . . . . **Be My Love**

Vikki Carr's "He's A Rebel" (January\*) puts the "I love him no matter what" theme into teen terms with a powerhouse vocal drive that will pull in the blue jean set. "Be My Love" (Miller\*) gives this ballad classic a vocal interpretation that's okay for current juke tastes.

**MARK DINNING . . . . . I CATCH MYSELF CRYIN'**  
(MGM) . . . . . **She's Changed**

Mark Dinning's "I Catch Myself Cryin'" (Tree\*) falls into the weeping ballad groove but the vocal style gives it a poignancy that puts it ahead of similar slices and way ahead in the spinning run. "She's Changed" (Acuff-Rose\*) plays around with a slow rhythmic ballad mood for an okay spinning response.

**MARCIE BLAINE . . . . . BOBBY'S GIRL**  
(Seville) . . . . . **A Time To Dream**

Marcie Blaine's "Bobby's Girl" (A.M.E.\*) fits right into the current teen mood with a "growing up" angle spelled out with a good beat and a forceful vocal. "A Time To Dream" (A.M.E.\*) is made of routine ballad stuff that adds up to just so-so spinning fodder.

**SHELLEY FABARES . . . . . THE THINGS WE DID**  
LAST SUMMER

(Colpix) . . . . . **Breaking Up Is Hard To Do**  
Shelley Fabares' "The Things We Did Last Summer" (Styne-Cahn\*) is a lighthearted entry that fits into the back-to-school season and is a natural to win appreciation on the teen level. "Breaking Up Is Hard To Do" (Aldon\*) puts the Neil Sedaka click in female hands and she wrings out the ballad mood quite nicely.

**DEBBIE WOODS . . . . . LIKE I GOTTA GET AWAY**  
(Epic) . . . . . **Please Be Kind**

Debbie Woods' "Like I Gotta Get Away" (B.F. Woods\*) has a zippy beat and an attractive vocal style to build teen response for spinning payoff. "Please Be Kind" (Harms\*) presents the oldie in a slow rocking mood that fits into today's spinning pattern.

**RAY ANTHONY ORCH . . . . . TROUBLED MIND**  
(Capitol) . . . . . **I Almost Lost My Mind**

Ray Anthony Orch's "Troubled Mind" (Moonlight\*) picks up the country blues mood with a solid trumpet lead that will win the side plenty of action on all levels. "I Almost Lost My Mind" (St. Louis\*) takes an Ivory Joe Hunter blues entry for an effective trumpet ride with a vocal chorus assist to give it an added fillip.

**ARCHIE BLEYER ORCH . . . . . MOONLIGHT SERENADE**  
(Cadence) . . . . . **Sunrise Serenade**

Archie Bleyer Orch's "Moonlight Serenade" (Robbins\*) revises the Glenn Miller oldie with a nifty orch interpretation of its own that will pick up lots of programming friends. "Sunrise Serenade" (Jewel\*) is another instrumental from the heyday of the big bands fashioned for current play on the juke and juke levels.

**SOLOMON BURKE . . . . . I REALLY DON'T WANT TO KNOW**  
(Atlantic) . . . . . **Tonight My Heart She Is Crying**

Solomon Burke's "I Really Don't Want To Know" (Hill & Range\*) spins out a romancer's tale with a forceful ballad appeal that will work its way to the top of the spinning bracket. "Tonight My Heart She Is Crying" (Love Is A Bird\*) (Nort\*) stirs up a West Indian lilt for lighthearted rhythmic results that rates program-ming attention.

**JERRY FULLER . . . . . WHY DO THEY SAY GOODBYE**  
(Challenge) . . . . . **Let Me Be With You**

Jerry Fuller's "Why Do They Say Goodbye" (4-Star Sales\*) dishes out a sprightly ballad feel set around a pleasing lyric line that has catch-on qualifications. "Let Me Be With You" (TAJ\*) develops a nice ballad style with a vocal verve that's quite pleasing.

**BILLY FURY . . . . . I'M RUNNING AROUND**  
(London) . . . . . **Once Upon A Dream**

Billy Fury's "I'm Running Around" (Kassner\*) puts this rock-'n' roller from England into competition on the U.S. turntables with a breezy slice that tells a story that kids like to hear again and again. "Once Upon A Dream" (Bourne-Rank\*) can awaken some romantic instincts in the teen trade with its likable ballad touches.

**AMOS MILBURN JR . . . . . DANCE HER BY ME**  
(Le Cam) . . . . . **The Last One**

Amos Milburn Jr.'s "Dance Her By Me" (LeBill\*) spins out a romantic ballad with soft rocking touches that will catch on for a big play. "The Last One" (LeBill\*) sets up an okay ballad mood for romancing around the juke.

**JACKIE WILSON . . . . . BABY, THAT'S ALL**  
(Brunswick) . . . . . **Forever And A Day**

Jackie Wilson's "Baby, That's All" (Merimack\*) shouts out a rocking tale with a vocal flair that will push its way along the spinning circuit. "Forever And A Day" (Merimack\*) has a big ballad feel but its programming chances will be limited by its pseudo-classical touches.

\*ASCAP. †BMI.

# MADISON AVE.'S 'HERO' ROLE

## Conn. Bandleaders Join N.Y. & Philly Batoner Assns. in Fight vs. AFM Tax

Orchestra leaders in Connecticut banned together last week to join the bandleader associations of New York and Philadelphia in their fight to bring about an end to the American Federation of Musicians' tax on traveling orchestras and other "discriminatory" rules.

At the meeting, held at New Haven's Taft Hotel, the orchestras formed an organization known as The Connecticut Orchestra Leaders Assn. and decided to intervene as plaintiffs in the federal court action filed by the New York group of orchestra leaders. In so doing they have aligned themselves with such name bandleaders as Stan Kenton, Ralph Marterie, Ralph Flanagan, Georgie Auld, Freddy Martin, Les Brown, Quincy Jones, Kai Winding and Skitch Henderson, among others who are challenging the tax.

Almost everyone present at the Connecticut meet signed slips giving attorney Godfrey P. Schmidt full power to intervene in their behalf. Eddie Wittstein, temporary chairman of the Connecticut group, stated, "For many years we have tried to resolve our differences within the framework of the union. We have found this impossible.

"We have decided therefore to join with other orchestra leader groups in order to bring about an end to this discriminatory 10% tax and other arbitrary rules and regulations of the Musicians Union. We feel that the success of our action will mean the survival and possibly the revival of a vital part of American music—the dance orchestra."

## Sam Fox Adds Dorabet Music to Its ASCAP List; Gains Many Copyrights

Sam Fox Publishing has added Dorabet Music to its ASCAP affiliates stable. Dorabet previously was controlled by Mercury Records' disker Clebanoff, as well as Wayne Robinson and Caesar Giovanni, arrangers and composers, also on the Merc label.

According to Fred Fox, who heads the firm, the acquisition of Dorabet enables the Fox organization to gain many copyrights which have been released by Mercury through the albums and singles of Clebanoff and Giovanni. Many copyrights from the Dorabet catalog will also be included in the Sam Fox Film Rights Library of Recorded Background Music.

The world premiere in the Hollywood Bowl of the overture "Round and Round," written by Robinson and Giovanni, was performed by Clebanoff and the Hollywood Bowl Symphony Orchestra last Saturday (25). Fox will include "Round and Round" in its Rental Library for subsequent performances.

Clebanoff, Robinson and Giovanni joined forces in 1957, collaborating on many compositions for their Dorabet firm, and have recently entered into a five-year agreement with Mercury.

## Rubin Joins Roulette As National Promo Director

Norman Rubin has joined Roulette Records as national promotion director. In addition to the Roulette line he'll handle promotion for the Gone and End labels.

His duties will include overseeing the newly expanded Roulette promotional setup with eight field representatives around the country. He'll be working closely with George Goldner, veepee in charge of artists' repertoire and promotion, and Bud Katzel, general sales manager.

Rubin comes to Roulette after a four-year stint as Atlantic national representative. Prior to Atlantic affiliation, Rubin was with United Artists Records.

## Lyricist Adams' 'Dream'

Stanley Adams, president of the American Society of Composers, Authors & Publishers, is back in the lyric writing groove. He's penned the words to the main theme of Paul Taubman's score for the film short, "The Painter."

The tune, titled "While I Paint My Dream," is being published by Frank Music. Among Adams' lyric credits are "What A Difference A Day Made" and "There Are Such Things." The film short is currently being shown at New York's Sutton Theatre.

## Aussie Life Lures Dave Guard—Ends Whiskey Hill Unit

San Francisco, Aug. 28.

Dave Guard, who left the Kingston Trio earlier this year for a reported \$300,000 settlement to be paid over three years, has thrown in the towel with his own group, The Whiskey Hill Singers, and will leave for Australia in mid-September to live.

"Life on the road is the lowest," says Guard who admits that it was easier with the top rank Kingston Trio than it has been to start his own group.

"The Whiskey Hill Singers could go on indefinitely but it's like keeping a hippo for a pet. What is it getting you? I want to get with my wife and my family for a while. My kids are two and four and the little girl thinks I'm a charming stranger. In Australia I'll blow six hours a day and be Mr. Family Man the rest of the time."

Guard turned down 17 dates after Sept. 15 through International Talent Associates for the Whiskey Hill Singers in order to go to Australia. He's planning a \$65,000 house at Whale Beach near Sydney.

The Whiskey Hill Singers are under contract to Capitol. "We'll record again before I leave and in March I may try again. I'd like to do two LPs a year instead of knocking ourselves out on the road," Guard says.

"In Australia," says Guard, who first visited Down Under as a member of the Kingston Trio, "they have great folk music, too. Their songs and material are the equal of any I have heard. Maybe I can help them. It's a chance to influence a continent."

## MILLS ADDS WESTERN MUSIC TO ITS CATALOG

Mills Music has become the sole selling agent and publisher for copyrights of Western Music Co. Ltd., of Vancouver, publisher of educational and church music. The agreement, made between Jack Mills, president of Mills Music, and H. M. Drost, secretary of Western Music, gives Mills exclusive representation throughout the world with the exception of Canada.

Mills will be adding to its catalog more than 500 choral selections, secular and sacred, plus vocal music, piano and organ solos as well as a series of children's songs. Additionally, Western Music has produced a popularity selling text, "Full Throated Ease," with its second edition now on the press.

Affiliated with Western Music and now with Mills, is British-American Music of Chicago. A wholesale and retail outlet for the Western Music catalog and various English and Australian publishers, the firm will continue under the Mills aegis.

## COMM'L MUSIC'S 'NEW FRONTIER'

By MIKE GROSS

The advertising agency, which has long been dubbed the "heavy" in show business because of its commercial intrusions on tv, is taking on a "hero" concept in the music field.

Not only have the ad agencies become a lucrative source of income to musicians and composers through their heavy use of jingles and musical signatures, but now they are being looked upon as the "New Frontier" for musical ideas.

One of Madison Ave.'s chief boosters for this contribution to music is Marc Brown, who runs his own commercial music production firm. According to Brown, the excitement in music today is coming from the commercials.

"The agencies," he says, "give the musical producers plenty of leeway to break in new ideas in sound, orchestral instrumentation and musical phrases." Advertising men like Peter Miranda of Campbell-Ewald, he adds, are giving the musical producers lots of room to move around in and the commercials are thus becoming the avant garde of the musical field.

New Musical Patterns Since music in commercials is used as a merchandising device, the music producers have to keep the melody from being dull and yet not obtrusive. To reach this goal, the producers are forced to develop new ideas and musical patterns to make it different and take some of the edge off the agencies' product pitch.

"The music should put the listener in a receptive mood for the hard sell," says Brown, "but still stand in its own as a separate musical entity. It's not so much seeking a new sound as it is trying to develop a new combination of sound."

Music in commercials can no longer be considered a synthetic offering, he adds. The top musicians are hired for the recording sessions and the budget for the commercials sometimes go as high as \$25,000—about as much as a recording company puts into an original cast album or an opera.

In addition to his commercial music production firm, Brown has set up Tamarin Music (ASCAP) to hold the new copyrights developed for Madison Ave.'s musical binge.

## Chi Tooters Ask 10% Wage Boost

Chicago, Aug. 28.

Local 10, Chicago Federation of Musicians, is asking a 10% increase in present musician scales from nitery ops. here, effective Sept. 3. Increase would provide performing musicians a 4% hike in salary, which would be designated vacation pay.

Of the remainder, 4% of all salaries would go to the parent union, American Federation of Musicians, for its health and welfare fund, and 2% to the local. In addition to the scale increase, the local is asking minimum eight-week engagements for musicians, to be guaranteed by the cabaret owners.

A group of Chi nitery ops, who organized to fight the union's latest demands, have told Local 10 that the 10% raise would force many owners to give up live music and others to cut down the amount of music used. They are arguing that the union is creating a situation that will cause many an AFM member here to lose his job.

## Elektra Tags Harris

Richard Harris, currently in Metro's "Mutiny on the Bounty," has been inked to a recording pact by Elektra Records. Initial album will be a collection of romantic Irish ballads with tentative title, "Dublin Ditties."

## Patti Page's Shift to Col After 15-Yr. Merc Tie Accents New Switch Trend

### Coleman to Joy Music

Larry Coleman has joined Joy Music as general professional manager. Coleman, a clefter with such tunes as "Ricochet" and "Changing Partners" to his credit, will head Joy's publishing operation and develop new writing talent for the firm.

Already on his agenda is a trip to the Coast to oversee Joy's film and tv activities. Until recently, Coleman had been with E. B. Marks Music.

## Cap's Fiscal '62 Net Declines To \$350,488, Off 81%

Capitol Records' sales for fiscal 1962, ending June 30, hit \$41,857,465, a drop from the '61 take which was \$48,364,719. Net income for '62 was \$350,488 equivalent to 76¢ per share on the 461,331 shares outstanding at the end of the year. (Cap hit its peak in 1959 with a sales rackup of \$49,266,860).

In '61, net income was \$1,815,523 equivalent to \$3.93 per share on the 461,409 shares outstanding at the end of the year. Capitol's net working capital at June 30, this year, was \$11,628,319 and net worth \$14,118,000 or \$30.60 per share.

In a statement to stockholders in the annual report, Glenn E. Wallichs, Cap's president, said that the company had stepped up development of its electronic business during the year and the related costs adversely affected its earnings. "This development," he added, "is part of the company's longrange diversification program which included the acquisition of interests in the entertainment field and shares in a record producing company in Japan." In the Broadway musical area, Capitol had a \$200,000 investment in "The Gay Life," which flopped.

Wallichs added, "The highly competitive conditions in the record industry developed during the year into a chaotic market situation and our increased promotional expenditures to maintain competitive position resulted in narrowed profit margins."

He concluded the report with, "The record market is expanding with the growing teenage population and more and more families are acquiring stereo and other improved devices to produce music for home entertainment. Over the long run, the prospects are there for greater growth and a sound and profitable operation."

## WB'S BOBBY WEISS IN FAR EAST HUDDLES

Bobby Weiss, Warner Bros. Records international director, leaves for the Far East this week from his Paris base to huddle with the new distributor of the film diskery in Japan, Toshiba Musical Industries in Tokyo.

Weiss will unveil new catalog material and discuss all phases of the WB operation. He'll meet with N. Ishizaka, exec director of Toshiba; S. Sunado, managing director; K. Ueno, chief of foreign liaison, plus staff members concerned with artists' repertoire, exploitation, advertising and promotion.

In addition, Weiss will work out special promotion plans for the soundtrack sets of the Warner Bros. pix, "The Music Man" and "Lovers Must Learn" ("Rome Adventure"), in conjunction with Toshiba, the local WB film office and Y. Kitagawa, director of International Music Publishers. The Music Publishing Holding Corp.'s sub-publisher for Japan.

The diskers are getting restless. Deals, and rumors of deals, of disk performers shifting their recording company ties have been buzzing in the trade the past week.

Leading the musical chairs game is Patti Page, who is moving to Columbia Records after a 15-year tie with the Mercury label. Miss Page will start recording under the Columbia banner after the first of the year.

The deal for the shift was arranged between Dave Kapralik, Col's artists & repertoire chief in the east, and Jack Rael, Miss Page's longtime manager. During her stay at Merc, Miss Page copped eight gold disk awards including one for the 4,000,000-plus seller "Tennessee Waltz." Her pact with Col is for a longterm run and will include releases in the album and singles field.

This marks the second time within the past few months that Columbia has dipped into the Mercury roster. The other Merc lamplighters were (Mike) Nichols & (Elaine) May, who were among the new acquisitions heralded at Col's July convention in Miami Beach. The comedy team's first LP for Columbia is now under way.

Columbia also is planning a move on the indie Laurie label for the acquisition of Dion. Although nothing is firmed yet, it's expected that Dion, too, will begin recording for Columbia after the first of the year. Dion is currently riding high in the singles field with his slicing of "Little Diane" and in the album market with "Lovers Who Wander."

Capitol Records, too, is beginning to throw out bait to hook some substantial pop diskers. Last month, the diskery grabbed Bobby Darin from the Atco aquarium and it's believed to be casting its line into the Imperial Records' pond for Rick Nelson. Nothing confirmed on Nelson, though, but that's the big buzz around town.

## Artists, Diskeries, AFM, Waiving Royalties For NARAS' Chevy Platter

The National Academy of Recording Arts & Sciences has tied up with the Chevrolet division of General Motors for an all-star, all-label premium disk to be titled "Go With the Greats."

Artists and record companies, writers and music publishers, as well as the American Federation of Musicians, have agreed to waive royalties on this special record. All of the disk's proceeds will be applied toward the various scholarships already established by NARAS, as well as to other activities of the organization.

Participating artists who have cooperated in the venture are: Count Basie, Nat King Cole, Perry Como, Ella Fitzgerald, Judy Garland, Benny Goodman, Woody Herman, Peggy Lee, Johnny Mercer, Jo Stafford, Paul Weston, and Roger Williams. Selections have been culled from their previously issued works on the Capitol, Columbia, Everest, Kapp, RCA Victor, Roulette and Verve labels.

The disk will be available at \$1 through Chevrolet dealers and direct mail. Kickoff date for the project is the first week in November.

## Gospel Music in 3-Day Randall's L. N.Y., Caravan

Gospel music will move into New York's Randall's Island for a three-day caravan beginning Sept. 7. The festival will be produced by Joe Bostic, 20-year veteran in radio and tv.

Mahalia Jackson will head the gospel roster that includes Sister Rosetta Tharpe, The Swanee Quartet, The Caravans, James Cleveland, The Soul Singers and The Staple Singers. In all, Bostic has lined up 24 groups and quartets; six choirs and five soloists for a total of 319 performers.



# VARIETY

## ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks. Wk. Wk. On Chart			
1	1	44	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	2	18	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
3	4	11	DAVID ROSE (MGM) Stripper (E 4062)
4	8	15	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
5	5	9	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
6	3	9	MUSIC MAN (Capitol) Original Cast (W 990)
7	9	19	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
8	7	11	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
9	10	14	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
10	6	17	ACKER BILK (Atco) Stranger on the Shore (129)
11	11	42	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
12	15	4	BOBBY VINTON (Epic) Roses Are Red (LN 24020)
13	13	15	GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)
14	16	14	JIMMY SMITH (Verve) Bashin' (V 8474)
15	—	1	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
16	14	6	HENRY MANCINI (Victor) Hatari (LPM 2559)
17	12	10	VINCENT EDWARDS (Decca) Vincent Edward Sings (DL 4311)
18	19	6	PETER NERO (Victor) For the Nero Minded (LPM 2536)
19	23	6	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
20	22	18	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
21	18	19	NO STRINGS (Capitol) Original Cast (O 1695)
22	25	3	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
23	17	84	CAMELOT (Columbia) Original Cast (KOL 5620)
24	49	22	FRANK SINATRA (Capitol) Point of No Return (W 1676)
25	40	5	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
26	20	42	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
27	21	36	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
28	23	9	JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)
29	24	45	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
30	35	3	HERBIE MANN (Atlantic) Herbie Mann At The Village Gate (1380)
31	46	2	RAY CHARLES (Atlantic) The Ray Charles Story (Atlantic 2-900)
32	26	9	LETTERMEN (Capitol) Once Upon a Time (T 1711)
33	27	16	LAWRENCE WELK (Dot) Young World (DLP 3428)
34	30	14	MANTOVANI (London) American Waltzes (LL 3260)
35	—	1	KINGSTON TRIO (Capitol) Something Special (T 1747)
36	33	3	DION (Laurie) Lovers Who Wander (LL 2012)
37	37	25	ROGER WILLIAMS (Kapp) Maria (KL 1266)
38	44	30	RAY CONNIF (Columbia) So Much in Love (CL 1720)
39	—	2	FRANK SINATRA (Capitol) Sinatra Sings of Love and Things (W 1729)
40	48	11	WALK ON THE WILD SIDE (Choreo) Soundtrack (A4)
41	—	1	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
42	31	56	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
43	34	25	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
44	50	9	LIMELITERS (Victor) Through Children's Eyes (LPM 2512)
45	45	18	STATE FAIR (Dot) Soundtrack (DLP 9011)
46	29	53	DAVE BRUBECK (Columbia) Time Out (CL 1397)
47	—	1	EVERLY BROS. (Warner Bros.) Golden Hits of the Everly Bros. (WW 1471)
48	32	18	BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
49	43	7	RAY ANTHONY (Capitol) Worried Mind (T 1752)
50	36	28	KINGSTON TRIO (Capitol) College Concert (T 1658)



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## Cincy Jazz Fest Blows Sweet B.O. Tune—Hot \$47,500

By JOE KOLLING

Cincinnati, Aug. 28.

George Wein's jazz festival intro to Cincy was embraced by a three-night attendance of close to 20,000 and a nut-clearing gate bettering \$47,500.

Audiences for the weekend performances at Carthage Fairgrounds were well dressed, well mannered and well behaved. Which erased expressed fears of some city officials about disorders that marred fests elsewhere. The pleased reaction was in symphony orchestra vein and not as loud as the storm of "braves" at a Cincy Summer Opera performance at the Zoo, annoying to the animals.

The officially pegged Ohio Valley Jazz Festival, drawing from a 200 mile radius, presented most of the top talent of Wein's '62 Fest at Newport, R. I. Included was Father Norman O'Connor, Boston's "jazz" priest, as emcee. His engaging personality, humor and polish give smooth and solid linking to proceedings.

The opener Friday (24) had the Duke Ellington and Louis Armstrong combos and the Dave Brubeck Quartet back to back for a sock four-hour stretch, following a warmup by the Dixieland crew of Cincy's Monte Tabbert. Injected was a jam session by Johnny Hodges, of the Ellington band, and Paul Desmond, of Brubeck's crew, top sax men.

Saturday's program had the Newport Jazz Festival All Stars, Wein, Pee Wee Russell and Marshall Brown; the Gerry Mulligan Quartet featuring Bobby Brookmeyer, valve trombone, and Coleman Hawkins, guest, on tenor sax, and the Horace Silver Quintet, plus Joe Williams, blues singer, accompanied by the Harry Edison Quintet. Ruby Braff, cornet, guested.

Sunday's closer had the Newport All Stars encoring, due to a rain cutoff of the previous night's performance; the Dee Felice Trio, pop singer Ada Lee and Danny Cox, folk singer, and the Modern Jazz Disciples, recently returned from Europe, all new Cincinnati talent; the Ahmad Jamal Trio, Jack Teagarden Sextet with Russell Smith, Trio and Sonny Stitt, sax, as replacement for Sonny Rollins.

Mechanics of the fest were adequate. Platform stage on the infield side of the race track was walled back and sides, folding chairs on the track and the grandstand seating had an 8,800 capacity. Lighting and sound projection were satisfactory.

Large details of city police speeded auto traffic and experienced no semblance of disorder. Sale of alcoholic beverages on the premises was prohibited. Wein complimented city and county officials, the press and radio for contributing to the fest's success and expressed willingness to return, if desired.

# VARIETY

## SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks. Wk. Wk. On Chart				Label
1	1	8	LOCO-MOTION Little Eva	Dimension
2	5	6	SHEILA Tommy Roe	ABC-Par
3	3	5	SHE'S NOT YOU Elvis Presley	Victor
4	2	9	BREAKING UP IS HARD TO DO Neil Sedaka	RCA Victor
5	11	4	RAMBLIN' ROSE Nat King Cole	Capitol
6	6	13	ROSES ARE RED Bobby Vinton	Epic
7	4	5	YOU DON'T KNOW ME Ray Charles	ABC-Par
8	7	7	THINGS Bobby Darin	Atco
9	9	6	PARTY LIGHTS Claudine Clark	Chancellor
10	14	5	VACATION Connie Francis	MGM
11	8	8	YOU'LL LOSE A GOOD THING Barbara Lynn	Jamie
12	17	11	TWIST AND SHOUT Isley Bros	Wand
13	12	14	WOLVERTON MOUNTAIN Claude King	Columbia
14	13	5	DEVIL WOMAN Marty Robbins	Columbia
15	18	5	RINKY DINK Dave Cortez	Chess
16	23	3	SEND ME THE PILLOW YOU DREAM ON Johnny Tillotson	Cadence
17	15	9	AHAB THE ARAB Roy Stevens	Mercury
18	—	1	SURFIN' SAFARI Beach Boys	Capitol
19	38	2	PATCHES Dicky Lee	Smash
20	16	5	SWINGIN' SAFARI Billy Vaughn	Decca
21	21	7	SHAME ON ME Bobby Bare	Victor
22	35	3	YOUR NOSE IS GOING TO GROW Johnny Crawford	Delfi
23	10	10	SEALED WITH A KISS Brian Hyland	ABC-Par
24	30	3	ALLEY CAT Bent Fabric	Atco
25	28	3	TEEN-AGE IDOL Rick Nelson	Imperial
26	20	6	MR. IN-BETWEEN Burl Ives	Decca
27	—	1	SHERRY Four Seasons	Vee Jay
28	45	4	YOU BELONG TO ME Dionne Warwick	Coed
29	24	6	LITTLE DIANE Dion	Laurie
30	33	2	LET'S DANCE Christ Montez	Monogram
31	34	2	WONDERFUL DREAM Majors	Imperial
32	32	2	VENUS IN BLUE JEANS Jimmy Clanton	Ace
33	29	4	TILL DEATH DO US PART Bob Braun	Decca
34	31	10	WAH WATUSI Orlons	Cameo
35	27	7	HEART IN HAND Brenda Lee	Decca
36	36	8	I NEED YOUR LOVING D. Gardner & D. Ford	Fire
37	41	2	SILVER THREADS AND GOLDEN NEEDLES Springfields	Phillips
38	25	10	SPEEDY GONZALES Pat Boone	Dot
39	22	4	STOP THE WEDDING Etta James	Argo
40	26	14	STRIPPER David Rose	MGM
41	—	1	POINT OF NO RETURN Gene McDaniels	Liberty
42	19	4	WHAT'S A MATTER BABY Timi Yuro	Liberty
43	34	7	BRING IT ON HOME TO ME Sam Cooke	Victor
44	50	2	I'M THE GIRL FROM WOLVERTON MT. Joanne Campbell	Cameo
45	48	2	YOU BEAT ME TO THE PUNCH Mary Wells	Motown
46	40	4	CARELESS LOVE Ray Charles	ABC Par
47	—	1	TOO LATE TO WORRY Glenn Campbell	Capitol
48	46	13	JOHNNY GET ANGRY Joannie Sommers	Warner Bros.
49	—	1	RIGHT STRING-WRONG YO YO Dr. Feelgood	Okeh
50	49	3	CALLING DR. CASEY John D. Loudermilk	Victor



## Inside Stuff—Music

Prolific Richard Rodgers clarifies a couple of his most recent deals. One is the NBC stake in the upcoming Alan Jay Lerner-Rodgers legit musical which, as actually broken down, gives the network 50% of Lerner's half of the still untitled show. Rodgers retains his 50% intact and can cede any portion of it to his children, to some of his longtime backers and friends, or keep it; in short, NBC has no stake on his half of the show. The company merely bought half of Lerner's half. Inferentially, this was interpreted as giving RCA Victor, the affiliate of the Radio Corp. of America (of which the National Broadcasting Co. is another wholly owned subsidiary), the album rights. This is not so, at least not yet. It may wind up that way but fact is that no deal has been firmed. In fact, says Rodgers, he's chummy with Columbia's Goddard Lieberson and, of course, his current "No Strings" is on the Capitol label.

The other deal concerns his first-time writing of a supplementary score for a film, in this case the Sam Spiegel-David Lean production, "Lawrence of Arabia," a Columbia release. Without disclosing the details, since Spiegel has made a fetish of camouflaging terms and the dollar sign on any other components of this film, Rodgers accents that the peripheral values to the "Arabia" chore are really the fundamental values. Secondly is the money, which was reported at \$150,000. Understood from other sources, however, that this could hit \$150G, or higher. Fact Col's Rodgers deal, however, revolves around the music publishing and album rights to the score which Rodgers expects to have done within two more weeks. It gives him control of the album rights and coownership of same. Understood he receives the first \$50,000 from the LP and, thereafter, it's 50-50 on everything.

Rodgers' "Victory at Sea" albums and "The Valiant Years" (the Churchill telebiography series on ABC-TV) were recorded by RCA Victor and ABC-Paramount, respectively.

Daken K. Broadhead and his associates have bought back Allied Record Manufacturing and sales companies from Precision Radiation Instruments (Tops Records). They sold their interests a year ago and Broadhead joined Tops in an executive capacity. In re-acquiring the Allied companies which they operated for 15 years, they also resume operation of Allied's pressing plant in Los Angeles. Included in the deal are the custom accounts, the Mercury and Disney label, which Allied handled. Allied's plant in Belleville, N.J., remains with PRI.

From London, Douglas Proudley, who was a former collaborator of American songsmith Bob Russell, spotlights the omission of the latter's credit as composer of the background score to Columbia's "Reach For Glory." This film won second prize at the Locarno Film Festival where VARIETY reviewed it. As frequently happens, of course, cast and other credits are not always complete, especially at film festivals, which is the answer to Russell's omission.

From the Warner Bros. Picture  
"ROME ADVENTURE"

→ AL DI LA  
RAY ANTHONY CAPITOL #4742  
MARIA CANDIDO DECCA #31291  
TONY DALLARA VESUVIUS #1024  
JANICE HARPER CAPITOL #4578  
AL HIRT RCA VICTOR #8016  
GINO PAOLI WARNER BROS. #5205  
FAUSTO PAPETTI LONDON #10592  
EMILIO PERICOLI WARNER BROS. #5259  
JOE REINE EPIC #9510  
LUCIANO TAJOLI BRAVO #4510  
JERRY VALE COLUMBIA #42027  
CARMEN VILLARI CHANCELLOR #1114

→ ROME ADVENTURE  
DELLA REESE RCA VICTOR #8021  
SOUND TRACK ALBUM WARNER BROS. #1458

→ JOHNNY GET ANGRY  
B/W

→ THEME FROM A SUMMER PLACE  
JOANIE SOMMERS WARNER BROS. #5279

→ KARIN'S THEME  
STAN APPLEBAUM WARNER BROS. #5277

→ CONTINENTAL MELODY  
BILLY VAUGHN DOT #16359

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## CAMEO-PARKWAY 6-MO. NET SOARS TO \$530,431

Cameo-Parkway Records hit an all-time high in net sales and earnings for the sixmonth period ended June 30, 1962. Net sales during that period reached \$3,896,341, up from \$1,055,622 for the same period of '61, while net income increased to \$530,431 compared with \$118,418 for the comparable period the previous year.

This year on the basis of 605,500 shares outstanding, by the end of the first six months, the company earned 88¢ per share compared with 20¢ per share a year ago on the same number of shares. The earnings per share for this sixmonth period were ahead of the 87¢ per share earned during the entire fiscal '61 on fewer shares outstanding. Cameo-Parkway's Class A common stock was listed on the American Stock Exchange on Aug. 13.

## 'Exploitation Item' Costs Music Distrib Colin \$500

Herbie Mann, bandleader-jazz flutist, was awarded damages of \$500 from Charles Colin, music distributor, in a decision handed down last week by N.Y. Supreme Court Justice Henry Clay Greenberg.

The damages were awarded for Colin's use of Mann's picture and name on a book entitled "Salute To Jazz—Herbie Mann." The book contained music as recorded by Mann taken from records and published in the book without Mann's permission.

The defense contended that Colin had a right to use the name and picture as an exploitation item for Mann. This was rejected by Justice Greenberg who found that the defendant used Mann's name and picture without his written or oral consent.

The court also held that Colin did not receive permission from Puma Publishing Co., which worked out the music from Mann's playing, and that any alleged custom of the trade which the defendant tried to introduce in evidence did not affect the situation in this case.

## A.G.'s 1756 Week

Continued from page 1

a single booked for seven days, and played to capacity and near capacity crowds for four days. Large newspaper ads Wednesday (22) pointed out that Martin "and his Italian friend" would appear at the club that night. Sinatra was unnamed, but a large picture of Martin appeared, with arms outstretched to partly cover the face of Sinatra, just behind him.

From then on the club was deluged with calls for reservations, easily selling out for three shows. Wednesday, three Thursday, and four Friday. Word also got around that Davis would join the act for the last two shows Friday.

Sinatra's plane landed at the local airport with Davis and party aboard shortly after 1 a.m. Saturday. Inside the 500 Club, and along Missouri Ave. where it is situated, some 3,000 were pushing and waving reservation slips calling for shows ranging from 10 p.m. on.

While a special detail of some 30 policemen endeavored to keep order, the crowd smashed windows, nearly broke down locked doors and cursed the management because their reservations couldn't be honored. Many demanded their money back, and this was promptly refunded.

Just why the reservation mixup no one seemed able to explain. One version was that many in for the early dinner show arrived late, and held up those who had second show reservations. Meanwhile, the shows went on as scheduled, with the backup continuing through the evening.

Paul (Skinny) D'Amato, co-owner of the 500 Club and manager of Sinatra's Cal-Neva Lodge, for most of Friday evening and early Saturday morning was a prisoner in his own club. Martin reportedly got \$50,000 for the seven-day engagement.

Jackie Mason opened Saturday night (26) for the club's last week of the season.

## Indie Producer a Disk Biz 'Must,' Atlantic's Jerry Wexler Contends

One of the strongest forces to appear on the disk scene has been the recent development of the independent producer. Although conditions may change, there are still only a few basic formats to which diskeries can turn to in gathering and marketing material for their labels and the indie has rapidly become a major source, especially for singles.

Various types of indie producers make up the overall pattern. The "little monopolies" situation, which has become so prevalent throughout the entertainment industry, has taken the disk biz form of artists who make exclusive leasing pacts with labels for the release of their product. But these are secondary to the indie artist & repertoire men and other independent producers who are rapidly becoming the creative backbone of the singles disk picture.

"Wider coverage and wider sources of creativity which provide more chances of coming up with a hit" is the way Jerry Wexler, Atlantic Records v.p., sums up the increased reliance on outside providers. In contrast to the "impresario" mode in which a company head does all his own production with his own artists for his own release and the type of disk operation which employs its own, often large production and a&r staff, Wexler feels that the leasing pattern affords greater flexibility and therefore better chances of hitting it.

An "Old Story"  
"It's the old story of how independent record companies were able to get going in the first place. A label can't be in on all the local sound trends. To get different sounds you have to be able to be all over. Many independent producers travel light and move fast. Others work in an area, know that area and are much better than a guy who is sent in with no equity in the place," Wexler states.

These indies aren't hampered by what Wexler calls "institutional" problems for "they are down with the roots and are very close to the scene." He feels that this gives them much stronger chances to come up with solid material for trends that develop because they are on the spot as the trends happen.

As far as artists are concerned, Wexler says that labels like Atlantic and Atco want to explore every possibility to develop new talent. Since many artists are tied to various production deals, the road to them is through leasing agreements. This system has worked effectively for Atlantic and Atco in the two years they have been working with indies via leases and master buys.

Of course these singles deals also have vibrations for the LP market. "You can't make it without a single," Wexler says of this market. The impact of a single is a big wedge for an album and for a company to break through the vast volume of product that's circulated. An LP "better be about something or with something" to make it in today's market, he feels, and these indie productions are a big help.

Naturally, it is also necessary for a label to have its own artist roster too. Wexler opines. This is particularly true for communication and creative purposes. It is getting continually harder to get a new

artist's product across, he asserts, this is also practical to take an artist and build him. "With your own artist," he points out, "you start him off at 3 1/2¢ and bring him up to five and that's your total responsibility, with no producer to account for."

He also feels that "some production deals are getting way out of hand." These "out of line" arrangements make it hard all around and are ultimately damaging to everyone. "Everybody's making production deals these days," Wexler states, and although some are not in the best industry interests, these leasing arrangements and master deals are a necessary part of today's disk biz picture.

Among Atlantic-Atco's strongest deals in this area has been its Acker Bilk arrangements with EMI, through which Atco got a chart topping single and LP with "Stranger on the Shore" and is moving well with followup items. Atco currently has a chart single via Metronome with "Alley Cat" by Bent Fabric and has action with "Green Onions" by Booker T & the MG's which stays on the Stax label for Atlantic distribution.

Other deals involve the Lu Pine label, which is handled by Atlantic, the Volt imprint (Atco), Frank Guida's Le Monde label (Atlantic), Harold Batiste and Marvin Lasley's production outfit, Red Taylor's Isey Productions and others.

The **W!** OF THE WEEK

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Pete Fountain — Coral

**BLACK AND TAN FANTASY**  
David Rose — MGM

**ST. JAMES INFIRMARY**  
Frances Faye — Bethlehem

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\*\*\*\*\*  
**THE DIAMONDS**  
\*\*\*\*\*

Just Concluded—PARK HOTEL, GREAT FALLS, MONTANA; Aug. 16-Sept. 1—ALBUQUERQUE, NEW MEXICO; Sept. 6-23—VILLAGE CLUB, DALLAS; Nov. 1-21—PLAYBOY CLUB, NEW YORK; Nov. 23-Dec. 13—PLAYBOY CLUB, NEW ORLEANS; Dec. 14-Jan. 6, 1963—PLAYBOY CLUB, MIAMI; Feb. 25-Mar. 9, 1963—IZZIE'S, VANCOUVER, B.C.; May 13-June 2, 1963—PLAYBOY CLUB, CHICAGO; June 3-June 23, 1963—RETURN PLAYBOY CLUB, NEW ORLEANS; June 24-July 14, 1963—RETURN PLAYBOY CLUB, MIAMI; Oct. 21-Nov. 3, 1963—RETURN IZZIE'S, VANCOUVER, B.C.

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## Industrial Show

### "It's New—It's Olds"

(HELLINGER THEATRE, N.Y.)  
Frank Egan production for J. P. Brothert & Co. with Florence Henderson, Ron Hussmann, Linda Donovan, George Lindsey, Elaine Swann, Bill McDonald, Bill Hinnant, dancers and singers; directed & choreographed by Carol Haney; based on "Wonderful Town"; music, Leonard Bernstein; lyrics, Betty Comden & Adolph Green; adaptation & special lyrics, Donn Manning & Don George; costumes, Alvin Holt; sets & lighting, Robert Randolph; special material and dance arrangements, Luther Henderson; choral director, Earl Rogers. Opened in New York, Aug. 26, '62.

When an industrial firm goes shopping for shows, it obviously seeks a standard to fit the image it would like to associate with its product. Thus, when the Oldsmobile division of General Motors goes out to buy a stage presentation for its annual introduction of new models, it starts on the assumption that it wants the best in the category that can do the job.

The current Olds opus is based upon "Wonderful Town," which in turn is based on Ruth McKenney's "My Sister Eileen" with music by Leonard Bernstein, lyrics by Betty Comden & Adolph Green and book by Joseph Fields & Jerome Chodorov. Direction and choreography is by Carol Haney, and the cast includes Florence Henderson, who has been singing praises for Oldsmobile for the past five years, (most of them in tandem with Bill Hayes) and Ron Hussman.

The budget is somewhat in the neighborhood of a Broadway show and pay minima are higher than anything in the line of travel shows. Thus, this sort of showmanship can easily be associated with the lux-

ury and splendor of the product that Oldsmobile is seeking to impress its dealers with.

The current effort has a comfortable base to fall back on. "Wonderful Town" was a hit and the Bernstein score lends itself easily to the verbiage in praise of the various 1963 models. Thus "It's Love—It's Love" provides a degree of logic when the Donn Manning & Don George lyrics change it to "It's New—It's Olds." The brilliant conga number becomes a Twist in this show, and for purpose of the car maker, it's called "The Torque." Clever?

The sets and costumes bespeak opulence as do the Luther Henderson arrangements, Glenn Osser orchestrations and full crew in the pit. There are a few hitches, the way the cast speaks in automobile terms is somewhat disconcerting to the lay mind, and perhaps even an Olds dealer may not fully identify himself so completely with the product.

On the performance level, the show comes off. Miss Henderson has probably spied more about Olds' virtues than a hard-pressed salesmen. She still does it with less pressure and more charm than most of the Olds staffers, and what's more sells a straight rendition even better.

Ron Hussman qualifies in the industrial show brackets as a performer with lightness and merit, and a well-cast crew of accomplices has Linda Donovan as the sister, George Lindsey as the footballer, Elaine Swann as the landlady (only the gender has been changed from the original), Bill McDonald and Bill Hinnant in subordinate comedy roles.

There are 23 in chorus positions excellently routinized by Miss Haney and choral director Ford Rogers. Sherman Frank batons in the pit. Exec producer Frank Egan has made an excellent introductory splash on behalf of the D.P. Brothert & Co. ad agency. *Jose.*

### Dot Donegan Would Pull 8½G From Dentist-Cafe Op

Chicago, Aug. 28.  
Pianist Dorothy Donegan has filed suit in Cook County Circuit Court here against Dr. Lee Allegretti, a dentist who owned the now defunct Quid nitery; to recover \$8,500 she was to receive for a recent engagement at the Quid.

Miss Donegan was pacted for four weeks at \$2,500 per, but she claims she received only \$1,500 after the first week and allegedly was let go she refused to take a salary cut. Dr. Allegretti has returned to his dental practice, but is being sued because the contract was between him and Miss Donegan rather than the Quid Corp. Burton Joseph is the pianist's attorney.



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## RICKEY: FORMER UNKNOWN

By EARL WILSON

NEW YORK, N.Y.—"The Perfect Unknown" is how comedian Mart Rickey has been billing himself—until now.

But following his impressive performance on a recent "Talent Scouts" TV show, the deadpan comic will probably have to change that billing. Chances are he'll be known before long.

Mart's already hooked for an opening this fall at the Playboy lounge in Chicago, and boss Hugh Hefner has told him he's welcome to follow through at other Playboy clubs around the country.

Mart says of his new success: "Until now I've been so busy auditioning for work I didn't have TIME to take a job."

Robert Ripley featured Mart as a "Believe It or Not" individual, "the speediest tap dancer in the world," at 1.100 taps per minute.

"But before long I realized stand-up comedy was my forte. So now I stand up and talk about my misfortune and try to make people laugh," said the man whose voice is a striking reminder of the late Fred Allen's.

ALTHOUGH MART is favorably impressed by the "new wave" of Ameri-



**MART RICKEY**

can topical and satiric comics, he feels these comedians are only as good as their material.

"And don't think they're not paying plenty of money for their stuff. I hope they don't murder a good thing," said the comedian. He writes all his own routines.

Wherever Mart has played around the country, he's tried to sell himself "above his material," as he puts it.

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Chicago

## 'Canadiana '62' a Class Show at Canadian Nat'l Exhibition Grandstand

By ROBERT A. McSTAY

Toronto, Aug. 28.

With Teresa Stratas of the Metropolitan Opera as singing star, plus Davis & Reese in for a comedy stint, Jack Arthur's "Canadiana '62" has everything from the sophisticated line of 48 precision dancers to such slapstick entertainers as The Painters.

But the show's best area is its first half, written by Hye Bossin, which deals with the heyday of vaudeville until the latter '20s when the advent of sound on films ended vaude. To witness Bossin's book in the first half and to see the lit-up marquees of the nine Toronto vaude houses (defunct) is to evoke a wave of nostalgia that the generation-born 30 years ago doesn't know.

With the 60-piece orchestra con-

(Continued on page 44)

## Savoy Hilton, N.Y., Marks 35th Anni

The Savoy Hilton, nee the Savoy Plaza, marks its 35th anni this year and publicist Gail Benedict and managing director Nelson Vermette (he succeeded Eugene Voit, now ditto at the just building New York Hilton) are gathering memorabilia for the hoopla. At one time the Savoy Cafe Lounge was an important spawning ground for such personalities as Hildegard, Dwight Fiske, Lena Horne et al.

The Lounge is now the Savoy Room (bar), and The Columns has become the main entertainment room which, like the Sheraton-East's Embassy Club (Gunnar Hansen and Quintero orchestras) and the St. Regis' Maisonette (Peter Duchin orch), will rely on Ted Straeter's dansapation which incepts the new policy Sept. 11. Duchin and Straeter are old friends, and the former will be Straeter's guest opening night. Newly formed Duchin orchestra inducts the St. Regis' policy Sept. 25.

Hansen, formerly at the Savoy Hilton, and before that in the Plaza's Rendez-Vous Room (basement), succeeds Chauncey Grey, who last year shifted to the St. Regis. Grey previously was a long-time fixture at El Morocco. At the Sheraton-East's (nee the Ambassador) adjoining Knight Box, Jani Sarkozl and his tzigane music will be featured. As for the Rendezvous, when the Plaza reopens it in October it will have a new intine revue policy, staged by Julius Monk. Eddie Perini is back as headwaiter of both boites.

Meantime Le Club remains a nitery phenomenon. This snobbish membership boite, with stiff dues and heavy tariffs for drinks, packs 'em as they dance only to phonograph recordings, in the Gotham version of the Paris "discotheques." Le Club, being the club that it is, gets away with the canned music. The St. Regis, Savoy Hilton and Sheraton-East will essay the same policies, appealing to the same clientele, but with "live" music as purveyed by the above maestros.

### C'mon In, Water's Fine

Minneapolis, Aug. 28.

The glass-enclosed swimming pool at the new loop Davy Jones' Locker nitery is proving to be somewhat of a problem as well as a customer magnet. It was installed for presentation of water shows with shapely feminine swimmers by owner Ed Sloan whose theory is that novelty and "something different" will attract patrons and spell bistro success.

Well, the Locker has been pulling excellent business, but the conduct of some of its fair sex patrons has created the problem. On a hot night last week an airline hostess guest, seeing the pool, stripped and jumped in naked. Prior to that there had been several instances of women patrons leaping into the pool with their clothes on in emulation of what has occurred at some eastern parties this summer.

## Ice Show Review

### 'Holiday On Ice 1963'

Knoxville, Aug. 22.

"Holiday on Ice of 1963," presented by Morris Chalfen, produced by Ruth Tyson; costumes by Fredy Wittop, staged by Chester Hale, fronted by Arthur Seelig.

The 1963 edition of "Holiday on Ice" has seven new stars, the best of the old ones, gorgeous, new costumes and half-dozen ice spectaculars that all add up to the most eye-popping show in its 18-year history.

Back for reruns in new routines are Ray Balmer, former midwestern champion; Rosemarie & Robert Unger, adagio stylists; the Williams family, Robbie now 6 and Debbie 9, the latter rapidly becoming a truly tiptop performer; Alfredo Mendoza, John LaDue and Jane Morris, an inspired adagio trio; Tommy Allen whose incredible spins should bring the real ice fans back time and again; and, of course, the Glamour Iceers and Ice Squires.

Among the new talent, there are three clowns, Barbara Martin, the German Olympics champion, and Hanna Walter, a former European figure skating champion.

Jinx, the chimpanzee who skates just to show people that anybody can learn, is in a new routine taught him by his trainer, Darlene.

Director Ruth Tyson claims to have puzzled two years over a suitable ballet for her skaters and finally settled on "The Sleeping

Beauty," of course with Tschalkowsky's familiar score.

It's the big finale before intermission and goes extremely well in three scenes—the christening of the baby princess and the curse of the wicked witch; age 16 when the magic spell works to the dismay of princely suitors; and 100 years after when the kiss of Prince Charming restores life and happiness.

The Ungers portray the royal lovers, and Miss Quessy is a violently beautiful witch. Barbara Martin makes her debut as the good fairy. Costumes are gold and brilliant white, and Doug Morris' lighting effects add much to the scenes.

The act nearest to a show-stopper is the Maxwells' "Tower of Fun." These Australian acrobats perform in slow motion on the ice with split-second timing that keeps the audience on edge throughout.

Ted Deeley is another fine comedian from Canada who plays solo as a tipsy Scotsman and later joins Johnny Leech as a cop vs. street vendor with much prat dumping and near-crashes. Deeley is another expert in the art of timing.

Producer Morris Chalfen has plainly decided that it is best to keep the top staff personnel intact. These savants in their fields profit by their own mistakes, and so it is hardly extraordinary that each succeeding year brings a show that's a little more opulent, a little smoother. The attention that goes toward small details is endless, and "Holiday on Ice for 1963" will be even better as it moves through its international tour, some and energetic. *Rule.*

## Stage Shows Return To Hub's Music Hall

Boston, Aug. 28.

For the first time in more than two decades, stage shows will return to the former Metropolitan, now Boston's Music Hall with Buddy Thomas producing. Operator Ben Sack signed Thomas to do the first show Sept. 13 with the opening of "Interns" (Col).

Initial flesh show at the 4,300-seat Music Hall, will be a revue built around Denise Darcel. Thomas will use 19 femme terpers and four chorus boys. His production singer will be Bob Warren, and Norma Wallace will captain the line, which will be billed as "Les Dames" and "Music Hall Dancers."

The Thomas show with Miss Darcel will be entitled "Manhattan U. S. A. to La Vie Paris." There will be novelty acts in the production, Thomas said, and he is casting at the Music Hall. Rehearsals start Sept. 3.

Budget for shows at the Music Hall is understood to be around \$12,000. Fifteen stage hands will be used in two shifts. Work is now underway in setting up screens and stage pieces. Dancers will use the forward stage.

Thomas produced General Motors Motorama in Boston and was formerly w. k. dance act of Tanner & Thomas. He also produced musicals at the Bradford Roof.

Sack opened the restored and refurbished Music Hall with "Boy's Night Out" and is currently playing "Birdman of Alcatraz." He had a 55-piece orchestra on the rising stage and used an organist at the theatre's Wuriltzer. He said he intends to keep stage shows at the Music Hall.



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# 'CHOOSY' ON EX-MCA TALENT

## Eddie Fisher to Revive One-Man Show At N.Y. Winter Garden a la Al Jolson

Eddie Fisher will follow the path pioneered by Al Jolson in taking on a Winter Garden Theatre assignment on Broadway for an engagement of four weeks starting Oct. 2. It'll be the first time in many years that the Winter Garden has been used as the site of a one-man show. Most of the layouts in that genre, such as Danny Kaye, and Judy Garland, have gone to the nearby Palace Theatre. The Winter Garden, however, made the vogue famous with the Jolson appearance several decades ago on his Sunday nights concerts.

Fisher has been hitting excellent gates in his cafe dates of late. He did capacity business at the Coconut Grove, Los Angeles; the Desert Inn, Las Vegas, and Cal-Neva Lodge, Lake Tahoe. There had been negotiations for him to play the Waldorf-Astoria, N. Y., and it is still a possibility albeit remote, for the 1962-63 season.

Milton Blackstone, who has been guiding Fisher since he was the house singer at Grossinger's Grossinger, N. Y., has seemingly grooved the singer into a Jolsonesque format. He has encouraged the same kind of full-blown delivery and at one time even had the same accompanist that Jolson had. (Harry Akst keyboarded for Fisher for several seasons some years ago.)

At present, it's contemplated that Fisher will sing on a runway at the Winter Garden as his predecessor in the house did. It's likely that he will do the second half of the show, with variety turns prevailing during the opening half. Monte Proser will produce the show in association with Fisher's corp, Ramrod Productions and Blackstone.

## A.C. Sees Sellout Labor Day as Miss America Pageant Winds Season

Atlantic City, Aug. 28. This resort's biggest spectacle, the Miss America Pageant, gets underway Labor Day (4). Some 54 girls will compete and the winner will be crowned Saturday night (9) before 20,000 in Convention Hall and a national CBS television audience as the new Miss America, 1963.

Off to a slow start, business has picked up through August with a sellout Labor Day, weather co-operating, assured. Bank deposits are five percent ahead of this time last year, and hotel and motels did near capacity business this weekend.

First seasonal attraction to exit the resort is "Ice Capades," which broke in its 23rd edition the past six weeks in Convention Hall. Globe burlesque shutters for another year this weekend, while the major nightclubs, which have booked names all season, will return to their convention and off-season schedules.

Jackie Mason is playing the final week at the 500 Club while Frankie Laine is at the Black Orchid. Enzo Stuarti has returned to Luigi's Gondola room.

LaVern Baker is in the Larry Steele show at Club Harlem, which will continue through Pageant week. Gloria Lynne, Lenny Bruce and Herkie Styles, plus Ken Coleman, will wind up activities at the Le Bistro.

On the Steel Pier, Carmel (Continued on page 44)

## AGENTS BALK AT 'MEDIUM' ACTS

Although the remaining major agencies are extending themselves to nab major portions of the still unsigned talent left homeless by the withdrawal of MCA, the execs in these offices are applying the brakes. Strict criteria are being applied before a representation contract will be offered.

Among questions being asked by the agencies are:

1) Will the act help plug a loophole in its ranks?  
2) Does the act's earnings warrant the costs of representation, or does the performer have sufficient promise to warrant attention by the agency.

3) What is the performer's record on affability, tractability, temperament or lack of it, and record on accepting work that is offered?  
4) Will representation of the newcomer create resentment with acts of a similar type already on the agency roster? And will a competitive situation be created by the acceptance of the turn?

5) Will the performer enhance the prestige of the agency?  
Should these questions be answered to the satisfaction of the execs, then the act may be slotted on the list. Otherwise, the possibility is that the performer will have to go to second or third choice agencies.

It's recalled that according to MCA's own figures, 90% of the commissions were brought in by 10% of its list. It has often been declared that MCA's talent agency could have earned considerably more had it dropped most of the artists it represented. However, it was against the MCA policy to (Continued on page 44)

## Cafe's Legit Trend Increases With 2 Shows in Vegas; N.Y. Dickers 'Drum'

## Mex Producer Strands Podrecca Puppet Troupe Following Fine Arts Tour

Mexico City, Aug. 28. Carlo Farinelli, director of the Italian Podrecca puppet company including 14 puppeteers, has filed a complaint of fraud against impresario Jorge Heredia Mendieta with the District Attorney's office.

Mendieta allegedly defrauded the Italians of \$15,000 by failing to pay income taxes to Dept. of State, quotas to the National Assn. of Actors, and other incidentals. The impresario had contracted the Podrecca company last year, and group debuted in the Palace of Fine Arts in December.

In Torreon last June, Farinelli charges, Mendieta disappeared. Members of the company have been unable to work since their State Dept. permit was exclusively for appearances at the Palace of Fine Arts. Farinelli said his group lacks funds to return home.

The District Attorney's Office and the State Dept., which have initiated investigations, are attempting to locate either Mendieta, or his secretary, Angela Quiroz.

## 300G Fire Cuts Ariz. Inn

Phoenix, Ariz., Aug. 28. A spectacular predawn fire last week razed the Ranch House Inn, a fashionable resort hotel which featured a nitery that booked name attractions.

The fire, believed ignited by leaking gas, gutted the building. Damage was estimated at \$300,000-plus. Plans call for rebuilding.

The legit trend in cafes is proceeding with greater vigor, with more spots looking into possibilities of installing former Broadway hits. Presently, it looks like Las Vegas marquees may resemble Broadway. The Thunderbird will have "South Pacific" opening around Christmas, and the neighboring Riviera will have "My Fair Lady." In addition, the International, N. Y., may install a legit show following the run of the Harold Minsky revue.

Deal for "South Pacific" was concluded last week in New York by Monte Proser, Thunderbird entertainment director, and Maury Stevens, T-Bird's exec veepee, who came in from Las Vegas to ink the deal. Engagement will be for a minimum of six months. The hotel nitery room will close for three weeks following completion of current "Flower Drum Song" on Nov. 24 so that stage can be enlarged and other alterations made for the new premiere. It's presently expected that casting will be done for the show in New York. Proser will remain in Manhattan to line up talent.

The International is negotiating for "Flower Drum Song" to come in possibly around February or March. It's the same company that is now playing The Thunderbird in Vegas. Same troupe will play Harrah's, Lake Tahoe, after the T-Bird, and thence with one or two more bookings, will be ready for the time when the International can house it.

The attitude of International operator Jack Silverman and his bookers, Berger, Ross & Steinman, seem typical of other bonifaces who have come to think in terms (Continued on page 44)



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## 'Canadiana' A Class Show

Continued from page 42

ducted by Howard Cable, and Miss Stratas belting out Irving Berlin's "There's No Business Like Show Business." Jack, Arthur's grandstand venture—on a stage 180 ft. long and 80 ft. in depth—ranges from the elder "beef trust" chorus to the elegant, high-kicking "Canadianettes" to The Castles (Alan & Blanche Lund), Eddie Cantor and a blackface Al Jolson both of whom are portrayed by Doug Romaine.

True, Arthur will have to doctor the proceedings (show ran almost three hours), but tightening of 20

### 'Canadiana '62

(Canadian National Exhibition)  
Jack, Arthur production with Teresa Stratas, Davis & Reese. Featuring The Canadianettes (48), Ken Boen DeJohn Sisters (2), Doug Romaine, Marge MacKinnon, Eddie Collins, The Painters (1), Anne Marston, others. Book, Hye Russin; choreography, Midge Arthur, Alan & Blanche Lund; lyrics and music, Howard Cable, Dolores Claman, Richard Morris; sets and costumes, Stuart MacKay; lighting, William Dale; musical director, with 60 piece orch., Howard Cable; emcee, J. Frank Willis. Opened at Canadian National Exhibition Grandstand, Toronto, Aug. 18, '62; \$4.50 top.

minutes should be easy. Cutting Davis & Reese's time, the displays of the Toronto Fire Department and the salute to the 100th anniversary of the Royal of Canada could be done. But don't change the vaude routine, which is the hit of the show.

"Golden Encores" is a sentimental journey to the great days of vaudeville and features Miss Stratas, Midge Arthur's lengthy pony line, Alan & Blanche Lund,

the banjo-playing Eddie Collins, the portly but articulate De John Sisters. The Painters in their old-time vaude sketch and the all-female "beef trust."

Among the yesteryear songs are "If You Knew Susie," "Now's the Time to Fall in Love," "Waiting at the Church," "Swinging Down the Lane" and four excerpts from "The Merry Widow," in which Miss Stratas dances in a black, picture hat and crimson gown, to the choreography of the Lunds.

At \$4.50 top, "Canadiana" had an audience of some 18,000 on opening night of the 24,000-seat CNE grandstand show.

The 48-girl line, in busbies, scarlet tunics and black briefs, is used in the precision number to salute the Royal Regiment of Canada and won heavy applause at the finish. Sets and costumes are elegant, with kudos manifest in the "Merry Widow" waltz and the "Calgary" numbers, for class and color.

The Jack Arthur presentation at the CNE grandstand is a must, helped by the Hye Bossin book and the tailoring that has gone into the Colaneseque, flagwaving finale.

### GLASER SNUBS \$2-MIL. OFFER FOR HALF ABC

Joe Glaser, president of Associated Booking Corp., has denied reports that he is selling out part of his agency to a Chicago syndicate headed by Vic Lowmes III. The bid for \$2,000,000 for 50% of the agency has been turned down, Glaser said. He added that he has no intention of retiring at this point and will continue as head of the agency. Lowmes formerly was talent buyer for the Playboy Clubs.

Glaser, however, said he is strengthening his executive lineup and has upped Bob Phillips to company veepee. Phillips had been head of the Hollywood office for 11 years and with the firm for 18 years. There is only one other veepee in the ABC setup, Fred Williamson of the Chicago office.

### 'Choosy' on Talent

Continued from page 43  
drop performers unless given provocation.

One of those who gave MCA too many headaches was Frank Sinatra. It invited him to leave and he went on to become one of the highest earners in show biz.

All agencies are after the top level of names and those with consistent earning records. For example, the offices have been seeking secondary names in the directing, writing and producing field. They are signed to long-term deals with studios and networks and with very little servicing bring in an average of \$15,000 each in annual commissions. These clients have been the bread-and-butter of the talent agency overhead.

With the agencies in a superior bargaining position among some categories of performers, many entertainers may be hard put to find the kind of representation they want or have been accustomed to.

### Ben Blue Won't Sell Coast Club, Will Reopen Sept. 14

Santa Monica, Cal., Aug. 28.

Ben Blue, who shuttered his Supper Club several months ago and said he probably would sell establishment, will reopen nitery Sept. 14 and again head up the entertainment.

Plans call for lounge entertainment as well as in the dining room. Latter will have new production written and directed by David Davenport. Norman Hawes orch will be featured. Blue lately has been touring the saloon circuit and also appearing in films.

### Casino Ops Drop \$58,750 to Ct. In Ky. Gaming Raps

Cincinnati, Aug. 28.

A total payoff of \$58,750 in court fines climaxed the gaming clampdown in Kentucky's nitery belt across the Ohio River from Cincy. The penalties, against operators of three Campbell County casinos who pleaded guilty to charges of horserace betting and permitting gambling on their premises, were levied last week by Special Circuit Judge Edward Hill.

Eleven operators of the Yorkshire Club, Newport, were fined a total of \$3,000 each. Included were John Croft, Alfred Goltzman, George Gordon, Fred Hallam, Morris Nemmo, Abe Schneider, Sammy Gutterman, George F. Bear, David Polinsky, Meyer Berman and Albert Masterson.

Seven owners of the plush Beverly Hills, near Newport, which shuttered early this year, were assessed a total of \$2,000 each, among them Croft, Goltzman and Gordon of the Yorkshire operation. Associates were Allen Cohen, Samuel Schrader, Mitchell Meyer and Mrs. Marion Brink, widow of Jimmie Brink, who operated the former Lookout House in adjoining Covington.

Stanley Schomaker and Richard Busker, operators of the Belmont Snax Bar, Newport, were fined \$5,250 each and given suspended six-month jail terms after pleading guilty to seven counts.

Bob Sidell, former mayor of Newport and an ex-president of Local 1, Musicians Union, Cincy, was fined a total of \$1,250 for leasing the Belmont premises for hand-book operations and dice games.

The case of Mike Levinson, operator of the Flamingo Club, Newport, named in 10 indictments, will be heard Sept. 10.

### 1964 World's Fair

Continued from page 1

hotel picture is seen in the fact that the Americana is expected to gross in the area of \$500,000 weekly from all its operations when it capitalizes on its momentum as a new hotel. Should the new inns slice off a hefty chunk of the business that normally goes to the current spots, the bulk of the hotels will have tough sledding unless business conditions take an upward turn.

One of the facts entering into the deliberations of N. Y. showmen is the drain of visitors occasioned by the Seattle Century 21 Exposition and the upbeat of travel to the Orient. This, of course, has accented the western part of the country over New York. Nitery operators particularly feel that this has been a factor in the tourism decline on the Stern.

Other downbeat factors, of course, include the fear of closer scrutiny of expense accounts by the Bureau of Internal Revenue, the decline of the stock market and a prevailing psychology of fear among those normally liberal with a buck.

However, the showmen's major beef is the publicity pressure for 1964. They say that the year of the fair will bring its own hordes of visitors that would not normally come here. There should be the same kind of concentration, they add, to make New York a tourist centre now.

### More MCA Acts Sign With Talent Agencies

More performers who were until recently on the lists of the defunct MCA talent wing are finding their way to other offices. Inking with the William Morris Agency are Jack E. Leonard and Ford & Hines. Latter act was with Morris in all fields except variety. They are now entirely with that agency.

Signed to General Artists Corp. are Tony Martin, Joseph Cotten, Charles Bickford and George Hamilton. Ashley-Steiner revealed the week's biggest haul with Joan Fontaine, Eileen Heckert, Pat Hingle, Joseph Wiseman, Joe Campanello, Viveca Lindfors and Paul McGrath.

United Talent Management, a new agency comprised mainly of MCA agenting alumni, last week signed representation contracts with writer-publisher-syndicated columnist Harry Golden along with Debbie Drake and Allen Ludden. Formerly repped by MCA, trio were brought in by Dick Rubin, also from MCA, who is heading UTM's N. Y. office.

Inked on the Coast by ex-MCAer Jerry Perenchio, agency's exec veepee, were the Los Angeles Lakers whose theatrical and other activities, except athletic, will be handled by UTM.

### Cafe-Legit Trend

Continued from page 43

of legit shows for their niteries. The cost of a first rate name, they say, will pay for an entire legit package.

Outside of Las Vegas, the current rate for the legiters with name included, runs from \$8,000 to \$9,000. On the other hand, Tony Martin, already signed for the International, costs \$12,500. With Martin is the need of a supporting act, a line and two orchestras. They estimate that the spot must gross around \$60,000 to come out with this kind of nut.

If bad weather intervenes on one or two nights a week, the nitery can be plunged into red ink through no fault of its own. The International also has set Billy Daniels to play a January date at \$7,500. He has a four-week deal. The same laws of economics apply in Daniels' case as with the Martin stand, except that the break-even point is somewhat lower.

Another factor causing nitery owners to look for format changes is the constant erosion of names and the rising price structure. Some headliners who did well in former years cannot be expected to duplicate the same kind of business now even though their salary has been raised.

Although Broadway is the heartland of legit, the International staff feels that many shows are worthy of revisiting, especially when seen under new circumstances and at a more favorable buy. Its advertising will point out that for the price of an orchestra seat, the customer will see a Broadway show, have dinner and dance as well.

Should the International deal for "Flower Drum Song" go through, it will be the second time that Monte Proser, entertainment director for the Thunderbird, who lined up the show for the Vegas spot, will be on Broadway with a cafe-legit show. Many years ago he opened Monte Proser's Theatre Restaurant on the site of the then recently closed Hurricane with a cafe-legit policy. It was way ahead of its time.

### MUSICAL CHAIRS

MCA Agents et. al. Flit Hither And Yon

Martin Kummer, a former MCA-TV vice president who went with the parent MCA Inc., resigned this week. His plans haven't been divulged. Kummer, who started in the William Morris music dept., held a key post at MCA for many years, having been in charge of the Ed Sullivan and Jack Paar accounts and was in the maelstrom when these two were feuding.

Kummer was slated to sell MCA video properties to networks and stations, and be one of those who would act as the selling arm of the MCA production outfit. Krummer stated he wants to return to agenting and will release plans within a few days.

Meanwhile, the shakedown in the vast shift of personnel to various agencies is continuing. Earlier, Henry Alper, former MCAer in the film dept., who had shifted to General Artists Corp., resigned suddenly last week, presumably after a tiff with Coast GAC execs. Also, Jerry Golden, who had joined Dave Baumgarten's Agency for the Performing Arts, shifted to United Talent Management.

### A.C. Sellout

Continued from page 43

Quinn is in for three days which started Monday (27). Bobby Rydell is due back through Saturday (2) when Neil Sedaka comes in for the final week before pier shutters.

Arlene Dahl arrives Tuesday (5) to be grand marshal of the Miss America agent parade and to sit on the board of judges. Other judges include songwriter Bernie Wayne, concert pianist Ruth Slenczynska, MGM talent scout Al Tresecky and Broadway producer Michael Ellis.

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# CURRENT BILLS

WEEK OF AUGUST 29

## NEW YORK CITY

**MUSIC HALL**—Eugene Slavin, Eleanor Reiner, David Clatworthy, Lila Gage, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

## AUSTRALIA

**MELBOURNE** (Twinkl)—Edith Georges, Betty Paster, O'Neill & Haggerty, Angers, Jacques Jordane, Les Freds, Alan Randall, Raphael & Model, Dorene Kilmer.

**SYDNEY** (Twinkl)—Iris Kells, Eric Shilling, Kevin Miller, Jon Weaving, Cynthia Morey, Suzanne Steele, John Fryatt, Erica Johns.

## BRITAIN

**BLACKPOOL** (Tower Circus)—Charlie Carroll & Co., Bronies, Hugh Forgie & Co., Circus Williams Lions, 2 Carmenas, Circus Knie's Horses, Zebras & Ponies, Diers Sisters, Four Soranis, 2 Dominics, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

**WINTER GARDENS PAVILION**—Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Revyros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

**OPERA HOUSE**—Ken Dodd, Kaye Sisters, Eddie Calvert & C. Men, Raindrops, John, Three Hous, Barbara Law, Derek Taverner Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.

**BRIGHTON** (Hippodrome)—Max, 3y Graves, Eddie Gray, Benson Dulay & Co., Two Tones, Delrinas, Harbin & Day, Anthony Bygraves, Cycling Kirks, Lynton Boys, Goldie The Wonder Horse, Brighton Belles & Beaux.

**GLASGOW** (Empire)—Andy Stewart, Ian Powrie Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Sisters, Max Kay, Eric Burns, Arthur Blake Singers, Rosemary Manly, Leslie Robert's Silhouettes, Helen McLeod, White Heather Girls.

**LIVERPOOL** (Empire)—Michael Holliday, Christine Campbell, Hal Monty, David Berglas, The Musical Campbells, Paula Watson, The Marauders, Aran Girl Pipers.

**LONDON** (Palladium)—Bruce Forsyth, Morecambe & Wise, Les Eltons, Ewe Boswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

**MANCHESTER** (Palace)—Winifred Atwell, Dickie Valentine, Leslie Randall, The Hedley Ward Trio, The Allison, The Miller Fox Showgirls, Cy Ewan Three.

**MORECAMBE** (Winter Gardens)—George Mitchell Minstrels, Stan Stennett, Penny Nicholls, Peter Crawford Trio, Two Pirates, Al Redding, Jeff Hudson, Eric Whiteley & TV Dancers, Mitchell Maids.

**VICTORIA** (Palace)—George Mitchell Minstrels, Tony Mercer, Dal Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., & TV Toppers, Jackpots, Mitchell Maids.

## Cabaret Bills

### NEW YORK CITY

**AFRICAN ROOM**—Afro-Caribbean, Johnny Barracuda, Trade Winds.

**BASIN ST. EAST**—Joe Williams, Lambert, Hendricks & Bryan, Al Blakey 5.

**CHARLTONS**—Sootha Renay, Elemen Horvath Orc.

**CHATEAU MADRID**—Marcelo, Rosemar, Sole Cortes, Soledad Caro, Pato Alonso, Edose, Manolo Leiva, Leo Ejeria, Pupi Campo, Orc. Carbia Orc.

**COPACABANA**—Carmen Jones, Chase & Reed, Joseph Mele Orc, Frank Marti Orc, EMBERS—Ahmad Jamal 3, Harry Shepard 3.

**HAWAIIAN ROOM**—Little Joe Jr., Wallami, Keola Beamer, Ioanor, Hula Belles, Ted Auletta Orc, Sam Makia Islanders.

**HOTEL ASTOR**—Eddie Lane Orc.

**HOTEL NEW YORKER**—Joe Furst.

**HOTEL PIERRE**—Phil Wayne Trio, Kathy Preston, Stanley Melba Orc.

**HOTEL PLAZA**—Russell Noye, Milt Shaw Orc, Mark Monte Continentals.

**HOTEL ST. REGIS**—Jean Barleaze Orc, Chauncey Gray.

**HOTEL ROOSEVELT**—Gunnar Hansen Orc.

**HOTEL SAVOY HILTON**—Louis Bannet Trio, Ray Hartley.

**LATIN QUARTER**—Jimmy Joyce, L & P Sarter, Fredsons, Bob De Voe Dancers, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonelys, Jo Lombardi Orc, Irving Fields Orc.

**LIVING ROOM**—George Carlin, Allan Chase, Jackie Jackler, Bob Ferro Orc.

**NO. 1 FIFTH AVENUE**—Hankinson & DeMaio, Marc London.

**SAMBA**—Four Apolons, Esther Tobbi, Le Fuld, Badoc & Sharobi, Louis Bannet Orc.

**SQUARE EAST**—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Eugene Trobnick.

**TRUDE HELDER'S**—Ron Douglas Four, Candido Boval, Danny Valentino.

**UPSTAIRS & DOWNSTAIRS**—Sudie Bond, Myra DeGroot, Cy Young, Hal Buckley, Arthur Siegel.

**VILLAGE BARN**—Ralph Pope, Peri & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc, Joe Shay Orc.

**VILLAGE GATE**—Thelouis Monk, Eric Dolphin Orc.

**VILLAGE VANGUARD**—Miles Davis 5, Blossom Dearie 3.

## CHICAGO

**BLUE ANGEL**—Christian Lamont Extravaganza, Vic Taos, Sally Knowles, Pepita Huerta, Calypsonians.

**DEL PRADO HOTEL**—"Hits of Broadway," Susan Cable, Helen Derringer, Robert Scherkenbach, Bobby Wolf, David Evans, Blanche Schultz, Judy Valind, Dale Van, Florida D'Andrea.

**EDGEWATER BEACH**—Island Revue, Dusty & Sylvia, Clem Lowe & Tropicales, Augie Colon, Don Davis Orc.

**GATE OF HORN**—The Tarriers, Jo Mapes, Bob Crosby.

**LE BISTRO**—Duke Hazlett, Vic Cesario Trio.

**LIVING ROOM**—Billy Williams Revue, Sam DeStefano Trio, Joe Parnello Trio.

**LONDON HOUSE**—George Shearing Quintet, Larry Novak Trio, Jose Bethancourt Trio.

**MISTER KELLY'S**—Julie London, Bobby Troup Trio, John Frigo, Marty Rubenstein Trio.

**PALMER HOUSE**—Phil Foster, Jaye P. Morgan, Ben Arden Orc.

**PLAYBOY**—Jimmy Caesar, Joe Conti, Ron Carey, Clancy Hayes, Barbara Russell, Alain Denys, Gloria Smyth, Michael

St. Clair, Tony Smith Four, Harold Harris Trio, Bob Davis Trio, Jim Allas Trio, Joe Iaco Trio, Hots Michels.

**PEPE'S**—Diana Dors, Jimmy Nelson & Danny O'Day.

**SECOND CITY**—"My Friend Art Is Dead," Bill Alton, Del Close, Severn Darden, Mina Kolb, Dick Schaal, Avery Schreiber.

**SAHARA INN**—Joe E. Lewis, Jana Lund, Frank York Orc, Lounge: Joy & the Boys, Danny Long Trio.

**SHERMAN HOUSE**—Link Spots, Toni Lee Scott, David Romane Orc.

**SUTHERLAND**—Innocent Maynard Ferguson Band, Billy Wallace Trio.

## LOS ANGELES

**CIRCO'S**—Donn Arden Revue.

**COCOANUT GROVE**—"Finian's Rainbow," Freddy Martin Orc.

**CRESCENDO**—Mary Kaye Trio.

**DINO'S**—Jessica James, Jack Elton, Steve LaFever.

**INTERLUDE**—Troy Walker & Hostlers.

**SLATE BROS.**—Milt Trenier, Dave Astor, Herb Dell Trio.

**STATLER HOTEL**—"Chip Off the Old Block" Revue, May Ennis Orc.

**YE LITTLE CLUB**—R. G. Brown, Marion Mercer, Joe Felix Group (4).

## LAS VEGAS

**CALIFORNIA CLUB**—Johnny Paul.

**DESERT INN**—Anna Maria Albright, Prof. Backwards, Donn Arden Dancers, Carlton Hayes Rev. Lounge: Dave Apollon, Les Femmes, Michael Kent.

**DUNES**—Tony Bennett, Rowan & Martin, Bill Reddie Orc, Lounge: "Vive Les Girls."

**EL CORTEZ**—Al Hibbler.

**FLAMINGO**—Bobby Darin, Allan Drake, Nat Brandwynne Orc, Lounge: Lionel Hampton, Della Reese.

**FREMONT**—Newton Bros., Joe Pasko, Swinging Lads, Ricky & Gents.

**GOLDEN NUGGET**—Judy Lynn, Diplomats, Tony Lovello, The Features.

**HACIENDA**—Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

**MINT**—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb, Chubby Rye.

**NEVADA**—Jay Orlando, King Henry 4.

**NEW FRONTIER**—"Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunling Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc, Lounge: Bob Crosby, Ina Potato.

**RIVIERA**—"Bye Bye Birdie," Elaine Dunn, Pete Marshall, Kay Medford, Lounge: Johnny Desmond, Fran Warren, SAHARA—Eve Arden, Vic Dana, Lenie Weinrib, Lounge: Don Rickles, Freddie Bell, Ruth Brown, Chubby Rye.

**SANDS**—Carol Burnett, Allen & Rossi, Garr Nelson, Copra Girls, Antonio Morell Orc, Lounge: Dave Burton, Danny Costello, Morry King, Ernie Tewart.

**SHOWBOAT**—Skeets Minton, Muggsy Spanier, Ken Linley, Rusty Isabel.

**SILVER SLIPPER**—Hank Henry, Sparky Kaye, Bobby Clark, Cindy Emmer, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elzard, Slipperettes, Geo. Redman Orc, Lounge: Chas. Teagarden Orc, Jack Prince, Johnny LaMont.

**STARDUST**—"Lido de Paris," Eddie O'Neal Orc, Lounge: Kim Sisters, Tune-toppers, Bourbon St. Six, Nalani Kele, Apollon.

**THUNDERBIRD**—Flower Drum Song, Jack Soo, Arlene Fontana, Garwood Van Orc, Lounge: Sonny King, Vido Musso, Timi Yuro, Exciters, Igniters.

**TROPICANA**—"Folies Bergere of '62," Ray Sinatra Orc, Lounge: Vagabonds, Royal Hawaiian Revue, Al De Paulis 4, Du Bonnet 3.

## SAN FRANCISCO

**BLACKHAWK**—Cal Tjader Orc.

**BLACK SHEEP**—Jens Jensen Orc, Fred Washington.

**CONDOR**—Billy Dare Trio.

**EARTHQUAKE MCGOONS**—Turk Murphy's Orc, Mary Pearl.

**GAY '90s**—Sandra Dorne, Bee, Ray & Ray K. Goman, Jerry Sharkey.

**FAIRMONT**—Sarah Vaughan, Ernie Heckscher Orc, Lounge: Chas. Teagarden Orc, Jack Prince, Johnny LaMont.

**HUNGRY**—Limelitters, Staggs McMan.

**JAZZ WORKSHOP**—Shuley Scott Trio, Stanley Turrentine.

**NEW JACK'S**—Earl Grant.

**PURPLE ONION**—Adam Keefe, Sandy Sanders.

**SUGAR HILL**—Clara Ward, Gospel Singers.

**365 CLUB**—Neapolitan Six, Igar & Mimi, Sally Gray.

## MIAMI-MIAMI BEACH

**AMERICAN**—Jack Young, George Arnold's "Artists and Models On Ice," Nicky Powers, Joan Daye, Phil Richards, Johnny Flanagan, Clara, Mal Malkin Orc, George Dewitt, Angelito.

**BALMORAL**—The Accents, The Voyagers.

**CARILLON**—Lou Walters "Scandales de Parée," Mel Torme, Harry Mimmo, Elissa Jayne, Ralph Young, George Doris, Roger Stefani Ballet, Jacques Donnet Orc, Line (16).

**CASTAWAYS**—Preacher Rollo 5, Jerry Gerald & Lesley, Ralph Font Orc, Candi Cortez, Jimmy Roma, Bill Bernardi.

**DEAUVILLE**—Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Vespia Bros, Line, Les Rhode Orc, Mel Greene.

**DIPLOMAT**—Gene MacDaniels, Mandy Campo Orc, C. Smith Orc.

**EDEN ROC**—Devlin & Premiers, Luis Varona Orc, Monroe Kasse Orc, Art Freeman Orc, Toni Steele Twisters.

**FONTAINEBLEAU**—Jack Young's International Follies, Marsh & Adams, The Riviera (Two), Napoleon Reed, Line (16), Len Dawson Orc, Larry Boyd Trio, Chero's Del Prado Orc, Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer Trio.

**MURRAY FRANKLIN'S**—Gina Wilson, Johnny Bachemin & Co., Sue Lawton, Eddie Bernard, Dick Hayland.

**PLAYBOY**—Taylor & Mitchell, Doc Circe, Will Mercer, Jamie Lyn Trio, Teri Thornton, Jack Pyle, Julion Gould Trio, Barry Benton Trio, Norm Geller Trio, Matty Cortez.

**RONNEY PLAZA**—Hi Lads.

**THUNDERBIRD**—Frankie Scott, Berj Vaughan Quartet, Sue Lawton.

## SAN JUAN

**CLUB CARIBE**—Betty Johnson, Miguelito Miranda Orc, Pepito Arvello 5.

**LE CARROUSEL**—Beatrice Grandet.

**LA CONCHA**—Ford & Reynolds, Noro Morales Orc, Nestor Torres 5.

**EL CONVENTO**—Pepe Lara Orc, Rodrigo Olivo Five.

**FIESTA ROOM**—Victor Santini, The Kimberleys, Pepito Torres Orc, Barletta-Queralt 5.

**OCHO PUERTAS**—Luis & Soledad, Joe Valiente, Jose Aponte.

**EL SAN JUAN**—The Accents, Candy Kaye, Gregg Jones, Ruth McFadden, Nelly Castell, Julio Gutierrez.

## New Acts

### CHASE & REED

Comedy  
25 Mins.  
Copacabana, N.Y.

Chase & Reed is a new formation. Reed, formerly the straight-man of Mitchell & Reed, is now the comic in the new pairing. How this was arrived at, is difficult to see in their bow at the Copacabana. It seems that the major comedic moments were scored by Reed. His impression of Liberace was one of the highpoints of the act. On the other hand, Chase seemed to do best in his straight endeavors.

A major fault is material and another seems to be the fact that they haven't achieved a modus vivendi as a team. The early part of their turn was a virtual blank. It's much too basic for a Copa crowd. Their operations in this field were also slowed down by an attempt at serious moments. It was not until they tried quick bits of business that they achieved any response. They also seemed to do better off late in the turn when Reed sat down at the piano and knocked off a straight "Malaguena" and his partner sang straightforwardly. It seemed that the audience wanted some expression of basic ability before they would accept any of their offerings.

The act needs material and routine. The lads can make it, but not in the prime spots with its present makeup. *Jose.*

### PEGGY D'CASTRO

Songs  
35 Mins.  
Plantation, Spokane

"I'm All By Myself," opens Peggy D'Castro, three years away from her singing sisters (who still use the "e" in DeCastro) and a lead to replace her) and eight weeks on her own in the Pacific Northwest launching a new single act, after a succession of vocal and instrumental combinations.

Adding "It's a Wonderful World," as though to reassure herself and the customers, Miss D'Castro proceeds with pep and perseverance to belt out ballads, hop and twist a few dance steps and clown Cubanly (the accent is real enough, but well preserved) with pianist Bob Clear and drummer Jerry Levine, with whom she travels. (The Plantation's Perry Williams thoughtfully added depth and balance with the addition of Jimmy Wolf, recently of Las Vegas, and one of the best bassists ever to hit these parts.)

And just for good measure she'll throw in a medley in Spanish, French and Italian.

A hard worker and a striking looker ("I was doing my eyes this way before Liz Taylor ever heard of 'Cleopatra'") she'll appeal where the customers demand action. *Cos.*

### THE COURRIERS (3)

Songs  
45 Minutes  
Beacon Arms Hotel, Ottawa

This Ottawa-Toronto folk trio has changed its style remarkably since its former femme was replaced by Jean Price, a tall, well-stacked brunet with a splendid voice. Group now has far greater flexibility and range and has just garnered experience with three weeks at New Orleans Playboy Club, a week at Bitter End, N.Y., and a U.S. campus swing. They just were on "Jim Backus" "Talent Scouts" as "discovered" by Jack E. Leonard (subbing for "discoverer" Hal March, who came down with mumps), and have just cut an LP for Mercury.

Trio's best number in intine room of Phil Horowitz's posh Beacon Arms Hotel was finale "O Freedom," a spiritual, with an almost brilliant solo by Miss Price and terrific rhythm that had the whole room clapping. Built to a crescendo of genuine excitement, artistic and otherwise.

Most dispensable was Tom Lehrer's sick "Ricky Ticky Tin," entirely out of their style, though well done. Patter was smooth and funny, especially Mark Max's; Russell Kronick's tended to be a bit heavy. A homo gag was way out of line, but otherwise all was tasteful though lively. The boys (both return to university next month) strummed guitars and one at times a five-string banjo, with house musician Pete Fleming backing solidly. The Courriers have excellent prospects both in and out of the folknik corral. *Gard.*

## Unit Reviews

### Nat King Cole (Sights and Sounds) (MELODY FAIR)

N. Tonawanda, N. Y., Aug. 20.  
Variety spectacular by Nat King Cole with "The Merry Young Souls", produced under supervision of Ike Jones; musical direction, Ralph Carmichael; associate, Joseph B. Zito; director-writer, Bob Henry; staging, Jack Regas; designed and lighted, Curt Nations; costumes, Dane Coe; stage manager, Gerald T. Masterson; at Melody Fair, No. Tonawanda, N. Y., week Aug. 20; \$5; \$6 (Sat.).

In the theatre, as practically everywhere else, nothing succeeds like experience—unless it's talent and showmanship. And when, as with Nat King Cole, you have a stylish combination of all three, you've got it made. That's just how Cole has it—made, plus style in the literal sense of the word.

The King is preeminently a stylist—not only in his unique vocal delivery, but in the polished projection of a keenly-honed personality which hardly anyone else in the entire theatre firmament even remotely resembles. Everything he does in this show—and he does plenty—is marked by the distinctively impeccable delivery, dressing and demeanor which has always set him apart, which has grown immeasurably through the years and which shines through all his current offerings. His vocalizing is warm and underlined with heart—which as the song says you've gotta have. And it's probably just this which has made him evolve into the stellar artist and person with whom all show business is this year gladly joining in celebration of his 25th anniversary.

This is his preeminent performance on a four-week eastern music-tent tour, fresh from the accolades of his Los Angeles quarter-century anniversary celebration and his Greek Theatre engagement there.

It is a notable and different production: Sans dancing or comedy, it is a straight vocal presentation, mostly by Cole himself, of nearly half a hundred of his best known numbers, backgrounded by an unusual choral group. The Merry Young Souls. This is a corps of 16 boys and girls with fine voices who act as visual and aural settings for many of the star's numbers. Recruited in L.A. out of several hundred applicants, they have a freshness and appeal which goes well with their youth. It is regrettable that they will in all likelihood dissolve at the end of this tour because of school and college assignments.

The show labeled "Sights and Sounds" starts with the star in a couple of his popular melodic numbers, segueing into a group of westerns, followed by a bevy of his best blues and closing with some resounding spirituals, all with ample assists from the Souls.

The show is paced under the expert and knowing hand of Ike Jones and the musical direction, lighting and staging are all timed and projected with high precision. Cole's performance, in which he holds the stage practically the entire two hours, is a personal triumph which befits the warm and experienced trouper that he is.

For tent impresarios this is a handsome package which should spell money in the till. For Cole aficionados who, from a quarter-century of his recordings, tv and personal performances, are now legion, it is a jackpot. For everyone else, it's rare top drawer entertainment. *Burton.*

### Matinee Fun-Fest

Toronto, Aug. 20.  
Jack Arthur production, with Al Dobritch, presenting The Three Stooges, Wallenda Troupe (4), George Hanneford Family (7), Michele & Michael, Princess Tajana, The Painters (6), Betty & Benny Fox, The Cosmos, others Alfredo Landon, boss clown; Paul Kaye, ringmaster, with Jack Cervone Orc (31). Opened at Canadian National Exhibition grandstand show, Toronto, Aug. 20, '62; \$1.50 top.

The Three Stooges wowed some 20,000, predominantly kids, in the

matinee performance of the Canadian National Exhibition grandstand show, with The Wallendas (4) contributing dramatic feats on the high wire, Princess Tajana on the rings, and The Hanneford Family (7) as a bareback, comedy riding act. "Blinko" and his clown midgets got the youngsters in enthusiastic mood; but it was The Three Stooges that the kids were awaiting.

To adult audiences, the material of the zany trio is mediocre but the Stooges, in their 30-minute swiftly-paced routine, make "Fun-Fest Matinee" a resounding success.

Despite the hair-raising feats of The Wallendas, the buffoonery of Tommy Hanneford in his trick riding, the ring work of Princess Tajana, the helicopter acrobatics of Michele & Michael and the aerial "twist" of Betty & Benny Fox, the juve buffs were anticipating the appearance of The Three Stooges. Interspersing their hoary dialog with belly-punches, bongs on top of the head and eye-gouging, Moe Howard, Joe (Curly) De Rita and Larry Fine had no difficulty in scoring with the youngsters.

The Wallendas thrill 'em via their shoulder stands, bike riding and chairs on the high wire—with no net. (Troupe did not use the girls on opening day). The Hanneford Family (7) featured Tommy in his clown getup for trick riding, plus the other equestrian members. The Cosmos click with their ladder work, suspended from a motor bike, on the high wire extending to the grandstand.

The high trapeze act of Princess Tajana, who makes her showmanly entrance in an Indian feathered headdress on a coal black horse, is a spectacular turn. Betty & Benny Fox do the "Twist" on a microscopic platform 125 feet above the crowd, while Michele & Michael are suspended from a helicopter for their dangerous acrobatics.

Withal, a good 150-minute show which runs until Sept. 1.

McStay.

## House Review

### Music Hall, N.Y.

"Ole!", Leon Leonidoff production, with Lila Gage, David Clatworthy, Eleanor Reina, Eugene Slavin, the Singing Gypsies, Corps de Ballet, Rockettes, Music Hall Symphony (Raymond Paige, director); "Music Man" (WB) reviewed in VARIETY April 11, '62.

The Music Hall goes Spanish for this stage show, and it's a colorful and fast-moving Hispano appetizer for the "Music Man" main event. Long lines at show caught indicate another smasheroo at the Rockefeller Center pleasure dome.

Georges Bizet's "Carmen" and Maurice Ravel's "Bolero," both tried and true ear pleasers, provide the bulk of the music for this all-terp-and-song revue. Special kudos goes to James Stewart Morcom for his stunning gypsy village setting for "Smugglers' Cave" and to Frank Spencer for his glittering costumes in the "Bolero" number, the latter sharply set off by Eugene Braun's dramatic lighting.

The "Bolero" production number is a blowing centerpiece, with Eleanor Reina and Eugene Slavin's sensual flamenco pas des deux niftily set amid the Music Hall Ballet's lush dance pageantry. Lila Gage and the Singing Gypsies render excerpts from "Carmen" in the "Smugglers' Cave" number, and manage to maintain the original's intensity despite some lyrics that take occasional liberty with the Bizet intent. David Clatworthy's torador terping in "Ole Torero" is sharply drawn and evocative of the bullring.

The Rockettes tap out "Farruca" precisely and wheel through some flashy mass maneuvers in the same number. Overture by the Hall's Symphony is a richly-textured Iberian symphonette entitled "Espana Cani." Show is only 24 minutes due to "Music Man's" long running time. *Mor.*



**Copacabana, N.Y.**

Damita Jo, Chase & Reed, Dennis Bell, Lee Anne Morgan, Joseph Mele & Frank Marti Orchs, Doug Coudy Line (8); \$6-\$8.50 minimum.

Jules Podell has brought an element of excitement into what has been a fairly placid summer season. His experimentation with acts and headliners seems to have hit a payoff lode with the engagement of Damita Jo. Always a singer of solidity since her days with the Redcaps, she has attained a peak performance level with this engagement and it's now likely that she'll move into the top-earning ranks.

Damita Jo generates spirit and strength in her recital here. She gets to her audience quickly, lifts them on a high plane immediately and keeps them there. She is a singer of tremendous vitality and color. Her floorstint, of nearly an hour, covers a wide range of material.

She pounds out the rhythm tunes with a sense of excitement and gives the ballads a quality that makes for additional verve. A Mercury disk for sometime, this Negro singer has looks, chassis and above all ability to swing an audience over to her viewpoint. There were decibel explosions of a prolonged character at her close.

Other turn on the card is Chase & Reed (New Acts). The Joseph Mele orchestra is aided in Damita Jo's showbacking chores by a rhythm section brought in by the headliner. Mele does excellently in this sector as well as the dancin'.

The Frank Marti band continues in its Latin vein, and the Doug Coudy femme ensemble, couteured by Jimmy Bidgood, makes the most of the Copa floor. The production singing is by Dennis Bell and the terping by Lee Anne Morgan.

Jose.

**Sherman House, Chi**

Chicago, Aug. 23.

Ink Spots (41), Toni Lee Scott, Dave Romaine Orch (5); \$2 cover.

Recently revived floor show policy in the Fountain Room of the College Inn of the Hotel Sherman has a new three-week bill over the Labor Day span with the perennial Ink Spots as the left and singer Toni Lee Scott as the embellishment.

Show is nicely paced over 40 minutes and comes off as moderately good entertainment, evidently about the proper portion for the family trade and tourists which frequent the handsome room, once a lively spot on the supper club circuit.

Miss Scott has the opening assignment of warming up the customers with some casual chatter and a quartet of tunes. She belts out "I've Got a Lot of Living To Do" as appropriate beginning. She's properly harsh with "Hard Hearted Hannah" and wispy with "Moon River," closing with a nice hand on "Black Magic." Her singing is polished and her approach to the show very pleasant.

Four Negro lads making up the Ink Spots hold to a softer pace near opening, their "I Love Coffee, I Love Tea" and "It's a Sin" being almost under wraps. "Blueberry Hill" gives them the opportunity to ring in instrumental guitar and string bass solos and lifts the vocal pace a notch.

The soft spell holds with "Whisper in the Grass," but they let out on "The Twist" to a fast rock 'n' roll, close to the standards. "If I Didn't Care" and "Maybe." Some possible better balance between the voices, instrumentals, orch and mike's might be achieved for better presentation all around.

Foursome is natively outfitted, staging is carefully worked out on a two-mike set-up, and they keep their 25 minutes moving through-out.

Show stays through Sept. 10, to be followed by Margaret Whiting. Quin.

**Holiday House, Pitt.**

Pittsburgh, Aug. 24.

Johnnie Ray (with Jimmy Campbell), Bill Falbo, Maurice & Carroll, Ralph DiStefano Orch (10); \$1 cover.

After an absence of three years, Johnnie Ray is back again. With enough sincere sentimental attention to every number that would have made an earlier Johnnie Ray actually cry, the Prince of Walls gives one of his most inspired per-

formances. On his trademark songs such as "Cry," "Little White Cloud that Cried" and "Walking and Talking with the Lord," the applause was deafening as he goes into the number and tomb-like silence falls over the packed room as patrons strain to catch every note.

On his first bowoff, Ray uses "Whiskey and Gin," the record that first brought him to the attention of district deejays. He had the crowd emotionally taut at this time and continued to drain them until he went off with a rousing version of "I'll Get By."

Bill Falbo, one of the room's top comedy favorites, also had a picnic with the large audience. He had the nerve to go into the crowd and work for over 15 minutes without a mike and not one of his gags was missed.

Acro team of Maurice & Carroll does an expert job in opening the show and are especially effective in a wedding routine. Ralph DiStefano's Orch. (10) cut their usual fine show and get an assist from Johnnie Ray's drummer, Jimmy Campbell, who reaps sharp results from the stirring Joe Reisman arrangements.

Lineup is in till Sept. 1, being followed the next night by Toni & Jan Arden.

Lit.

**Shoreham, D. C.**

Washington, Aug. 23.

Pearl Bailey, Bob Cross Orch. (14), Gao Quintet (5); \$3.50 cover.

Even with a run of remarkably chilly August weather on the Shoreham Hotel's Terrace, boniface Bernie Bralove's posh place is having the hottest turnout of the summer for Pearl Bailey. Greatly admired here, she's filling every table in the huge outdoor spot, although the normal cover was jacked up \$1 for her fortnight.

Her rich voice seems almost as big as the open outside, and she has no problem coming through loud and clear with such pieces as "San Francisco," "Please Don't Talk About Me When I'm Gone," "Poor Butterfly" and a rousing "Toot Toot Tootsie."

Her clowning, often with her conductor, Nick DiMaio, as straight man, draws loud yocks, and there was an ovation when she started and ended "Tired." Her "New Shoes" routine about the pain of the pointed toes is on the long side, but amusing. The final number, a comic treatment of "Indian Love Call," is a delight, bringing applause in a volume seldom heard on the Terrace.

The Bob Cross orchestra provides fine support for Miss Bailey. The group plays all rhythms for dancers, alternating with the lively Gao Quintet.

Carp.

**Tidelands, Houston**

Houston, Aug. 20.

Don Jacoby & His All-Stars; Beverly Wright, Don Cannon Orch (6); no cover or minimum.

Don Jacoby, a first-rate trumpeter, has formed a young and talented combo to follow the path blazed by such groups as Al Hirt's and Pete Fountain's. Jacoby is master of his instrument, and he is surrounded by young and handsome sidemen: Toby Gwynn, Julian "Dude" Kahn, Richie Salicco, Roger Pemberton and Willie Barton. Group has established remarkable rapport, considering it's been together but 10 weeks.

Another plus is versatility of combo; but then that also keeps it from having its own distinctive sound, such as Hirt's dixieland and Fountain's jazz clarinet. Preem night show was 40 minutes, and auditors wanted more—and got it, for some members of Don Cannon's house band sat in for a one number jam session.

Comely Beverly Wright is a song stylist who has excellent control at any volume, and throws in some bonuses: she accompanies herself on guitar for couple of numbers, and does an expert yodel, which brings top milting.

Thrush scores visually and vocally, yet she could abandon some of the mood and have more belt and less svelte, for she seems to have the pipes. Among tunes in her songbag are "Ridin' on the Moon," "Bye, Bye Blackbird" and "You Better Go Now." Her stint was timed at 20 minutes.

Cannon's house orch has only dancing chores this outing. Show plays two frames.

Skip.

**Sands, Las Vegas**

Las Vegas, Aug. 22.

Carol Burnett, Marty Allen, Steve Rossi, Ernest Flatt Dancers & George Becker Singers (11); Antonio Morelli Orch (17); presented by Jack Entratter, staged and choreographed by Ernest Flatt, produced by Joe Hamilton, written by Ken Welch; music Conducted and arranged by Irwin Kostal; a Burngood & Bob Banner Associates Inc. presentation; \$4 minimum.

Comedienne Carol Burnett's exposure over the past few years has obviously built up a loyal army of fans, since her skedded two-week engagement here was sold out before opening night.

The fans won't be disappointed in Miss Burnett's plunge into the nitery field. With solid assistance by Marty Allen & Steve Rossi, who are snugly woven into her entire act, she has a laugh session which is well-paced and very funny. It's too bad that post-first nighters will miss the 20 or so minutes that must be trimmed from the overlong initial show.

Because Miss Burnett isn't the glamorous type, it's probable that most of her fans are on the distaff side, looking at her from a sisterly angle instead of as a siren. However, the men who appreciate her type of comedy will love her mugging and movement which can put her into that rare category: a femme clown. The star has proven her versatility, so when editing her time, she should concentrate on comedy and save the torchy ballads.

Allen & Rossi, longtime faves here, precede Miss Burnett with a generous portion of their own time, proving they could headline here or elsewhere. Handsome singer Rossi and penguin-shaped comic Allen balance ideally, and come up with some fine topical gags. They revive their classic phantom piano bit, then pop in and out of Miss Burnett's numbers, adding icing to the cake.

The Ernest Flatt Dancers (4) and added to the seven highly-talented male George Becker Singers, give the star the teammates invariably found in a nitery act of this kind. At one point Miss Burnett had Allen—plus 11 others—as Nelson Eddy's while she portrayed Jeanette McDonald, which pulled hefty yocks.

Show was produced by Joe Hamilton, written by Ken Welch, staged and choreographed by Ernest Flatt. Irwin Kostal admirably batons the Antonio Morelli orch (17). Dean Martin returns Sept. 5, and with him come the Copa Girls who were omitted from this special package.

Duke.

**hungry i, S.F.**

San Francisco, Aug. 27.

The Limeritters (3), Stag McMann, The Grandison Singers (4); \$3.50 admission.

Fresh after a four-week lay-off, The Limeritters opened here for a four-week stay and packed the house. Lines were outside before 9 p.m. on opening night (a Monday) and club-op Enrico Banducci predicted the group might break the house record currently held by Bob Newhart.

Sparked by Lou Gottlieb's humor, the trio runs through a generous, hour-long selection of material from their Victor LPs and knocked out the audience with each one. Since they made their debut on this same stage three years ago, the Limes have developed into a top draw act both on stage and at the boxoffice.

Smooth as silk, they play the audience like old vaude vets and Gottlieb milks his own lyrics to the double entendre "Vikki Dugan" derriere song for many extra laughs. Glenn Yarborough's tenor is featured in several solo spots on each show and Alex Hassley's banjo and guitar strumming as well as his own linguistic and vocal ability are used to good effect on everything.

The group ends its turn with a community sing bit that features the audience feeding couplets and they work this for just the right length as a solid closer.

The Grandison Singers, a hangover from the previous show and actually superfluous on a bill with the Limes, open the show with a selection of quasi-folk material belted out with too much volume and too little taste. This group, unlike the Limes which got better over the years, has fallen to pieces since its debut at this club two years ago.

Stagg McMann, a harmonica-

player who intersperses turns at the mouth organ with wry humor continually underplayed, bridges the gap between the Grandisons and the Limes. It's a good show, but topheavy on the folk material.

The Grandisons and McMann close Sept. 8 and comic Don Sherman comes in to finish the Limeritters' run.

Rafe.

**Chardas, N.Y.**

Soocha Renay, Lia Della, Elemar Horvath Orch, Tibor Rakossy, Dick Marta; \$3-\$5 minimums.

The Yorkville weinstubes are beginning to bloom again. Following the summer siesta, Gotham's upper eastside area is taking on a renewed vigor. The Chardas, closed for most of the warm months, is the first cafe to renew activity. It has dusted off its Continental mien, its European sense of sophistication and come to life with a bill headed by Soocha Renay and Lia Della. Although both are veterans here, there is sufficient refurbishing of their material to give them a new facade.

Miss Renay offers a lot of fun. She excites the risibilities easily with a set of choice lyrics and special material. Here voice is pleasantly modulated so that she doesn't draw diagrams when she makes a comedic point. The customers dig her Continental viewpoint and come up with heavy mitting for her topper, a rib of "Another Openin', Another Show."

Miss Della is a soprano in the classical sense. Although her work is in the pop field, her renditions carry out the precepts of fine training, and projection. She roams a wide range from the current "Moon River" to the "Exodus" theme. All are delivered excellently and with charm.

Host Tibor Rakossy, back at his accustomed spot as emcee and singer, opens the proceedings with Magyar melodies which are alternately soulful and stirring. Elemar Horvath batons in a flaming gypsy costume providing highly listenable music as well as good showbacking. Dick Marta takes a turn at the cymbalon for pleasant interludes.

Jose.

**Interlude, L. A.**

Los Angeles, Aug. 28.

Joe & Eddie, Troy Walker & Hustlers; 50-75c admission.

Gene Norman keeps appeal aimed in direction of the young crowd with booking of newcomers Joe (Gilbert) and Eddie (Brown), first act to be added to bill since Troy Walker & the Hustlers took over to turn the upstairs room into a Twist emporium.

Pair, under contract to Norman's GNP-Crescendo records, are folk-blues singers who work and hard on essentially loud handclappers. Norman picked them up from hungry i in San Francisco, and has one album out now. They perform in average style of folksters, get a lot of sound out of belting vocals and single guitar accompaniment. "Mariah," from "Paint Your Wagon," was top entry in show, caught at Wednesday (15) opening and typical of most of their material.

Walker group continues to play for stormy Twist sessions. Joe & Eddie are in with them indefinitely.

Date.

**Bimbo's 365, S. F.**

San Francisco, Aug. 21.

Neopolitan Sextete, Ursula & Gus, Igor & Mimi, Sally Gray; line (9); \$2 minimum (\$2.50 Sat.).

Augustino Giuntoli was thinking of the big local opera following when he booked the Neopolitan Sextet into his 365 club after it ran a year at the Latin Quarter, N. Y.

The headliners, directed by Dick Sharratts (basso), contrib some of the better known arias, to catch the ears of opera buffs and the paisanos of North Beach, where Bimbo's is located.

The act, caught on the second night, was well received by a nearly-full house at the dinner show, first of three.

Show opens with the Bimbo chorus of nine, featuring the singing of Sally Gray. Following is Ursula & Gus, juggling team from Germany, who prove adroit if not inventive. Contemporary apache dance team of Igor & Mimi features some heavy mugging by Igor.

Show is booked through Sept. 2.

Joal.

**Basin St. East, N. Y.**

Lambert, Hendricks & Bavan, Joe Williams, Art Blakey's Jazz Messengers, Junior Mance Trio; \$3 cover.

Basin St. East, after a siege of weekending, has returned to its everyday norm and gives the east-siding hipsters a drop for good music and entertainment. The opening card is made up of reliable among the outfits orbiting on the edge of outer space. The bill ranges from earthy jazz to astral interpretation. It's an interesting and diverting session.

The team of Lambert, Hendricks & Bavan, who weekended here sometime ago, is paced by Lambert, an articulate speaker and a singer of ability who seems to dig the intellectual basis of contemporary music. The bearded Hendricks is also an accomplished singer while Miss Bavan, late of Ceylon, sings as much with her expressive digits as she does with her voice. The group appears to have a time with themselves and communicate their amusement and satisfaction in the song department to their audience.

Also a crowd puller is Joe Williams, once with the Count Basie band but now a single. He is a blues singer of tremendous power and feeling who delivers these gems sparingly. He shows sensitivity in "A Man Ain't Supposed to Cry" and displays originality in some of the ballads and rhythm tunes. He does excellently here.

For the out-of-the-worlders, Art Blakey and His Jazz Messengers spell a slightly different yarn. A group of skilled technicians, they seem to go into lengthy musical diatribes to make their points. They have an overabundance of ornamentation, and aspire to thrusts far removed from audience realities. They give a serious listener a hard time. There are many who find their style worthwhile, but at night caught these seemed to be in the minority.

Concluding the bill is the Junior Mance Trio with Mance at the piano backed by bass and drum. He provides no problems, just listening pleasure.

Jose.

**The Inn, Studio City, Cal.**

Los Angeles, Aug. 24.

Dick Stabile Orch, Ann Howard, Bob Hart; two-drink minimum.

Following the trend of big new suburban niteries, George Martin and Mathew Santino have spent a good deal of money on this plush new motel in the San Fernando Valley. Entertainment in the Brass Tiger Lounge — started three weeks ago — now has songstress Ann Howard and comic Bob Hart featured with backing from the big band sound of Dick Stabile (seven pieces). Santino, additionally, says room will be enlarged and spot shortly will also add a new sky room with another show and dancing.

Current show offers pleasing fare, particularly for familyites who populate the valley. It should prove popular. Miss Howard, back to a brunet after earlier stint at Dino's as a blond, makes a particularly strong hit. Singer, with a rich, solid voice, easy style and pleasant delivery, has improved since her strip round.

Working with Stabile for past six months, Miss Howard sticks to band singer styling in all numbers, which are straight, even deliveries of essentially standard ballads. She gets into some swing with "Day In" and hits finest work on "Lazy Afternoon," a good arrangement by Stabile which also features his own expert sacking. Singer has solid technique and good pro approach that will aid her when she branches into more individuality.

Hart, making his local nitery bow, works fast and pleasantly through group of good oneliners. He has lotsa new material, keeps act clean and still gets plenty of laughs. A bit on markets is clever, but he needs to develop more of his own routines. Experience will be an asset. At this point he delivers well on the famed phonetic punctuation story, but it is identified with Victor Borge. He concentrates heaviest on impressions, does a great job on Eartha Kitt, Ed Sullivan and Alfred Hitchcock.

Stabile band is in top form on "Autumn Leaves," "Tunisia" and number of other soft, smooth sounds. "Green Dolphin Street" was tops in show caught with Richard Holgate's bassoon featured.

Date.



**Harrah's, Lake Tahoe**

Lake Tahoe, Aug. 20.  
Liberace, George Liberace and Golden Violins (7), Sylte Sisters (3), Dorothy Dorben Singers and Dancers (14), Leighton Noble Orch (17); presented by Bob Vincent; staged and directed by Ray Arnet; musical conductor, Gordon Robinson; Harrah's producer, Art Barkow.

Liberace, an annual returnee to this 750-seat swankery, for this double frame has added new faces to his production, i.e., brother George and the Sylte Sisters, but retains the basic format of his previous Tahoe outings, which results in a one-hour, 15-minute class presentation. As per always, the smiling 88er is in that rare form which has earned him the title of "Mr. Showmanship."

New intro for this date has the Dorben Singers and Dancers coming on stage through ceiling-high panels (a la a vertical Venetian blind) which later close and serve as a screen for film projection of stage credits. As panel raises, Liberace can be seen at the keyboard through screen with his sig in huge script. It's a smart opener that sets the tone for full show.

Headliner establishes immediate rapport with stage-side stroll, allowing tablers close inspection of his rings (one in candelabra shape, the other as a piano) and his flashy suiting. Brother George, working with Liberace for the first time in five years, gets early intro and segues with his six violins into "Hot Canary" and a couple other tunes. George also gets into the act, vocally, to supply the "uuh" for his brother's new composition called "Cuba Liberace."

Sylte Sisters, playing a big room for the first time, bridge the gap in first-rate manner while Liberace makes a change, one of the five during full show. Girls, since last local date, show much more savvy in both staging and presentation. Despite a bit of first-night nerves, three win impressive endorsement for the likes of "Keep It Moving" and impressions of other sister acts. Gowning is smart, ditto the coifs. Trio also can be credited for much visual appeal, as well as for vocal talents.

New routine this time around sees the topliner team with the Sylte Sisters for a rousing version of "Alexander's Ragtime Band," with Liberace in bandmaster costume prancing through audience with four-man drum corps following. High point of the show puts Liberace at ornate gilded piano on raised platform for a medley of Johann Strauss. During production a total of 23 are on stage at one time, with Dorben troupe used as ballroom waltzers. Routine ends with 88er and piano moving full circle on revolving stage.

Sylte Sisters go it alone with melange of titles from the '20s, and score solidly with "Some of These Days," "Apple Blossom Time," "Spurs," "In the Mood" and others. To keep his piano offerings up to date, Liberace also includes "Moon River" and "Never on Sunday." And there's the always included "Boogie" with audience participation. In a couple of the titles Gail Levant is featured on harp.

Exit has Liberace in Twist demo with three moppets selected from audience, and it gets a big hand. Headliner bows off essaying "I'll Be Seeing You" as he walks to back of room with transistor mike.

The Leighton Noble band, under the baton of Gordon Robinson, backs the full show in typical expert manner, and the Dorothy Dorben Singers and Dancers are skillfully wove into the production.

Jimmy Durante due in on Sept. 6. Long.

**Village Gate, N. Y.**

Thelonious Monk Quartet, Herbie Mann Sextet, Eric Dolphy Quartet; \$2-\$2.50 cover.

There's good news at this Greenwich Village cellar for Werner Von Braun and his U. S. space laggards. Eric Dolphy is orbiting the moon at least a couple of times a night.

The gaunt and bearded Dolphy fronts a trio with his bass clarinet, bass flute and sax; and his ripping, atonal-on-purpose choruses threaten to split the reed instru-

ments wide open. On flute he blows slow, romantic originals, which are probably aimed at displaying versatility.

At both ends the technical brilliance is remarkable. The soaring reeds, however, need discipline for form, and the flute originals lack originality, often sounding like warmed-over pix scoring.

But the group, which is just about all Dolphy, is a fresh sound on the jazz scene and should easily stir up a sizable following among the progressive hippies.

After the sometimes chilly junket to space comes the Herbie Mann Sextet with its warm and exciting Afro-Cuban-American jazz to thaw things out. Flutist Mann, whose group is justifiably booked with amazing regularity on the jazz circuit, is back from a tour of Brazil with some new additions in sound and rhythm to his already versatile catalog.

Notable is a lush rendition of the theme from the score of the Franco-Brazilian feature picture, "Black Orpheus," the kind of film music that's worth repeating. It features moving solo work by Mann on bass flute and Jose Paula, a Brazilian, on guitar. Others in the current group are Ron Carter, bass; Dave Pike, vibes; Willie Bobo, drums; Potato, congas.

The Thelonious Monk Quartet, in a continuing stand, rounds out what is likely the most lavish and rewarding jazz display available these nights. And boniface Art D'Ugoff is running it seven nights a week (opening the club on Mondays for the first time in the Gate's four years) for the many faithful who are aware. Bill.

**Jerry Lewis, L. A.**

Los Angeles, Aug. 24.  
Pat Woodell, with Irvin Webb, piano; Ira Westley, bass; no cover, no minimum.

Warner Bros. introduces a new contractee to the industry with booking of Pat Woodell into the plush environs of Jerry Lewis' La Coquille Room as a singer despite fact she is planned for dramatic thesping before the cameras.

Miss Woodell has a light, pleasant voice, shows fine training and has plenty of vocal security. Brief group of songs are mostly ballads, done in an even, straight style that occasionally belies but usually keeps to standard delivery.

Singer's biggest mistake is playing up slight hint of Judy Garland quality by pushing the Garland trademark, "Over the Rainbow," which puts her into a comparison position that shows limitation she might otherwise avoid. She needs to develop more personality and individuality.

Dressed in a high school prom organdy gown, Miss Woodell looks much like a little girl instead of presenting the sophisticated image the elegant room requires.

Backing by Irvin Webb, piano, and Ira Westley, bass, room regulars, is fine. Duo also does prepost show playing that is pleasant and adept.

Singer is in two weeks. Dale.

**Sugar Hill, S.F.**

San Francisco, Aug. 27.  
Clara Ward & the Ward Singers (5); \$1 admission, two drink minimum.

This is the Coast nightclub debut of this gospel group and they are kicking up a storm. The act is a live one, the gals dress in Mother Hubbards and get down among the audience to wait their spirituals for a sock effect.

The repertoire consists of solid religious numbers all swung in an equally solid jazz fashion. But the unfamiliarity of these tunes is lightened by the inclusion of several standards such as "When the Saints Go Marching In," which are surefire crowd pleasers in a spot such as this one which is oriented to jazz and folk acts.

Volume is no problem. The Singers sing loud enough for a 10-piece band. Four of them double on piano and there is also an organ accompaniment throughout. Show is effectively presented with introductions by Miss Ward and the general air of enjoyment that the artists have spreads to the audience.

This is a solid bet for any jazz or folk club and, with the help of their LPs, could build into a top rank draw on this circuit.

Lorez Alexandria opens Sept. 3. Rufe.

**Ye Little Club, L. A.**

Los Angeles, Aug. 21.  
R. G. Brown & Marian Mercer, Sylvia Copeland, Joe Felix, Jack Smalley; two-drink minimum.

Two acts that hail from the east comprise Marshall Edson's new YLC offering. One is the comedy duo of R. G. Brown and Marian Mercer, fresh from an off-Broadway revue and destined for national showcasing this winter on Andy Williams' new NBC tele-series. Other is songstress Sylvia Copeland, currently cutting shellac for Columbia here after Gotham nitery stints. Both acts are disappointments. A potential flashes through sporadically, but all three talents as yet lack artistic stature and commercial sheen.

Brown and Mrs. Mercer utilize nine vignettes from the revue in their current act. Naturally there is some difficulty in transposing blackouts designed for legit presentation to the bare, tiny and exposed stage of the Little Club, but this is a mechanical matter that is not too serious. What is serious is that their material is not very funny.

Both seem to be versatile, spirited performers with good timing, expressive faces and a keen sense of clownmanship and comic togetherness. But the skills and occasional ditties aren't especially clever or original, leaving them to fend for laughs mostly via funny faces and little voice oddities.

Situations generally are farcical two-character pieces in which a man and woman are depicted in discussion over, or enactment of, some curious event, i.e., a farm couple telling a network news announcer about the crash of a nose cone on their farmhouse. The material lacks bite, point or sharp contemporary observation, and the characters created are caricatures with whom the audience is unable to identify.

When Miss Copeland locates her own style and concentrates more on lyric thought and less on reckless, razzle-dazzle vocalistics, she will be using her natural resources to better advantage. At the moment there is far too much Eartha Kitt in her approach as well as traces of several other entertainers that bring her efforts perilously close to lapsing into mimicry.

Her attempt at continuity — at linking her tunes with narration — is superfluous and often incomprehensible. At the moment, she's best on the rhythmical selections; slower romantic ballads suffer from her discard of lyric sincerity. But Miss Copeland has a capable voice suitable for belting or easy balladeering. Her goal right now should be more discipline and establishing a pure vocal identity.

Pianist Joe Felix and bassist Jack Smalley continue to backstop skillfully.

Show is in for two weeks, with options. Tube.

**Murray Franklin's, M.B.**

Miami Beach, Aug. 28.  
Murray Franklin, Johnny Bachemin & Co., Dick Havilland, Sue Lawton, Eddie Bernard; two-drink minimum.

Late summer session of this indie-nitery landmark keeps up the free-wheeling premise owner-op-ecce-host Franklin has made a landmark through the years. The late spot keeps attracting a mixture of the more hip tourists and native, with the nightly sprinkling of celebs and acts in town on hand to provide targets for the heckling sessions.

In this edition, Franklin's come up with a hot item in Johnny Bachemin and his two musical aides (at drums and bass). The white lad's an all around entertainer in the Sammy Davis Jr. image, but definitely with an act and set of ideas that are his own.

Bachemin is a top tapster with a fine flair for modern ballet spins and leaps, spinning out of a fast paced group of inventive heel and toe ideas. Much of it seems to be created as he goes along, with Bachemin all over the multi-level stage arrangement.

The ballet touches come out of the movements from upper to lower levels; interwoven are flamenco-angled breaks. The tempo is a hard-hitting one, with opening vocalistics segment revealing groovy, raspy style.

He hits the 88 in middle point for a wild jazz sesh with his duo, bounces back for more hoofery and gets the act into a singalong turn. He's on for over 45 minutes and still has 'em pounding for

more. Bachemin looks a bet for the vaudeo guest stints, and obviously, for the better cafes.

Longtime comedy staple in the room is back after a year's hiatus in suave person of Dick Havilland. The underplayed approach to his offbeat material is as effective as ever. A dry approach speaks up the weird toppers he uses to cap "offkey" lyrics and character stories. He works with Franklin in the between-acts bits from the floor, both reminding of the foolery that made the old Club 18 in Gotham a noted spot decades ago.

Sue Lawton is another returnee, a pretty songstress with a silky, high ranging pair of pipes that caress a ballad or a torchant with equal potency to earn auditor plaudits. Franklin on his own tosses out a stream of one-liners some old, some new, all sparking laughs and establishing the rapport with the patrons. Eddie Bernard is an artful 88 man in backing the acts.

Show is in 'til Sept. 8. Lary.

**Crescendo, L. A.**

Los Angeles, Aug. 22.  
Mary Kaye Trio, Bob Smale Orch (5); \$2.50 cover, two drink minimum.

A hefty shot in the till appears to be in store for Gene Norman's Crescendo, judging from the capacity throng on hand to welcome the Mary Kaye Trio opening night of a two-week stand.

Something approaching a decade of Las Vegas lounge-vity has molded the act into a slick and dependable unit of performing machinery. The hallmark of the turn is balance. It looks effortless, but actually a delicate equilibrium must be maintained between the comedy and musical facets of the performance so that one does not intrude too heavily upon the other — even when there is an overlap.

On its own merits, the comedy of Frank Ross is nothing outstanding, but its appeal and flavor is enhanced by its very unobtrusiveness. Those who find Ross' efforts something less than hilarious need only their ears in on the steady vocal accompaniment provided by Mary and Norman Kaye. Thus, both Ross and the act as a whole mutually benefit from the inclusion of comedy relief.

Mary Kaye, of course, is the heart and core of the act — its only true element of artistic distinction. Wisely, Miss Kaye maintains complete femininity and dignity, even when she is the good-natured butt of Ross' clowning antics. Brother Norman is a sort of middleman, or buffer between Ross and Mary — segueing from comic song solos to bursts of exciting harmony opposite his sister.

Established favorites of its disk and nitery past ("Funny Valentine," "Toreador," etc.) are blended with several new offerings by the Trio. A highlight is the Bach fugue-like arrangement of "Bill Bailey." Expert back-stopping is provided by the five-piece unit headed by the Trio's pianist-conductor-arranger Bob Smale. Tube.

**House of Vienna, N. Y.**

Lily Cavel, Edith Gordon, Sittai Bros, Walter Low, Carlos Hatvary; \$3.50 minimum.

George & Helen Eberhardt have been operating an attractive Continental styled bistro which has been one of the staples in the up-town belt. It's a pleasant spot with diverting entertainment along intimate lines.

The current headliner is Lily Cavel, who has been holding here for nearly a score of weeks. She is skilled in languages with a repertoire designed for wide acceptance. She roams a wide arc which extends to Greece, and provides tunes from France and Italy as well as the current pop lists. Miss Cavel projects well in this room, making the most of her vocal attributes. She comes off extremely well.

Also on the bill is soprano Edith Gordon. With a well-developed set of pipes, she goes from an aria from "Manon" to the Viennese fave, "Don't Ask Me Why," with ease. Her big voice is well controlled and modulated and hits a good stride with the crowd.

The layout is opened by host-ecmee Carlos Hatvary, who has been baritoneing here for years. Paul & Michael Sittai provide interludes on the cymbal while Walter Low presides from the piano. Jose.

**Pepe's, Chicago**

Chicago, Aug. 24, 1962.  
Diana Dors, Jimmy Nelson, Tony Martell Orch (5); \$2.50 cover.

Second lineup that owner Frank Pantaleo has brought into the Pom Room of his new nitery on Mannheim Road just south of O'Hare is power packed with Diana Dors and Jimmy Nelson. It's the first time in any Chi spot for Miss Dors in one of her infrequent sorties out of Hollywood, her adopted base, and the first appearance of Jimmy Nelson hereabouts in a couple of years, although this is his point of origination. Combination, with backing of Tony Martell crew, mounts a sock show in 67 minutes.

Jimmy Nelson in his "ventriloquist" turn has his entire entourage of dummies from the No. 1 fence post, Danny O'Day, to Farful, the soft-mouthed bloodhound, and Humphrey Higsby, the chap from Old Blighty. It's with Danny O'Day that Nelson is easily at his best, the repartee being sharp, the ad libs being especially well taken, and the whole route chuckle-packed. Farful and Higsby add to the change of pace and show Nelson's versatility, possibly even heightening the impact as "the voice" handles any two of them at a time.

It's only occasionally that Miss Dors goes in for night club warbling, her last previous being in Vegas some months ago. This time out she shows a well-honed turn, and brings off 40 minutes of top entertainment. Visually she's all the glamour that is expected, with her platinum blonde locks, classy chassis encased in black velvet and generally personable mike manners. Miss Dors is something of a pleasant surprise with her voice, doing 10 songs and several impressions in first-rate style.

It's all carefully routine, integrated with a bit of chatter, and abetted with Billy Jenkins out from N.Y. to sit in as pianist and musical director. Among her numbers "Imagination" from a Columbia album she did some time back, "Let There Be Love" and "I Love Being Here With You" are notable. Modest but attentive house was engrossed in the show throughout, and show though possibly a bit long had no sags.

As an actress she is able to bring impressions of Eartha Kitt, Mae West, Dietrich and Lena Horne into sharp focus and a well-placed change of pace near closing. Her route includes "Put On a Happy Face," "It's Almost Like Being in Love," "This Could Be the Start of Something Big" and "Wouldn't That Be Lovely" the impressions being strung on the latter tune. As an exponent of glamor for night clubs, Miss Dors has a plus going for her. The Treniers follow on Sept. 4. Quin.

**Trolley Ho!, L. A.**

Los Angeles, Aug. 24.  
Georgi Griffith, Jackie Curtiss & Bill Tracy, Eddie Paul; no cover, no minimum.

Georgi Griffith, blonde newcomer from Texas, makes a pleasing local nitery bow at Jim Duffin and Jerry Kelavos' swinging suburban playroom, continuing their policy of spotlighting new singers with the regular Jackie Curtiss-Bill Tracy comedy act.

Miss Griffith has lots to learn but she also has the potential to make it worthwhile. Vocally, she is a solid technician and shows good training. Her singing is strong and secure, her voice rich and pleasing. Most of the material remains in standard ballad vein and her delivery sticks to the definite line.

With some experience and a few arrangements, she will develop an individuality that will aid her appeal. Occasionally, as well, a comedic spark comes through that will probably develop later. She looks like a good bet for stage musicals, possibly as a singer-comedienne. "Sister Kate" and a pleasant Hammerstein Broadway medley were fine at show caught. "Moon River" showing off nice feeling for songs.

Curtiss & Tracy continue to work hard and fast through solid hour of insane bits, among them the hilarious "airline pilot" skit and takeoffs on "Oklahoma" and "Shadrack." Most of the comedy is pure camp, spaced occasionally with a serious turn like their duet-ing on "Everybody's Got a Home But Me." Tracy's soloing on "Time After Time" really sells. Dale.

## Shows Out of Town

### Mr. President

**Boston, Aug. 28.**  
Leland Hayward presentation of musical comedy in two acts (25 scenes), with music and lyrics by Irving Berlin, book by Howard Lindsay and Russel Crouse. Staged by Joshua Logan; choreography, Peter Gennaro; set design, lighting, Jo Mielziner; costumes, Theoni V. Aldredge; dance arrangements, Jack Elliott; orchestrations, Philip J. Lang. Stars Robert Ryan, Nanette Fabray, features Anita Gillette, Jack Haskell, Jack Washburn, Stanley Grover, Jerry Strickler, Charlotte Fairchild, Wisa D'Orso, David Brooks. Opened Aug. 27, '62, at the Colonial Theatre, Boston.  
Producer: David Brooks  
President: Henderson  
Nell Henderson: Robert Ryan  
Leslie Henderson: Nanette Fabray  
Larry Henderson: Jerry Strickler  
Motorcycle Policeman: Warren J. Brown  
Youssef D'Amor: Jack Washburn  
David Caldwell: Jack Rains  
Tippy Taylor: Charlotte Fairchild  
Pat Grevon: Jack Haskell  
Charley Wayne: Stanley Grover  
Bruness Kyra: Wisa D'Orso  
Ethel: Lynn Gay Lorino  
Barbara: Maell Shelton  
Russian Soldier: Jack Mette  
Arthur Blanchard: John Cecil Holm  
Col. Wilson: Knute Sullivan  
Mrs. Lotta Pendleton: Marian Haralson  
George Perkins: Thomas J. Woods  
Commissioner: Thomas J. Woods  
Deborah Chikronin: Baayork Lee  
Pit: Van Stevens  
Radio Operator: Jack Aman  
Al: Anthony Falco  
Abou: Carlos Bas  
Workman: Don Siretta  
Elmer: Knute Sullivan  
Miss Barnes: Lisset Nelson  
Mr. Harper: Carl Nicholas  
Mrs. Davis: Ruth Shepard  
Mrs. Frick: Maggie Worth  
Mrs. Atterbury: Kellie Brytt  
Cashier: Mary Louise  
Sgt. Stone: Beau Tilden  
Chester Kincaid: John Cecil Holm  
Betty Chandler: Carol Lee Jensen  
Hal: Lowell Purvis  
Spieler: Stanley Grover  
Governor Birdahl: David Brooks  
Singers: Kellie Brytt, Marian Haralson, Carol Lee Jensen, Mary Louise, Donna Monro, Lisset Nelson, Ruth Shepard, Maggie Worth, John Aman, Anthony Falco, Jack Mette, Carl Nicholas, Jack Rains, Van Stevens, Knute Sullivan.  
Dancers: Lynn Bernay, Connie Burnett, Baayork Lee, Lynn Gay Lorino, Anna Marie Mowlan, Barbara Newman, Lynn Ross, Maell Shelton, Arthur Woods, Don Atkinson, Bob Bakanic, Carlos Bas, Sterling Clark, Laverne French, Louis Kosman, Bob LaCrosse, Lowell Purvis, Dan Siretta.  
Musical numbers: "Let's Go Back to the Waltz," "In Our Hide-Away," "The First Lady," "Meat and Potatoes," "The Washington Twist," "I've Got to Be Around," "The Secret Service," "It Gets Lonely in the White House," "Is He the Only Man in the World," "They Love Me," "Pistols and Freckles," "Don't Be Afraid of Romance," "Once Every Four Years," "Laugh It Up," "Glad to Be Home," "Anybody Can Write," "The Only Dance I Know," "I'm Gonna Get Him," "This Is a Great Country."

"Mr. President," while currently in poor condition, looms as an auspicious Big Red, White and Blue package that could ignite for Broadway if the right switch is found. Right now it's overly long and needs weeding. Ingredients have not jelled and it stops short of being slick.

Irving Berlin's score is slick but spotty and uneven. Peter Gennaro's choreography is sharp and updated with a standout "Washington Twist" number.

The Prez character is a composite but the First Lady is another matter. Many will identify it with the present White House mistress.

Sentimental book makes for an old-fashioned love story. The President's daughter falls for the wrong man, a foreign diplomat; finds the right man in the Secret Service, while ma and pa have troubles with the Prez job, shopping, finances and a playboy son. There are dull stretches.

Robert Ryan is deft in his portrayal of "Mr. President," both in acting and singing. Nanette Fabray's First Lady is vivid, sharp and cleverly knowing. There arises a question of taste, but that's the book's fault, not hers. For "They Love Me" she appears in grass skirt and bumms and grinds. She plugs a hot number, "First Lady." Her delineation of the First Lady, segues from rib to brash and may shock.

Anita Gillette emerges magnetic and could life to star class, stopping the show with "Secret Service," the most effective song. Jack Washburn's Sgt. Stone is likewise outstanding and Jack Washburn is fine.

Special material songs are the best. "Closer," "It's a Great Country," "Meat and Potatoes," "The Washington Twist," "I've Got to Be Around," "The Secret Service," "It Gets Lonely in the White House," "Is He the Only Man in the World," "They Love Me," "Pistols and Freckles," "Don't Be Afraid of Romance," "Once Every Four Years," "Laugh It Up," "Glad to Be Home," "Anybody Can Write," "The Only Dance I Know," "I'm Gonna Get Him," "This Is a Great Country."

Howard Lindsay and Russel Crouse's book may ponder whether to play it straight or satirize. Story

now involves the President's family in his last months in office; trips; trappings from foreign countries, etc. The President is out of office and goes home to write his memoirs. His wife would rather stay home. There's a torrid bit with bellydancers in a country fair scene.

Most original is Jo Mielziner's scenery, a steel curtain with 60 electro-magnets making 31 different sets, based on two sides, ranging from White House portico to home. Joshua Logan's staging is direct and the characters emerge as written. The trouble is that "Mr. President" is not distinguished enough—yet. Guy.

### The Mikado

**Los Angeles, Aug. 18.**  
Bridget D'Oyly Carte (under management of S. Hurok, in cooperation with Hollywood Bowl Assn.) presentation of two-act light opera, with music by Arthur Sullivan and lyrics by W. S. Gilbert. Staged by Herbert Ross; set design, Isidore Godfrey; set design, Peter Goffin; costumes, Charles Ricketts. Opened Aug. 15, '62, at the Pasadena Civic Auditorium; \$5.50 top.  
Mikado: Donald Adams  
Nanki-Poo: Thomas Round  
Ko-Ko: Kenneth Sanford  
Pooh-Bah: Alan Styler  
Fish-Tish: George Cook  
Go-Go: Jennifer Toye  
Yum-Yum: Joanne Moore  
Pitt-Sing: Peggy Ann Jones  
Beep-Bo: Gillian Knight  
Katisha: Gillian Knight

In an odd reversal of form on opening night of a 12-day stand, the D'Oyly Carte Opera Company followed a drab and muffled presentation of the first act of "The Mikado" with a spirited and articulate second act. It was almost as if the troupe had brought along two versions of the Gilbert & Sullivan standard for its current tour.

Acknowledged masters of G&S the company sometimes seems almost to have mistaken art for science. The danger of specialized perfection is the mechanical style of performance—so technically accomplished that it is humdrum, as occasioned in the first act. In the traditionally juiciest role of Ko-Ko, John Reed comes through with the flashiest performance. With a voice, physique and suppleness, he hits a peak of clowning, hovering on the threshold of absolute corn, in his third of the rendition of the show-stopping "Here's A Pretty Mess."

Donald Adams' deep and resonant bass-baritone has the requisite authority for the title role. He wins articulation and projection honors. Tenor Thomas Round and soprano Jennifer Toye are physically attractive and vocally adequate in the key romantic niches.

Kenneth Sanford strikes the right comedy notes as Pooh-Bah, but contralto Gillian Knight, as the spinster Katisha, will have to improve her enunciation. The rest of the performance is satisfactory without flair.

S. Hurok presentation, under the auspices of the Hollywood Bowl Assn. here, continues with "Gondoliers," "Pirates of Penzance" and "Iolanthe." Tube.

### Australian Shows

(Week Ended Aug. 25)

(Figures denote opening dates)  
**ADELAIDE**  
Man, All Seasons, Union (8-8-62).  
**MELBOURNE**  
Ballet Angel's Alley, Russell (7-9-62).  
Desk Set, St. Martin's (8-2-62).  
Luther, Emerald Hill (7-27-62).  
My Fair Lady, Her Majesty's (4-21-62).  
Sund of Music, Princess (10-20-61).  
Under Yum Tree, Comedy (8-8-62).  
**SYDNEY**  
Billy Liar, Ensemble (7-10-62).  
Mikado, Her Majesty's (7-24-62).  
Once Upon a Mattress, Palace (8-3-62).  
One Way Pendulum, Independent (8-1-62).  
Orpheus Underworld, Tivoli (8-17-62).  
Sentimental Bloke, Royal (6-20-62).  
What's New, Purlin (7-6-62).

### Scheduled B'way Preems

Affair, Millers (9-20-62).  
Stop the World, Shubert (10-3-62).  
Come on Strong, Morocco (10-4-62).  
Banderol, Music Box (9-9-62).  
Virginia Woolf, Rose (10-13-62).  
Seldman and S. in Belasco (10-15-62).  
Step on a Crack, Berrymore (10-17-62).  
Tchin-Tchin, Plymouth (10-18-62).  
Mr. President, St. James (10-20-62).  
Fun Couple, Lyceum (10-22-62).  
Night Life, Atkinson (10-23-62).  
Perfect Setup, Cort (10-24-62).  
Matter of Position, Booth (10-25-62).  
Beyond Fringe, Golden (10-27-62).  
Calculated Risk, Ambassadors (10-31-62).  
Nowhere to Go, Winter Garden (11-1-62).  
D'Oyly Carte, Lunt (11-7-62).  
Little Me, Lunt-Fontanne (11-17-62).  
Lord Pango, Royale (11-19-62).  
Harold, Longacre (11-29-62).  
Counting House, Billmore (12-12-62).  
School Scandal, Majestic (wk. 1-21-63).

### Mistitled Tryout

Guy Palmerton tested his own play last week at his Lake Whalom Playhouse, Fitchburg, Mass.

The vehicle, a comedy, is titled "Absent Father."

## Stock Reviews

### Summer Brave

**Hyde Park, N. Y., Aug. 8.**  
Pegasus Productions' presentation of a three-act drama by William Inge, rewritten from his own play, "Picnic." Staged by M. David Samples; set design and lighting, Jack Blackman. Opened Aug. 7, '62, at the Hyde Park (N.Y.) Playhouse; \$3 top Saturdays; \$2.75 weekdays.  
Mills Owens: Kay Feinberg  
Newsboy: Robert Vonn  
Bomber: James Jennings  
Beano: Alan Shelio Jr.  
Madge Owens: Arnette Jens  
Alan Seymour: Joseph Hamer  
Elo Owens: Kathryn Eames  
Hal Carter: Edwin Sherin  
Rosemary Sydney: Mary Alice Bayh  
Mrs. Potts: Marguerite Lenert  
Irma Kronkite: Marjorie Thurston  
Christine Schoenwelder: Phyllis Munierieff  
Howard Bevans: Harry C. La Tie  
Joker: Brian Corliss

A thoroughly professional job has been done by all the members of Pegasus Productions in their presentation of "Summer Brave," a re-write by William Inge of his Pulitzer Prize play, "Picnic." The characters remain the same, but a shift of emphasis toward the women makes an even more powerful drama than the original.

Arnette Jens tops the cast as Madge, with a performance that shines with versatility. Kathryn Eames, Joseph Hamer and Edwin Sherin offer strong support. Young Kay Feinberg is an appealing Millie, and Marguerite Lenert is effective as Mrs. Potts.

The rest of the cast give polished performances with the possible exception of Mary Alice Bayh, as Rosemary, who, while coming up with a good characterization, is unable to maintain control during her emotional scenes. The direction by M. David Samples shows good balance and pace and the setting and lighting by Jack Blackman are excellent.

Future plans for this script are indefinite. Jols.

### The Happiest Man Alive

**Westport, Conn., Aug. 21.**  
Henry T. Weinstein, Laurence Feldman & James B. McKenzie presentation of drama by Jerome Chodorov. Staged by Darren McGavin; set design and lighting, Kim Swados; musical score, Light Elliot. Stars Darren McGavin, Eva Gabor, features Beulah Garrick, Louise Latham, Alfred Hinkley, Carol Rossen. Opened Aug. 20, '62, at the Westport (Conn.) Country Playhouse.  
Walter Burroughs: Jack Ryland  
Joe Kelly: Darren McGavin  
Airline hostess: Karen Howitt  
Alice Kelly: Louise Latham  
Doctor: Alfred Hinkley  
Kathleen Ryan: Beulah Garrick  
Linda Wade: Eva Gabor  
Vincent Phelan: Charles Gerald  
Fay: Carol Rossen  
Waiter: Steve Benoff  
Bartender: Bernard Pollock

Backstage life, which is apt to be of special interest to professionals but of little concern to the general public, is the locale of this sordid drama by Jerome Chodorov, who's been around show business long enough to know the subject back and forth and inside and out. The ironically titled "The Happiest Man Alive" presents a seamy picture of legit and is a questionable prospect for general popularity.

Darren McGavin is the stager and costar of this play about an uninhibited egocentric who goes from the East Bronx to off-Broadway and thence to directing Hollywood westerns and finally a fatal heart attack in a New Haven hotel during a pre-Broadway tryout. Eva Gabor is costarred as a niftily-gowned, decorative actress who's more seductive than talented.

Louise Latham gives an expressive (Continued on page 50)

## Off-Broadway Shows

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).  
Blacks, St. Marks (5-4-61).  
Brecht on Brecht, de Lys (1-3-62).  
Fantasicks, Sullivan St. (5-3-60).  
Gilbert & Sullivan, Actors (8-7-62).  
Hostage, One Sheridan Sq. (12-12-61).  
Little Mary, Players (11-18-59).  
Oh Dad, Poor Dad, Phoenix (12-26-62).  
Portrait-Artists, Martinique (5-28-62).  
Premise, Premise (11-22-60).  
Wilders, Players, Circle in Sq. (1-11-62).  
**SCHEDULED OPENINGS:**  
Albee plays, Cherry Lane (9-4-62).  
Man Is Man, Living Theatre (9-6-62).  
Man's a Man, Masque (9-10-62).  
Feist plays, East End (9-12-62).  
B. Fenstermaker, Sher. Sq. (9-17-62).  
Sweet Miami, Players (9-25-62).  
Harlow's House, 41st St. (wk. 9-30-62).  
Hanley plays, Cherry Lane (10-1-62).  
Ten Nights in Barroom, Mews (10-1-62).  
O. Say, Provincetown (10-2-62).  
Angels of Anadarko, York (10-10-62).  
Whisper, Gods, Martinique (10-11-62).  
P.S. 191, Fourth Street (10-16-62).  
Phyllis Orchard, Theatre 4 (11-5-62).  
We're Civilized, Jan Hus (11-5-62).

## Off-Broadway Reviews

### Iolanthe

Jeff Britton presentation of the American Savoyards' repertory revival of a comic opera in two acts, with libretto by W. S. Gilbert and music by Arthur Sullivan. Produced and staged by Dorothy Raedler; musical direction, Ronald Bush; settings, Goron Micunis; lighting, Louise Guthman. Opened Aug. 7, '62, at the Actors Playhouse, N.Y.; \$4.20 top weekdays; \$4.90 weekends.  
Cast: James Wilson, John Bridson, Robert Schmor, Andrew Dirga, Thomas S. Vasiloff, Charlotte Povia, Jo Chesley, Sandra Darling, Elizabeth McCarthy, Rita Falbel, Mary Ann Staffa, Jeanne Blumenfeld, Martin J. Cassidy, Cornelia Ladas, George Maldonado, Lou Marvin, Leon Satran, Paula Swornay, William Tost and Helen West.

The American Savoyards have opened their 1962 season with a moderately pleasing "Iolanthe" which makes up good-natured enthusiasm for what it lacks in polish. There are several dull spots, but the singing is fine, and for the most part it's an amusing production.

Particularly successful is the male chorus, led by John Bridson and Robert Schmor. All have good voices, and sing Gilbert's rib-tickling lyrics with impeccable clarity. It is this chorus of British peers who, under Dorothy Raedler's direction, provide most of the laughs. Thomas S. Vasiloff is also good as the Shepherd Strephon, and although James Wilson seems insipid of his lines, he is a passable Lord Chancellor.

The women, generally, are not as effective as the men. The chorus of fairies is heavy-handed, though one, Elizabeth McCarthy, has the right idea. Jo Chesley is a winsome Iolanthe, but Charlotte Povia, dressed more like a Brunhilde than a Titania, is weak as the fairy queen. Mary Ann Staffa, an attractive Phyllis, sings well save for a few high notes that are beyond her. The musical accompaniment by Ronald Bush is satisfactory. Kenn.

### H. M. S. Pinafore

Jeff Britton presentation of the American Savoyards' repertory revival of a comic opera in two acts, with libretto by W. S. Gilbert and music by Arthur Sullivan. Produced and staged by Dorothy Raedler; musical direction, Ronald Bush; settings, Goron Micunis; lighting, Louise Guthman. Opened Aug. 8, '62, at the Actors Playhouse, N.Y.; \$4.20 top weekdays; \$4.90 weekends.  
Cast: James Wilson, Thomas S. Vasiloff, Jo Chesley, Robert Schmor, John Bridson, Andrew Dirga, Leon Satran, Mary Ann Staffa, Rita Falbel, Charlotte Povia, Jeanne Blumenfeld, Martin J. Cassidy, Sandra Darling, Cornelia Ladas, Elizabeth McCarthy, George Maldonado, Lou Marvin, Leon Satran, Paula Swornay, William Tost, Helen West.

"H.M.S. Pinafore," the final item in the American Savoyards' current repertory, is the most successful of the group's three productions. As with the company's other presentations, Sullivan's music is handled better than Gilbert's libretto; but the performance is lively, and although there is an amateurish quality about it, the evening is, on the whole, agreeable.

Charlotte Povia is a winning Little Buttercup, and Thomas S. Vasiloff is fine as the Captain. Mary Ann Staffa and Robert Schmor make an appealing pair of young lovers, and there are also pleasing contributions by Rita Falbel, Andrew Dirga and John Bridson.

A weak point is the Sir Joseph Porter of James Wilson. He underacts, and although understatement is laudable at times, he carries it too far with tedious results.

Dorothy Raedler's staging, while amusing at times, is too often obvious, without style or interest. But despite the flaws, it's good to see the Pinafore afloat again. Kenn.

### The Mikado

Jeff Britton presentation of the American Savoyards' repertory revival of a comic opera in two acts, with libretto by W. S. Gilbert and music by Arthur Sullivan. Produced and staged by Dorothy Raedler; musical direction, Ronald Bush; settings, Goron Micunis; lighting, Louise Guthman. Opened Aug. 9, '62, at the Actors Playhouse, N.Y.; \$4.20 top weekdays; \$4.90 weekends.  
Cast: John Bridson, Robert Schmor, James Wilson, Thomas S. Vasiloff, Andrew Dirga, Mary Ann Staffa, Jo Chesley, Elizabeth McCarthy, Charlotte Povia, Jeanne Blumenfeld, Martin J. Cassidy, Sandra Darling, Rita Falbel, Cornelia Ladas, George Maldonado, Lou Marvin, Leon Satran, Paula Swornay, William Tost, Helen West.

It's a spiritless "Mikado" that the American Savoyards are presenting at the Actors Playhouse. Statically staged and limply performed, it does no more than hint at the delights of the Gilbert and Sullivan classic. Dorothy Raedler's uninventive staging seems constantly to fall back on the use of Oriental fans, which are opened, closed and hidden behind with annoying frequency.

Vocally, however, the production is admirable. Charlotte Povia,

though unsuccessful with the comic aspects of Katisha, has a beautiful voice and sings the wonderful Sullivan songs well. John Bridson does a good job with "The Punishment Fit the Crime," but that number, like most of the others, is dully staged. Mary Ann Staffa and Robert Schmor deliver the duets of Yum-Yum and Nanki-Poo pleasantly. Thomas S. Vasiloff's Pooh-Bah is devoid of fun, and James Wilson is only occasionally effective as Ko-Ko.

Once in a while, this "Mikado" comes to life, but not often enough to make the evening rewarding. Kenn.

### King Lear

N. Y. Shakespeare Festival presentation of Joseph Papp revival of a drama in two acts by William Shakespeare. Staged by Joseph Papp, co-director Gladys Vaughan; sets and lighting by Ming Cho Lee; costumes by Theoni V. Aldredge; music and songs by David Amram. Opened Aug. 13, '62, at the Delacorte Theatre, Central Park, N.Y.; Admission free.

Cast: Roscoe Lee Browne, Michael Higgins, Roy Poole, Donald Harron, Frank Silvera, Bette Henritze, Betty Miller, Joan Potts, Leonard Hicks, Gerald E. McGonagill, Robert Kidd, John Cullum, Lee Richardson, Frank Groseclose, Mitchell Nestor, P. Jay Sidney, Michael Lombard, Charles Durning, Arthur Berwick, Karl E. Williams, Mart Hulswit, John Battista, Lou Gilbert, Michael Lombard, Ken Jenkins, Don Anderson, Alan Becker, Joseph Brockett, Raymond Carroll, Norman Chancer, William Devane, Donald Hudson, Harry Katterlain, William Larkins, Leslie Sapiro, William O'Smith.

Studded with fine performances and expertly staged by Joseph Papp, "King Lear" is a production of which the N. Y. Shakespeare Festival may be proud. It is not a great "Lear," because Frank Silvera does not do full justice to the title role, but it is an imaginative, swift-moving presentation, and provides an absorbing and rewarding evening.

Papp's staging abounds in clever and subtle touches. A memorable example occurs when Lear, driven mad by his daughters' cruelty, beats his fists against his chest in anguish. The Fool rushes to him and embraces him, not only to comfort his master but also so that he may bear the blows of the King's flailing fists. It is a superb moment, and only one of many effective bits of action.

Silvera's performance as the king contains several flashes of brilliance, notably his reunion with Cordelia and his entrance bearing her dead body. These heights are rare, however, and for the most part he lacks the stature, authority and larger-than-life aura that are required by the difficult role.

He delivers many of his lines too flatly, and often resorts to quivering lips and chin to convey emotion. But although he is not the wrathful dragon described in the text, he makes a valiant attempt, and is adequate enough to support the fine production that surrounds him.

Seldom has such a solid cast been assembled for a Central Park presentation. Outstanding is Donald Harron as Edmund. His fawning obsequiousness, sneering contempt, and total malevolence are extremely effective, and his bravura delivery is sometimes reminiscent of the technique used by Laurence Olivier. Although Harron once or twice plays too much for laughs, his portrayal suggests glowing possibilities.

Another expert performance is contributed by Michael Higgins, who is a noble, subtle Kent. Betty Miller's sorrowful Cordelia could hardly be improved upon, and Roy Poole is a fine Gloucester, simple and moving. Roscoe Lee Browne conveys both the compassion and the pugnacity of the Fool, and Leonard Hicks makes a quietly effective Albany.

The role of Edmund, apt to be tiresome and confusing, is handled capably by Lee Richardson, who makes it clear and believable. His duel with Edmund, by the way, is superb in its clanking realism. As Goneril and Regan, Bette Henritze and Joan Potter are slightly lacking in regality, but both are satisfactory and delineate well the differences in the personalities of the two sisters, who are sometimes presented as being exactly alike.

David Amram's music, particularly his eerie storm sounds, add immeasurably to the play's power, and the sets by Ming Cho Lee are fine. Theoni V. Aldredge's costumes, especially the flowing white robes worn by Lear and Cordelia in the last scene, are just right. The play is, of course, ideally suited to an al fresco production. Kenn.



## London Critics Belabor 'Blondes,' Praise 'Miscast' Star, Dora Bryan

London, Aug. 28. "Gentlemen Prefer Blondes," opening last Monday night (20) at the Princes Theatre, had an enthusiastic audience, but the notices made edgy reading. Of nine daily and two evening reviews, there were seven pans of varying degrees of harshness, two yes/no and two patronisingly favorable.

Though generally regarded as miscast, Dora Bryan, made a big personal success as star. With one or two uncomprising exceptions the critics leaned over backwards to try and acquit her from blame from what most regarded as something of a disaster.

Bernard Levin's Daily Mail review was headed, "Disastrous, Hideous, Weak and Obvious." The critic called the show "a seventh rate musical in almost every department." He acknowledged the pleasure Miss Bryan has given in the past, but added, "The people who cast her as Lorelei Lee should be prosecuted."

Davin Nathan, of the Herald, found Miss Bryan "often devastatingly funny," but he commented on how limp some of the dialog is. Wrote Herbert Kretzmer, of the Express, "At the expense of being ungallant, Miss Dora Bryan is a little too old to be playing a game called 'Let's Be Lorelei Lee.'" He found the story "a piffling affair" and "the whole production creaks from scene to scene."

"A brilliant performance," wrote Eric Shorter, of the Telegraph, of Miss Bryan. "It is triumphantly Miss Bryan's evening." "Immense pace and verve," he added about the show itself.

In the Financial Times John Higgins wrote, "Gentlemen" is an antique, albeit a very agreeable one. In its own elderly, nostalgic way it passes an agreeable evening. The plot is neatly sewn together; the raucous numbers are excellent." He had reservations over the star as Lorelei, but found her "immensely entertaining in her own right." The Times found her "miscast" and added that the musical had lost the freshness of the novel.

Gerald Fay's N. G. Reax

Gerald Fay, of the Guardian, also stressed, "shameful miscasting; but successful. Miss Bryan exudes the vitality that overcomes all the creaky trips and traps of a dreadful script."

Arthur, Thirkell, of the Mirror, said, "It has delightful Dora Bryan... this may be enough to make it a hit with the over-40s... but you can almost smell the mothballs."

"I wouldn't give this show a nod if it were not for Dora Bryan," wrote Fergus Cashin of the Sketch. "The cardboard sets and fast and loose production didn't deserve a reception like this."

Felix Barker, of the Evening News, hailed the star's triumph, and continued, "The whole production had a dusty look as if it really had been conceived in 1925 and been on the road ever since." But he added, "The show has noisy, full-blooded enthusiasm. If it's not a success, then we've all grown too sophisticated."

But Milton Shulman, of the Evening Standard, had no doubts. He described the casting of Miss Bryan as "the weirdest of the year." Saying that there are few things so aging as a faded musical, he wrote, "There is not much to be said for the evening except that the lyrics were flat, the songs dated, the sets poverty-stricken and the costumes bilious."

## Abbott to Doctor, Stage 'Cradle and All' for N.Y.

George Abbott will work with Summer Arthur Long in doctoring the latter's comedy, "Cradle and All," for Broadway production this season by Elliott Martin and Daniel Hollywood. The play, originally premed in 1959 at the Bucks County Playhouse, New Hope, Pa., has been a strawhat tryout item again this summer with Paul Ford and Maureen O'Sullivan costarred.

Ford and Miss O'Sullivan are to repeat their roles in the planned Broadway production, for which the capitalization is to be \$125,000, with provision for 20% over-

## Kilty and Wilder 'Ides'

### Due for Berlin, London

David Black has postponed his planned Broadway production of Jerome Kilty's dramatization of Thornton Wilder's "Ides of March" from this season to the following semester. He now intends producing the play first in London next spring, with Kilty directing.

Kilty left for London last week enroute to Berlin, where he'll stage his adaptation of the Wilder work for a Nov. 12 world preem at the Renaissance Theatre. O. E. Hasse will star in the Berlin production, which will be presented by Fischer Verlag.

## 'La Belle' Folded At \$300,000 Loss

"La Belle," which folded last Saturday night (25) in Philadelphia as the first production casualty of the new legit season, is figured to have run through its entire \$300,000 investment. Of financing for the musical, 60% was put up by RCA Victor, which was to have recorded the original cast album.

The Gerard Oestreicher presentation, in which Menasha Skulnik, Joan Diener and Howard Da Silva costarred, was capitalized at \$300,000, including 20% overall. Of that amount \$180,000 was put up by Victor, while another \$70,680 is attributed in the published limited partnership to Oestreicher. However, there's no indication as to whether he put up that amount independently or as the nominal head of a group of backers.

The RCA Victor situation with "La Belle" is similar to Columbia Records' experience last season with "We Take the Town." That tuner, for which Columbia put up the entire \$390,000 capitalization, also collapsed during its pre-Broadway tryout in Philly. The disk's investment was lost and there was no original cast album.

"La Belle," inspired by Jacques Offenbach's "La Belle Helene," closed after a fortnight of a scheduled three-week tryout stand at the Shubert Theatre in Philly. The musical, for which Brendan Gill wrote the book and Marshall Barer the lyrics, was to have premed Sept. 18 at the Plymouth Theatre, N.Y. The Offenbach score was adapted by William Roy.

## British DeeJay Jack Good

### Due Here in 'The Affair'

British disk jockey Jack Good will appear in the Broadway production of "The Affair," now in rehearsal for a Sept. 20 opening at the Henry Miller's Theatre, N. Y.

He'll be identified as J. S. Good to avoid confusion with another Jack Good, who's already registered under that name as a member of Actors Equity.

## Dwight Taylor Says Guy Named Gross Wrote 'Cyrano'; Court Record Proves It

Bristol Ferry, R. I.

Editor, VARIETY:

Was much interested in VARIETY's lead story recently, Telstar's Copyright Orbit, and the amount of legal rhubarb which can confidently expect to grow out of this new device for the exhibition of entertainment. I am particularly happy that the first sprouts of contention seem to be springing from a proposed Telstarcast of "Cyrano de Bergerac," for it gives me the opportunity of throwing a further monkeywrench into the dispute from my own position in space which is, and always has been, Cloud Seven.

Many years ago, I was having lunch at the headquarters of the Bar Association in Chicago, and the lawyers there, finding themselves with a writer on their hands, sought to divert me with stories

## Rocking the Jets

Washington, Aug. 28. Stubby Kaye is back in the Nicely Nicely Johnson role in "Guys and Dolls," currently at Washington's Carter Barron Amphitheatre, run by Irvin and Israel Feld. His big act is, as in the original Broadway production of the musical, "Sit Down You're Rocking the Boat," this time in the open air.

"I don't sing that number," the comedian says. "I shout it. I get a lot of fan letters from jet pilots."

## Spokane's Third Year Indefinite

Spokane, Aug. 28.

With no dates booked and no membership campaign yet planned, Spokane Broadway Theatre League will decide "within two weeks" whether to continue operations which would lead to a third season. President D. Clark Lindsay said the decision of the board would be influenced by a financial report, not yet completed.

He said there was disappointment that 1,000 fewer memberships had been sold to the 1961-62 season than for the original run the year previous. He attributed the decline to the necessity of having to schedule two shows a night in the more intimate Post Theatre, where one previously had sufficed in the larger but acoustically-plagued Fox, which was designed only for motion pictures.

United Performing Arts, parent organization of Broadway Theatre League, has arranged subscription series again in the northwest, including Portland, Ore., and Yakima, Wash., where the touring plays will be "Carnival," "Shot in the Dark," "The 10th Man" and "Mary, Mary."

## GRIZZARD FOR 'AFRAID'; MAY STAR IN 'HAMLET'

George Grizzard, who'll costar with Uta Hagen in the upcoming Broadway production of Edward Albee's "Who's Afraid of Virginia Woolf?" may play the title role in "Hamlet" next year at the new Tyrone Guthrie Theatre, Minneapolis. It's also likely if the project materializes that the roles of Polonius and Gertrude will be played, respectively, by Hume Cronyn and his wife, Jessica Tandy.

Grizzard has been keeping busy this summer with a one-night-a-week assignment in the Broadway production of "Mary, Mary." He's been subbing on Monday evenings for Barry Nelson, who costars in the comedy with Barbara Bel Geddes and Edward Mulhare. Nelson, who's now back in the cast on a fulltime basis, had an arrangement whereby he could take off Monday nights as a staggered vacation.

The Albee play, which Richard Barr and Clinton Wilder are co-producing, is slated to open Oct. 13 at the Billy Rose Theatre.

## Bloomgarden Had Varied Fortune With 'Music,' 'Gay Life,' 'Toys,' 'Shawl'

By JESSE GROSS

### Gentry Replaces Wilmot At Chicago's McVickers

Chicago, Aug. 28. George Wilmot, who has been manager of the Erlanger Theatre (and now the McVickers) for 23 years, has been succeeded by Herman Gentry. The house is operated by the Cinerama interests.

The McVickers became a legit house when James Nederlander and Herman Bernstein, on losing the Erlanger to the city of Chicago, took over its lease late last year. Wilmot made the move at that time. But early this summer the house switched back to pictures for the Cinerama feature, "Wonderful World of Brothers Grimm."

### 'Forum' Recouped 300G Investment

"A Funny Thing Happened on the Way to the Forum," now in its 17th week at the Alvin Theatre, N.Y., is figured to have earned back the balance of its production cost several weeks ago. The recovery by the show of its \$300,000 investment was unusually rapid for a present-day musical and is regarded in the trade as particularly impressive in that it was accomplished without benefit of subsidiary income.

Contributing to the speedy move into the black was the waiver of half royalties by the authors, director, choreographer and star for the first 12 weeks of the New York run (the operating profit was about \$22,000 a week on that basis). That was in addition to a similar reduction on the musical's four-week out-of-town tryout. As of July 28, the end of its 12th week on Broadway, the Harold Prince production had unrecovered costs of \$21,877.

The musical, which has been selling out in recent weeks established a new house record for the Alvin with a \$65,809 take. The tuner, for which Burt Shevelove and Larry Gelbart wrote the book and lyrics, stars Zero Mostel. It was staged by George Abbott and choreographed by Jack Cole. A distribution to the backers last Aug. 6 of \$90,000 brought the total repaid their investment to \$225,000 as of that date.

### Toohy's 'Three for Show' Planned as B'way Tuner

"Three for the Show," a short story by Broadway pressagent John Latham Toohy, has been purchased by Jay Smolin as the basis for a projected musical. The story, sold to Smolin by the Leah Salisbury literary agency, was published in the Ladies Home Journal.

Toohy is currently working at United Artists on publicity for "The Greatest Story Ever Told."

The ups and downs of legit producers are vividly illustrated by the financial records of five of last season's presentations in which Kermit Bloomgarden was involved as sponsor. Only one, "The Gay Life," was a new Broadway offering. Another, "Moon on a Rainbow Shawl," marked the entry by the prominent Main Stem producer into the off-Broadway area. The remaining three were touring productions, two of "The Music Man" and one of "Toys in the Attic."

Both "Music Man," a musical, and "Toys," a drama, were Broadway clicks, "Toys," unlike "Music," which was a big moneymaker in New York and on the road, failed to repeat its Main Stem success on tour. However, despite a substantial hinterland loss, "Toys" ended up with a nice profit on its investment. On the other hand, "Life" and "Moon," a tuner and drama, respectively, were financial failures.

The two companies of "Music Man" on tour last season included the original road production, which opened in 1958, and a bus-and-truck edition, which ran from September, 1961, to April, 1962. The original Broadway production of the Meredith Willson musical, on which Franklin Lacey was story collaborator, ended a 173-week Broadway run April, 1961. Both road troupes were subsidiaries of the parent company, which as of last June 12 had netted \$3,191,570 on a \$300,010 investment.

Included in "The Music Man" income, besides substantial revenue earned by the Broadway presentation and original road company, is subsidiary coin, a hefty portion of which was derived from the sale of the film rights to Warner Bros. The bus-and-truck troupe, didn't fare as well as the two other companies of the musical, having unrecovered costs of \$12,070 at the time of its closing.

The original touring production ended its run last March in Boston where it took a boxoffice beating on a 12-week stand. Of the total profit accumulated by the three-company venture as of last June, \$3,191,160 has been distributed equally between the management and the backers.

That gives the latter a return of more than 530% on their investment in the musical, which Bloomgarden produced in association with Herbert Greene and Frank Productions. The tuner has also been a hot property this summer on the stock circuit and additional income should be forthcoming from the warm-weather productions.

Not One for the Road

"Toys," which had netted \$129,074 on its \$125,000 investment at the end of a 58-week Broadway run in April, 1961, subsequently dropped \$48,938 on a 20-week road trek which began late last September. The Lillian Hellman play, of which Bloomgarden was sole producer, closed last February in Los Angeles with a profit of \$80,136. Of that amount, \$80,000 has been distributed equally between the management and the backers, giving the latter a 32% profit on their investment. Included in the show's income is revenue from the sale of the film rights to the Mirisch Co.

"Life," which ran 15 weeks on Broadway, closed last Feb. 24 at a loss of \$460,049 on its \$480,000 capitalization. The backers have been repaid \$16,000 of their investment. The Bloomgarden pres-

(Continued on page 53)

## Lord Cobbold, Ex-Banker As New British Censor

London, Aug. 28.

Britain gets a stage censor in January. The Earl of Scarborough, at 66, has resigned from the job of Lord Chamberlain, which, as one of its Royal tasks, takes on the chore of blue pencilling all public stage presentations.

Scarborough thumbed down public presentations of "Cat On a Hot Tin Roof," "Tea and Sympathy," and "A View from the Bridge," but latterly okayed plays dealing with homosexuality, providing they were sincere and not sensationalized.

Lord Cobbold, till last year head of the Bank of England, will be the new Lord Chamberlain.

which involved my profession and its relationship to their own. One of them remarked, quite casually, that I was probably under the impression that "Cyrano de Bergerac" had been written by Edmond Rostand. Being a sucker for a good story, I said I certainly was. This child-like faith was greeted with good-natured laughter, and when everybody had calmed down I was informed that it had been written by a Chicago real-estate dealer by the name of Gross, and that a decision in his favor had been handed down by the Chicago courts.

I was so interested in this unexpected turn of events, that I succeeded in getting permission to delve in the old trial records in the basement, and — sure enough — this fellow was granted \$1 in damages, which is all he asked. He just wanted people to know he

had written it, which makes him, in my book at least, one of the most generous real-estate dealers of whom I have ever heard. But the thing which drove me crazy, was that by mutual consent of the contending parties, the reason for the decision was placed in a sealed envelope, never to be opened until all the litigants and their heirs were dead; and I held that envelope in my hand with a fishy-eyed attendant watching me all the time!

I know this sounds fantastic, but it's the gospel truth, and anybody sufficiently interested can take the same path I did and find out all about it. I read the complete transcript of the trial, which was a dilly.

Dwight Taylor. (The writer is a playwright, scenarist and author of "Blood and Thunder," a biography of his late producer-father, Charles Taylor.—Ed.)



## B'way Up Again; 'Strings' \$63,292, 'Camelot' \$57,951, 'Seasons' \$36,337, 'Honey' \$50,700, 'Wholesale' \$40,936

Broadway had another cheery session last week, with business improving again for most shows. Holding as the only sellouts were "A Funny Thing Happened on the Way to the Forum" and "How to Succeed in Business Without Really Trying."

"I Can Get It for You Wholesale" is scheduled to move Oct. 1 from the Shubert Theatre to the Broadway Theatre to make way for an Oct. 3 opening at the Shubert of "Stop the World—I Want to Get Off." The Broadway is currently occupied by "My Fair Lady," which has postponed closing several times and is now slated to shutter Sept. 29. It's still possible that the longrunning musical, still registering healthy business, will move to another theatre and continue beyond its new schedule closing date.

Rejoining the lineup of Main Stem entries next week will be "Bravo Giovanni," which resumes Sept. 7 as an interim booking at the Broadhurst Theatre, after a summer suspension.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

**Camelot**, Majestic (MC) (90th wk; 721 p) (\$9.40; 1,626; \$84,000) (William Squire, Janet Pavak, Robert Goulet). Previous week, \$53,030. Goulet withdraws from the cast Oct. 6.  
Last week, \$57,951.

**\*Carnival**, Imperial (MC) (72d wk; 572 p) (\$8.60; 1,428; \$68,299). Previous week, \$41,959.  
Last week, \$42,132.

**\*Come Blow Your Horn**, Atkinson (C) (79th wk; 629 p) (\$6.90-\$7.50; 1,090; \$42,522). Previous week, \$21,911.  
Last week, \$22,548.

**Funny Thing Happened on the Way to the Forum**, Alvin (MC) (16th wk; 127 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$65,809.  
Last week, \$65,784.

**How to Succeed in Business Without Really Trying**, 46th St. (MC) (46th wk; 361 p) (\$6.90; 1,342; \$66,615). Previous week, \$67,433.  
Last week, \$67,497.

**\*I Can Get It for You Wholesale**, Shubert (MC) (23d wk; 180 p) (\$8.60; 1,461; \$60,000) (Lillian Roth). Previous week, \$38,385.  
Last week, \$40,936.

**Man For All Seasons**, ANTA (D) (40th wk; 317 p) (\$6.90-\$7.50; 1,214; \$49,600) (Evelyn Williams, Thomas Gomez, George Rose). Previous week, \$34,593.  
Last week, \$36,337.

**Mary, Mary**, Hayes (C) (77th wk; 612 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, \$32,446.  
Last week, \$36,677.

**Milk and Honey**, Beck (MC) (46th wk; 367 p) (\$8.60-\$9.40; 1,280; \$62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, \$46,179. Hermione Gingold succeeds Miss Picon next Tuesday night (4).  
Last week, \$50,700.

**\*My Fair Lady**, Broadway (MC) (336th wk; 2,673 p) (\$8.05; 1,900; \$72,311) (Michael Allinson, Margot Moser). Previous week, \$40,336.  
Last week, \$42,459.

**\*Night of the Iguana**, Royale (D) (35th wk; 276 p) (\$6.90-\$7.50;

999; \$42,000) (Shelley Winters, Patrick O'Neal). Previous week, \$22,284 with Margaret Leighton costarring in the role taken over last week by Patricia Roe. Miss Winters withdraws from the cast next Saturday (1).  
Last week, \$21,428.

**No Strings**, 54th St. (MC) (24th wk; 188 p) (\$9.20; 1,434; \$66,700). Previous week, \$61,784.  
Last week, \$63,292.

**Shot in the Dark**, Booth (C) (45th wk; 357 p) (\$6.90-\$7.50; 807; \$32,400) (Julie Harris). Previous week, \$19,658.  
Last week, \$19,551.

**\*Sound of Music**, Lunt-Fontanne (MD) (139th wk; 2,008 p) (\$9.60; 1,407; \$75,000) (Jeannie Carson). Previous week, \$57,197. Nancy Dussault succeeds Miss Carson next Wednesday (5).  
Last week, \$58,881.

**Take Her, She's Mine**, Biltmore (C) (36th wk; 284 p) (\$6.90-\$7.50; 936; \$40,180) (Art Carney). Previous week, \$24,503.  
Last week, \$26,509.

**Thousand Clowns**, O'Neill (C) (21st wk; 164 p) (\$6.90-\$7.50; 1,076; \$44,730) (Jason Robards, Jr.). Previous week, \$27,533.  
Last week, \$27,957.

### Other Theatres

Ambassador, Barrymore, Belasco, Broadhurst, Cort, Golden, Hellinger, Longacre, Lyceum, Miller, Morosco, Music Box, Playhouse, Plymouth, Rose, St. James, Winter Garden.

## Stock: Shakespeare Fests Tally \$67,035 in Ont., \$36,051 in Conn.

Business was satisfactory last week at most of the road spots covered below. The Shakespearean Festival in Stratford, Ont., continued to edge capacity, while the Bard program at the festival in Stratford, Conn., declined below the moderate level of the previous session.

Sizable grosses were registered by "Bye Bye Birdie" in Kansas City and "Song of Norway" in Pittsburgh.

### Estimates for Last Week

Parenthetical designations for stock refer, respectively, to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

**DALLAS**  
State Fair Music Hall (\$4-\$5; 4,120; \$84,000). The Merry Widow (OP) (2d wk) (Patrice Munsel). \$49,918 for seven performances.  
Previous week, \$42,129 for seven performances.

Current, South Pacific (MD) (Dorothy Collins).

**KANSAS CITY**  
Starlight Theatre (\$4; 7,600; \$108,000). Bye Bye Birdie (MC) (Brenda Lee, Chita Rivera, George Marcy), about \$62,000 for seven performances.  
Previous week, Brigadoon (MC) (Forrest Tucker, Dorothy Coulter), about \$70,000 for seven performances.

Current, Bye Bye Birdie (2d wk).

**PHILADELPHIA**  
Playhouse in the Park (\$3-\$3.50; 1,437; \$27,044). Miracle Worker (D) (Rita Moreno) \$16,420.  
Previous week, Complainant Lover (C) (Walter Pidgeon, Martha Scott), \$24,597.

Current, Best Man (D) (Mark Richman, Philip Bourneuf).

**PITTSBURGH**  
Auditorium (\$4.95; 6,629; \$125,000). Song of Norway (OP) (Blanche Thebom, Robert Rounseville), over \$65,000 for seven performances.  
Previous week, Oklahoma (MC)

## Comedie Francaise Wow \$67,782 at The Greek, L.A.

Los Angeles, Aug. 28.

The Comedie Francaise presentation of "Le Bourgeois Gentilhomme" ("The Would-be Gentleman") grossed \$67,782 at the Greek Theatre here in nine evening performances from Aug. 17 to last Saturday (25).

Maurice Chevalier's one-man show is current at the spot.

### London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-62).  
Black Nativity, Criterion (8-14-62).  
Blitz, Adelphi (5-8-62).  
Blow Horn, Prince Wales (2-27-62).  
Boeing-Boeing, Apollo (2-20-62).  
Carpenter, Vaudeville (4-27-62).  
Chips, Palladium (5-1-62).  
Every Night, Palladium (5-1-62).  
Fit to Print, Duke of York's (7-25-62).  
Gentlemen Prefer Princes (8-20-62).  
Infanticide, Arts (8-29-62).  
Lock Daughters, Her Majesty's (5-17-62).  
Marcel Marceau, Piccadilly (8-13-62).  
Minstrels, Vic. Palace (5-25-62).  
Mousetrap, Ambassador (11-25-52).  
Mrs. Puffin, Duchess (7-18-61).  
Music Midnight, Westminster (5-4-62).  
My Fair Lady, Drury Lane (4-30-56).  
Oliver, New (6-30-62).  
One For the Pot, Whitehall (8-2-61).  
Period Adjustment, Wynd. (6-13-62).  
Photo Finish, Saville (4-25-62).  
Plays for England, Royal Ct. (7-19-62).  
Premiere, Comedy (7-28-62).  
Private, Public, Globe (5-10-62).  
Purple Dust, Mermaid (8-15-62).  
Repertory, Aldwych (12-15-60).  
Sail Away, Savoy (6-21-62).  
Say Nothing, Royal E. (8-14-62).  
Signpost, Cambridge (3-9-62).  
School for Scandal, Haymarket (4-5-62).  
Sound of Music, Palace (3-18-61).  
Stop the World, Queens (7-20-61).  
Two Stars, Garrick (4-8-62).  
Write Me a Murder, Lyric (3-28-62).  
CLOSED  
Empire Builders, Arts (7-31-62); closed last Saturday (25) after 31 performances.

### SCHEDULED OPENINGS

Red Roses for Me, Mermaid (9-4-62).  
Breaking Point, Lyric (9-5-62).  
Private, Public, Globe (5-10-62).  
10 Little Niggers, St. Mart. (9-10-62).  
Brecht on Brecht, Royal Ct. (9-11-62).  
Miss Puffin, Criterion (9-12-62).  
Do Something, Royal E. (9-12-62).  
Big Fish, Duke of York's (9-18-62).  
Step on a Crack (tryout)—Royal Alexandra, Toronto (8).  
Plough & Stars, Mermaid (9-25-62).

(Robert Horton), \$85,167 for seven performances.

Current, Harry Belafonte (R).

### STRATFORD, CONN.

American Shakespeare Festival (\$6.25; 1,449; \$56,700) (D-Rep) 10th wk) Richard II (Richard Basehart, Hal Holbrook, Henry IV, Part One (Holbrook, Eric Berry), Shakespeare Revisited (Helen Hayes, Maurice Evans), \$36,051.  
Previous week, \$38,079.  
Current, same.

### STRATFORD, ONT.

Festival Theatre (\$5; 2,258; \$67,176) (D-Rep) (10th wk) Macbeth, Taming of the Shrew, Tempest, Cyrano de Bergerac, \$67,035.  
Previous week, \$67,082.  
Current, same.

### TORONTO

O'Keefe Centre (\$3.75; 3,211; \$66,102). Phyllis Diller and Ice Revue (R) (1st wk), \$12,653.  
Previous week, Tony Bennett Ford & Hines, Taylor Twins (R), \$33,603.  
Current, Phyllis Diller and Ice Revue (2d wk).

### WALLINGFORD, CONN.

Oakdale Musical Theatre (\$5; 2,300; \$53,000). Wildcat (MC) (Gale Storm), about \$41,300 for seven performances.

Previous week, Gypsy (MC) (Gisele MacKenzie), about \$49,200 for seven performances.

Current, Sights and Sounds (R) (Nat King Cole).

### Touring Shows

(Figures cover Aug. 26-Sept. 9)

Affair (tryout)—Wilbur, Boston (8-8).  
Beyond the Fringe (tryout)—National, Wash. (6-8).  
Carnival (2d Co.)—National, Wash. (27-1); Fisher, Det. (3-8).  
Come Blow Your Horn (2d Co.)—Forrest, Philly (27-8).  
My Fair Lady (2d Co.)—Geary, S.F. (27-8).  
Irma La Douce—Auditorium, Denver (27-1; closes).  
Kismet—Curran, S.F. (27-8).  
Mary, Mary (2d Co.)—Music Hall, Omaha (29-1); Blackstone, Chi. (5-8).  
Mary, Mary (bus-and-truck)—Opera House, Central City (27-1); mostly one-nights (3-8).  
Mr. President (tryout)—Colonial, Boston (27-8).  
My Fair Lady (2d Co.)—Orpheum, Seattle (27-8).  
Oliver (tryout)—Philharmonic, L.A. (27-8).  
Sound of Music (2d Co.)—Shubert, Chi. (27-8).  
Step on a Crack (tryout)—Royal Alexandra, Toronto (8).  
Unsinkable Molly Brown—Shubert, Boston (27-8).

## Road: 'Mary' Huge \$65,594, Seattle; 'Oliver' \$77,745, 'Irma' \$24,329, L.A.; 'Sound' \$54,353, 'Purlie' \$14,500, Chi

Seattle held a prominent position on the road last week, with two entries on tap, "My Fair Lady" and the "Mary, Mary" touring company, in which Julia Meade, Scott McKay and Tom Helmore are costarred. "Mary" played to wow business in its single stanza stand, while "Lady" also did well in the second frame of a four-week booking.

The Broadway-bound "Oliver" continued strong in Los Angeles, while "La Belle," the only other tryout, folded Saturday (25) in Philadelphia after registering another meagre take in its second week. New to the lineup of shows this week is "Mr. President," which opened its pre-Broadway break-in tour Monday night (27) in Boston.

"Irma La Douce" closes next Saturday (1) in Denver.

### Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

### BOSTON

Unsinkable Molly Brown, Shubert (MC-RS) (3d wk) (\$6.25-\$6.75; 1,717; \$59,000) (Tammy Grimes). Previous week, \$41,898.  
Last week, \$32,547.

### CENTRAL CITY, COLO.

Mary, Mary (bus-and-truck), Opera House (C-RS) (3d wk) (Lee Bowman). Previous week, \$36,143.  
Last week, \$37,703.

### CHICAGO

Purlie Victorious, Civic (C-RS) (3d wk) (\$4.40-\$4.95; 906; \$28,200) (Ruby Dee, Ossie Davis). Previous week, nearly \$22,000.  
Last week, about \$14,500.

Sound of Music, Shubert (MD-RS) (41st wk) (\$5.95-\$6.50; 2,100; \$72,000) (Barbara Meister, John Myhers). Previous week, \$53,187.  
Last week, \$54,353.

### LOS ANGELES

Irma La Douce, Biltmore (MC-RS) (8th wk) (\$5.50-\$6; 1,636; \$55,000) (Taina Elg, Denis Quilley). Previous week, \$19,793.  
Last week, \$24,329.

Oliver, Philharmonic (MD-T) (3d wk) (\$5.90-\$6.75; 2,670; \$83,400) (Clive Revill, Georgia Brown). Previous week, \$77,074 with Civic Light Opera subscription.  
Last week, \$77,745 with CLO subscription.

### PASADENA

D'Oyly Carte Opera Co., Civic (OP-RS) (2d wk). Previous week, about \$64,900.  
Last week, about \$51,400.

### PHILADELPHIA

Come Blow Your Horn, Forrest (C-RS) (2d wk) (\$4.80-\$5.40; 1,760; \$45,000) (Gene Rayburn, Fred Clark). Previous week, \$22,158 with twofers.  
Last week, \$22,801 with twofers.

La Belle, Shubert (MC-T) (2d wk) (\$6-\$7.50; 1,907; \$72,674) (Menasha Skulnik, Joan Diener, Howard Da Silva). Previous week, \$15,508.  
Last week, \$11,410. Folded Saturday (25).

### SAN FRANCISCO

Kismet, Curran (MD-RS) (3d wk) (\$6.25-\$6.90; 1,758; \$65,000) (Alfred Drake). Previous week, \$63,563 with CLO subscription.  
Last week, \$63,911 with CLO subscription.

### SEATTLE

Mary, Mary, Opera House (C-RS) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$41,692, Geary, San Francisco.  
Last week, \$65,594.

My Fair Lady, Orpheum (MC-RS) (2d wk) (Ronald Drake, Caro-

line Dixon). Previous week, \$57,928.  
Last week, \$56,112.

### WASHINGTON

Carnival, National (MC-RS) (2d wk) (\$5.95-\$6.95; 1,673; \$54,133) (Carla Alberghetti, Ed Ames). Previous week, \$30,389 for seven performances.  
Last week, \$37,664.

## 'Mr. President' Program In Boston in 3 Colors

Boston, Aug. 28.

The first theatre program in color in Hub's history was introduced this week for "Mr. President" at the Colonial Theatre here. The Playbill, published by Alfred Black, was dressed up in red, blue and black ink, giving it the national color motif suitable for a show about the White House. The cover carries a photo of stars Robert Ryan and Nanette Fabray.

The press run of the color programs of 40 pages was 60,000. The first distribution was at the Friday (24) benefit preview for the New England Baptist Hospital League. "Mr. President" got a special Saturday (25) matinee, and another benefit preview Saturday (25) night, sponsored by Cardinal Cushing and the "Friends of the Boys Guidance Center" before the regular opening last night (Mon.).

## Stock Reviews

Continued from page 48

**The Happiest Man Alive**  
sive performance as the heel-hero's loyal wife. Charles Gerald is excellent as a Broadway producer who's so old-fashioned that he actually put up his own capital. Beulah Garrick is lifelike as an author's agent and Carol Rossen is notable as a call-girl.  
The Kim Swados settings and lighting are outstanding.

## It Happens Every Day

Fishkill, N.Y., Aug. 15.  
Dutches Players production of a comedy in two acts by J. I. Rodale. Staged by Lonny Chapman; settings, Vic Paganuzzi. Lighting, Robert Gondell. Opened Aug. 14, '62, at the Cecilwood Theatre, Fishkill, N.Y.; \$3.10 top Friday and Saturday; \$2.90 weekdays.  
Sam Sinsaire, Minister, Cop.  
Mr. Hanky, Foreman, Professor.  
Richard Hamilton  
Mrs. Sinsaire, Mrs. O'Malley, Ghost.  
Fritz, Moving Figure, Charles Kakatsakis.  
Dr. Kinkard, Carpenter, Musician.  
George Morris  
Nurse  
Burglar, Devlin, Watchman.  
Victor Arnold  
Susan Velt  
Woman Inspector, Mrs. Swenson.  
Ingrid Lindenberg  
Milkmaid, Miss Nutmeg.  
Ann Scofield  
Female Patient, Clerk.  
Priscilla Smith  
Orderly, Androwski, Cop.  
Rudy Challenger.  
Witch  
Doctor, Hydran Salesman, Father.  
Christine Wigg  
John Benson  
Voice on P.A. System.  
Alice Merton Benson.

"It Happens Every Day," by J. I. Rodale, is a pointless and tasteless attempt at humor. About all it proves is that actor Richard Hamilton is capable of rising above his material and turning in a winning performance even when the author has given him nothing important to say.

The play is rampant in supposed symbolism and tries to make humor of the troubles of the mentally ill. But it's incomprehensible and tedious.  
Jots.

## Jean Kerr

Continued from page 1

to a ceiling of \$500,000. Mrs. Kerr's 60% author's share of that amount, less 10% commissions, represents \$270,000. The film deal also calls for the payment by WB of 5% of the film gross over double negative cost. Mrs. Kerr will get 60% of the bonus payments. In addition to the additional income from the planned London production of the comedy, Mrs. Kerr stands to make a cleanup from the amateur and stock royalties when the script is released for those markets. The West End presentation, incidentally, is being help up for the availability of Maggie Smith, currently appearing there in the Peter Shaffer double-bill, "The Private Ear" and "The Public Eye."

*thank you...*

# ANDY williams



... for establishing the new gross and attendance records during your appearances in "Bye, Bye, Birdie" in Warren, Ohio (Packard Music Hall) and Columbus, Ohio (Veterans Memorial Hall).

Your tremendous performances resulted in the overwhelming gross figure of \$121,000 for the two week period.

I would like to extend my best wishes to you for what I know will be an equally outstanding engagement when you open at the Greek Theatre in Los Angeles beginning Monday, September 3.

Finally, congratulations on your new NBC Television Show which millions of us will be watching starting this Fall.

Sincerely,

*John Kenley*

**Kenley Players**

## CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

### Legit

#### BROADWAY

"Fanny Brice Story" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: man, about 30, must sing, handsome, affable; man, John Garfield type, must sing; femme, dance, attractive and sad, pert; femme, Thelma Ritter type, wise, sympathetic but not sentimental; man, authoritative showman, gentleman. Mail photos and resumes to Casting Department c/o producer.

"Hot Spot" (MC) Producers, Robert Fryer & Lawrence Carr with John Herman; production associate Robert Linden (400 E. 59th St., N.Y. 22, N.Y.; Apt. 9-D). Available parts: leading man, middle 30's ruggedly handsome, cynical with dry sense of humor and comedy, must sing; man late 20's, native houseboy, sing-dance, Caucasian features, boasting but likeable, comedian; femme, middle 20's, native with Caucasian features, attractive, intelligent, bossy, sing-dance; man, small, shy, sympathetic, sings; man comic Russian diplomat, large, blustering, sing-dance; man, middle 20's, intellectual, Boy Scout leader type, worrier, sing-dance; Congressman, middle aged, pompous, Mass. accent, broad comedy role; man, leading tv commentator; man, mid-

dle 40's, distinguished; man, middle aged, "take charge" type, comedy actor. Preliminary casting at present, mail photos and resumes to production associate, at above address; do not phone or visit.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 5'4" tall or shorter. Mail photos and resumes or call Casting Department at above address and number.

#### OFF-BROADWAY

"Mister Roberts" (MC). Producers, Equity Library Theatre (228 W. 47th St., N.Y.; PL 7-1710). All parts available except male lead. Auditions today (Wed.), 11 a.m.—6 p.m. at ELT Rehearsal Studio (Master Institute, 103d St., and Riverside Drive, N.Y.). Some non-Equity actors may be used as extra seamen. AEA members bring membership cards. Script may be purchased at Dramatists Play Service (14 E. 38th St., N.Y. 16, N.Y.).

"Thistle in My Bed" (C). Producers, John Weems, Robert Buccolo & Robert Mathews (January Productions; 22 E. 60th St., N.Y.; EL 5-6997). Cast of 12, all rustic types. Available parts: Leading lady, 17-25, Julie Harris type; leading man, 30-40, tall, slim; Juvenile, 20-30, fey comedian; seven male character parts; 30-70, and one woman, fat, prostitute. Mail photos and resumes to producers, do not phone or visit. Interviews scheduled after Sept. 15.

"Turn Of the Key" (D). Producer, Gigi Cascio (Sheridan Square Playhouse; 1 Sheridan Square, N.Y.). Available part: man, about 30, piercing eyes, silent, awesome. Mail photos and resumes to producer c/o theatre.

"We're Civilized" (MC). Producers, Rendell Productions (1545 Broadway, N.Y.; CI 6-7140). Auditions tomorrow (Thurs.) for experienced modern and jazz dancers, men 10 a.m.; femme, 11:30 a.m. at Jan Hus Theatre (351 E. 74th St., N.Y.).

#### TOURING

"Carnival" (MC). Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Bus and truck tour of 30 weeks. Auditions Sept. 7 for dancers: Equity men, 10 a.m.; men open call, 12 noon; Equity femme, 2 p.m.; femme call 4 p.m. Auditions for singers Sept. 10 same time schedule as for dancers. All at the Variety Arts Studios (225 W. 46th St., N.Y.).

#### OUT OF TOWN

Compass Improvisational Thea-

## Publishing Stocks

Allyn & Bacon (OC)	26 3/4	+ 1 1/2
American Book (AS)	47	+ 1/4
American Heritage (OC)	8 1/4	+ 1/2
Book of Month (N.Y.)	23 3/4	
Conde Nast (N.Y.)	9 1/4	+ 3/4
Cowles Mag. (OC)	10 3/4	
Crowell Collier (N.Y.)	23 1/2	+ 1 1/4
Curtis Pub. (N.Y.)	8 1/4	+ 3/4
Ginn & Co. (N.Y.)	24 3/4	+ 1 3/4
Grolier (OC)	31 1/2	+ 1 1/2
Grosset & Dunlap (OC)	13 1/2	+ 2 1/2
Harcourt Brace (N.Y.)	27 1/4	+ 5/8
Hayden Pub. (OC)	5 1/4	
Hearst (OC)	25 1/2	
Holt, R & W (N.Y.)	25 1/4	+ 3/4
L.A. Times Mirror (OC)	33	+ 1
Macfadden Bartell (AS)	2	+ 1/4
McCall (N.Y.)	19 1/4	+ 3/4
McGraw-Hill (N.Y.)	21 1/4	
Meredith Pub. (OC)	26	
Nat'l Per. Pub. (OC)	10 1/4	
New Yorker (OC)	83	+ 1
Pocket Books (OC)	7 3/4	+ 1/4
Prentice Hall (AS)	30 1/4	+ 5/8
Ran'm House (N.Y.)	12 1/4	+ 1/4
Scott Foresman (OC)	13 3/4	+ 1/4
H. W. Sams (OC)	30 1/2	
Time Inc. (OC)	68	+ 2
Western Pub. (OC)	27	+ 1/4
World Pub.	10 3/4	

OC—Over the Counter.  
NY—N.Y. Stock Exchange.  
AS—American Stock Exchange.  
(Supplied by Bache & Co.)

tre. Producer, William Court Cohen (235 E. 39th St., N.Y.). Equity company to play in Boston early fall. Seeking male and female with or without improvisational experience. Mail photos and resumes to David Shepherd c/o above address. Do not phone or visit.

#### DETROIT

Vanguard Playhouse, 58 E. Columbia, Detroit 1, Mich. WO 3-3863. Managing director, W. A. Gregory. Available parts for male and female leads, character actors and chorus for the "Three-penny Opera." Auditions Friday (31) at the theatre; Equity call 10 a.m.—12 noon; open call, 1-5 p.m. Applicants prepare three minute readings; vocalists must provide accompanist. Phone above number for appointment. New York auditions Sept. 4 at Variety Arts Studios (225 W. 46th St., N.Y.), same schedule and conditions as Detroit.

## Television

"Jackie Gleason's American Scene Magazine" CBS-TV. Producer, Jack Philbin; choreographer June Taylor. Open call Sept. 6 for dancers, must be able to dance jazz, tap and ballet, for the June Taylor Dancers. Auditions 1-6 p.m. at the Terrace Room of the Henry Hudson Hotel (353 W. 57th St., N.Y.).

"Keefe Brasselle's Variety Gardens" CBS-TV. Producer, Keefe Brasselle. Auditions today (Wed.) for experienced modern and ballet dancers from 3-6 p.m. at Rehearsal Hall 'H' (524 W. 57th St., N.Y.) Must be available Sept. 3-8.

## Miscellaneous

#### BALLET

"Semnoff", Producer, Sol Hurok. Auditions next Sunday (2) for ballet or modern male dancers for the ballet Spartacus, 2 p.m. Ballet Arts Studio 61 (Carnegie Hall, N.Y.). Approximately 60 dancers needed.

Metropolitan Opera Ballet. Producer, Metropolitan Opera. Auditions for ballet dancers Sept. 4: AGMA femme 11 a.m.; AGMA men 12:30; femme open call 2 p.m.; men open call Sept. 5 at 11 a.m. All at Columbus Circle Theatre (981 Eighth Ave., N.Y.).

#### FILMS

"All the Way Home" (D). Producer, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). All parts available especially, boys, 7-10, 56 inches or under. Mail photos and resumes to Mike Shurtliff and Alan Shayne c/o producers. Do not phone or visit.

#### INDUSTRIAL

"Ford Tractor Show" Producer, Ford Motors; musical director, Julien Styne. Auditions today (Wed.) for singers: men, 12 noon; femme, 2:30 p.m. All at the Showcase Studios (950 Eighth Ave., N.Y.). Show will play Detroit.

## Literati

#### Bill Buckley to Curtis

William E. Buckley, whom McCalls brought over from World Pub. to accept a trade book publishing operation, starts with Curtis Publishing Sept. 1, under Joe Culligan, the new president.

He will be director of Curtis Enterprises which is a vast umbrella that embraces children's books, radio-tv station ownership, a 33% stake in Bantam Books, merchandising, rights, a 13,500,000 combined subscription list of all Curtis publications, etc.

He will headquarter in New York but, for the first week or two, will get indoctrinated in Philly after he returns from a Caribbean vacation.

#### Capt. Stodel's Autobiog

"The Audience Is Waiting" by Jack Stodel (Timmins; \$2.25), is the breezy self-portrait of South Africa's leading showman. In 1889, author's London-born father migrated to Johannesburg with a music hall troupe. Jack Stodel has worked for the Schlesinger theatre organization in South Africa since firm's inception in 1913. I. W. Schlesinger went to Capetown from New York in 1894, when he was 24. By the 1940s, 15,000 people worked in his South African theatres.

Tome recounts Stodel's rise to top spot in Schlesinger empire, and contains dozens of anecdotes of performers who brightened his stages. In recent years, Stodel and his wife, Ren, have been unofficial prime greeters to visiting celebrities. Their world tours have made them good-will ambassadors without portfolio, and they are as much at home in Las Vegas as in the company of various royal families.

Stodel's unabashed sentimentality and his love of show biz shines in his pages. His ebullience carries this loosely-organized book forward at a remarkable pace. If he sometimes segues into the obscure and the non-sequitur, the writer is never dull. Pictures of the Stodels with almost every entertainer of note of the past generation embellish the volume. Rodo.

#### 'N.Y. Times' West Oct. 1

Western edition of the N.Y. Times begins printing in Los Angeles Oct. 1, with "dry runs" scheduled for month of September.

It's to be a six-day journal, with various Sunday news features to be carried during the week, albeit the Sabbath "Review of the Week" will be carried in Monday's Coast edition.

#### S. Fischer Would Sell

S. Fischer Publishers, one of the major publishing firms of West Germany, is discussing a possible outright sale of the firm. While terms are not known, it is reliably reported that the management is willing to sell 60% interest for about \$1,000,000.

Dr. Gottfried Bermann-Fischer, chief of the Frankfurt firm, just marked his 65th birthday and would like to consider partial retirement. As the father of three daughters (one an actress under contract to the Frankfurt city stage, another the wife of young American concert conductor Thomas Baldwin) he has no immediate heir.

Right now negotiations are un-

derway with the Cologne publishers Dumont-Schauberg.

S. Fischer Publishers is well known as the first to publish Thomas Mann and Anette Kolb. It has a very large theatre section which represents American plays in Germany, and has recently translated and sold the stage rights to such American dramatists as Tennessee Williams, Arthur Miller and William Inge, plus the German play version of "The Diary of Anne Frank."

#### CHATTER

Prentice-Hall editor Ashbel Green off to Europe and the Frankfurt Book Fair, due back Sept. 20.

Judges of the Corning Science Prize (\$10,000) Book are Detlev W. Bronk, president of the Rockefeller Institute for Medical Research; Dennis Flanagan, editor of Scientific American; Frederick Seitz, prez National Academy of Sciences and chairman of the physics dept., Univ. of Illinois; Alan T. Waterman, director of the National Science Foundation. Little, Brown will publish.

Alexander Taylor Mason Van Rensselaer, author and ad manager for a number of publishing houses (Holt, Duffield, Appleton-Century etc.), died at 70 after a short illness in New York.

Finis Farr doing a biog of Jack Johnson, the first Negro heavyweight champ, for Scribner.

Kyrill Schabert has resigned as president of Pantheon Books, effective Oct. 15. A cofounder of Pantheon in 1942, it became a division of Random House in June 1961. Replacing Schabert as managing director of Pantheon Books will be Donald S. Klopfer, chairman of the executive committee of RH.

Publisher Frederick V. Fell's daughter, Nancy Fell, on the Coast for a film career.

In Vermont's first Quaker wedding in more than 100 years, Bernard G. O'Shea, publisher of several northern Vermont weekly newspapers, was married to Dr. Clare Marshall, instructor in psychiatry at the Univ. of Vermont College of Medicine on Aug. 19.

James McCormack of the Margot Johnson literary agency to London and Amsterdam on agency and authoring business Sept. 7. Will be gone a month.

Dan Green, has checked in as new p.r. of Simon & Schuster, shifting over from Bobbs-Merrill.

Jeannette Kamins, whose credits as casting director includes more than 50 Broadway shows, and a quondam burlesque dancer and radio-tv scripter, is author of "Everything But a Husband," forthcoming novel about the Catskill Mt. resorts where "they go looking for a mate." St. Martin's Press publishing.

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# Off Broadway

## "Boy Actor Stars in 'Crazy Old Owl'"

### JOHN MESSENGER

"It takes a prodigy to portray one, and John Messenger does as fine a job as could be expected from any actor who has not yet reached the age of eight."

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"Young John Messenger plays the boy in a natural, unaffected manner."  
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## Bloomgarden Had Varied Fortune

Continued from page 49

entation, which dropped coin on seven weeks of New York run, was an adaptation of Arthur Schnitzler's "Anatol," for which Fay and Michael Kanin wrote the book and Howard Dietz and Arthur Schwartz the lyrics and music.

"Moon," written by Errol John and co-produced by Bloomgarden with Harry Joe Brown Jr., represented a loss of \$24,745. The venture was capitalized at \$15,000 with the management responsible for losses in excess of that amount. Although "Moon" was regarded by the critics as one of the better off-Broadway shows of last season, it operated at a loss the last 10 weeks of its 13-week run at the East 11th Street Theatre.

The play cost \$14,475 to produce. The regular weekly operating net when waivers weren't in effect, included royalty payments of 5% and 2%, respectively, to the author and director George Roy Hill, a producers' fee of \$75 and office expense of \$125. The weekly rental was \$700 the first nine stanzas and then \$550.

Weekly grosses ranged from a low of \$1,784 to a high of \$4,310. The former figure representing an operating loss of \$1,272 with waivers and the latter an operating profit of \$75, which would have been bigger if not for an unusually

large advertising expenditure. The top weekly operating profit was \$364 on a \$3,809 take. There was also a \$1,694 operating loss on a gross of \$720 for seven preview performances.

"Moon," which closed last April 15 after 105 performances, also caused Bloomgarden to sound off during its run about boxoffice prices off-Broadway, which he considered to be too high. His publicized views on the matter antagonized several of the regular off-Broadway managements. In support of his stand, Bloomgarden cuts the ticket prices on "Moon" to a flat \$3.95 Friday and Saturday evenings and a straight \$2.95 for other performances. The reduction failed to save the venture, however.

## Willard Waterman Set For 'Succeed' Road Cast

Willard Waterman, who succeeded Hal Peary as title player of "The Great Gildersleeve" radio series in 1950, has been set for the Rudy Vallee role in the touring production of "How to Succeed in Business Without Really Trying."

The road company is scheduled to bow Feb. 4 at the Hanna Theatre, Cleveland.

## Cincy Ballgames Plug Local TG Subscription

Cincinnati, Aug. 28.

Baseball, which has been taking the rap for hurting legit and film boxoffice and television and radio dialing, is apparently trying to make amends, at least in Cincinnati.

Paul Sommerkamp, who broadcasts the Cincinnati Reds games at Crosley Field, now makes mid-game announcements urging fans to become Theatre Guild-American Theatre Society subscription members for the coming local legit season.

## 'Rag Trade' Going From BBC Tele to West End

London, Aug. 28.

"The Rag Trade," a successful comedy BBC television series, is to be turned into a West End show to be presented this fall-winter by Bernard Delfont. A number of other BBC tele scripts have previously made the transition to the West End, including "A Man for All Seasons," "Dial M for Murder" and the current "The Black and White Minstrel."

"The Rag Trade" will include several of the tv cast, including Miriam Karlin, Peter Jones, Reg Varney and Rama Cannon. The show is set in a West End dressmaker's.

## Legit Followups

### Lock Up Your Daughters (HER MAJESTY'S, LONDON)

London, Aug. 17.

After two successful runs at the Mermaid Theatre, "Lock Up Your Daughters" has moved to the West End and there seems no reason why this highspirited romp, based on the 18th century play, "Rape Upon Rape," should not have a useful run at Her Majesty's. It's a cheerful, uninhibited musical, by no means shocking.

With the exception of Bernard Miles' return to play Squeezum, the Mermaid cast remains. That means Hy Hazell again scores with "When Does The Ravishing Begin?" and in other volatile moments. But Sally Smith, Laurie Payne, Peter Gilmore and Richard Goolden all fit gaily into the framework.

It is the framework, perhaps, that may provide the greatest difficulty at Her Majesty's. Designed for the Mermaid's open stage, the setting, with its revolves and complications, fits less happily into Her Majesty's proscenium.

Some may be uneasy, too, about the music. Whereas it seemed natural for the music to come from unseen sources at the Mermaid, at Her Majesty's the nudity of the orchestra pit sometimes irks.

Incidentally, the transfer of "Daughters" means that composer-lyricist-librettist Lionel Bart is

represented by three West End musicals, "Daughters," "Blitz" and "Oliver." Rich.

### Mary, Mary (HELEN HAYES, N. Y.)

Despite four cast changes and a 17-month run, "Mary, Mary" remains an extremely funny show, chock-full of hilarious lines strung on an uninspired but service plot.

Julia Meade, filling in for the vacationing Barbara Bel Geddes, lacks the special Bel Geddes warmth and unique talent for comedy. But Miss Meade has her own brand of charm, and she is more than adequate. By the end of the evening, she has won the audience. She is also lovely to look at—too beautiful, in fact, for the role of a girl who has always considered herself an ugly duckling.

Barry Nelson, sole remaining member of the original cast, continues to give a fine performance as the befuddled husband. With his appealing manner and perfect sense of timing, his portrayal is a comic gem.

As the Hollywood star who precipitates the marital reunion, Edward Mulhare is somewhat wooden, though suave enough to make the role believable. Carrie Nye is properly affected as the ridiculous fiancée. Kenn.



# RITA MORENO...

John B. Kelly



WEST FAIRMOUNT PARK, PHILA. 31, PA.—GRADUATE 7-4700

Miss Rita Moreno  
In care of the William Morris Agency, Inc.  
1740 Broadway  
New York 19, New York

Dear Rita:

It is with sincere gratitude and great respect to your talents which prompt me to thank you for one of the most rewarding and gratifying weeks in Playhouse history.

Your performance as Annie Sullivan in our production of "THE MIRACLE WORKER" will remain one of the most electrifying and exciting theatrical experiences ever witnessed on the Playhouse stage.

On behalf of George Keathley, the director, and all of the Playhouse staff, I would like to extend to you our very best wishes for your continued success.

Cordially,

*Ethelyn R. Thrasher*

Ethelyn R. Thrasher  
Managing Director  
Playhouse in the Park  
Philadelphia, Pennsylvania

### WAYNE ROBINSON

Evening Bulletin, Phila.

Rita Moreno, the Latin spitfire who won an Academy Oscar dancing the role of Anita in "West Side Story," is out to prove at the Playhouse in the Park this week that she can excel as a straight dramatic actress.

The answer is, she does—and magnificently. She manages just enough of an Irish brogue to suggest that she is Annie Sullivan, and the intensity of her performance, the pliant skill of a born actress who brings complete belief to what she is doing—this takes care of the rest.

Miss Moreno has said that she wanted to do this play to prove to Hollywood that it was wrong in wanting to type-cast her only for roles as a sexy dancer. Attention Hollywood! Rita is right! She is proving it every moment she is on the stage at the Playhouse in the Park.

### JERRY GAGHAN

Daily News, Phila.

Rita Moreno does yeoman work as Annie Sullivan.

### RICHARD A. DUPREY

Phila. Catholic Standard Times

Rita Moreno, scene by scene, converted what might have been only a modest success into something of a triumph. Miss Moreno became positively brilliant in the later scenes and fully and clearly illuminated for perhaps the first time in any production of this play the fact that teacher Sullivan received as much as she gave in the story's marvelous exchange of love. Miss Moreno's tiny stature rendered her all the more effective as she fought like a small, fierce bird to achieve the Lazarus-like miracle of exhuming the blind-deaf child.

### SAMUEL L. SINGER

Inquirer, Phila.

Miss Moreno skyrocketed to fame and stage offers after an erstwhile undistinguished dancing and film career that took a sudden and deserved turn with her winning an Oscar in "West Side Story." This is her first portrayal of Annie Sullivan, "the miracle worker," and Miss Moreno triumphs in the part.

Miss Moreno successfully affects an Irish accent without overdoing it. Her straightforward portrayal fits the role perfectly. The part of the indomitable teacher is the more creditable because the actress eschews exaggeration in speech and deportment.

## Broadway

Azuma, the Japanese dimery on W. 56th St. favored by many show-folk, shutters this week.

Natalie Helfand, daughter of Bernie Helfand, manager of the N.Y. Paramount, enters Queens drama.

Hilton hotels in Athens, London, Teheran, Rome, Tokyo and New York are on the 1963 premiere agenda.

Famed Hotel Excelsior, Rome, managing director Armando Armanni and his wife due over in the fall on their holiday.

Copleys Bank, Fleet St., London, looking for W. H. Stevenson, professionally Billy Kay, at one time with the Olsen & Johnson Co.

Life Insurance News Data, published by the Institute of Life Insurance, featuring an article on the value of annuities by Rudy Vallee.

CBS producer Edwin Bronner has a feature piece in the current issue of Life mag about the splurge of scripts by unknown authors being "produced" in New York this season.

Gustave H. Tauber, General Delivery, Veterans Adm. Branch, Los Angeles 25, seeking a sister, Doris L. Tauber (Mrs. Doris L. Griben), variously with Warner Bros. and others.

Radio-tv announcer Allyn Edwards' 12-room home at New City, N.Y., was completely destroyed by fire the morning of Aug. 24. He had left earlier the same day for Cape Cod where his wife and two children are vacationing.

Steve Cohen, son of Joe Cohen, VARIETY, being married Sunday (2) afternoon to Ann Rothman, recent Smith College grad, at the St. Moritz Hotel. Couple will live in Cambridge, Mass., while the groom completes his final year at Harvard Law School.

When Cornelius Vanderbilt Jr. returns next month from his extended European trip, where he shot beaucoup footage for his 1962-63 lecture tour, and also with an eye to vidfilm production, he plans to h.q. in Gotham for a couple of months editing his film.

Offbeat literati cocktailery casting by the oldline Funk & Wagnalls publishing house is for folknik Oscar Brand in honor of his upcoming book, "The Ballad Mongers (Rise of the Modern Folk Songs," at The Bitter End, a Greenwich Villagery on Bleecker St.

Joseph Euripedes Levine planed back from Paris to his Boston (alternate) home and on to Walter Jacobs' Lake Tarleton Club, New Hampshire, to join his wife and also the Danny Kayes (Sylvia Fine), who detoured there from visiting teenage daughter Deena at a nearby girls' camp.

Actor Jim Boles is flying his family to the Coast next Monday (3) from Minneapolis where they have been hospitalized, recovering from injuries in a head-on collision last month. He was en route to Hollywood when the auto crackup occurred which hospitalized wife Athena and son Eric.

Perhaps another reason why the License Commissioner frowns on cynical tourist-bus and round-Manhattan sightseeing boat jockies making wisecracks about Gotham, its inhabitants, its hazards (muggings, etc.), is spelled out in the N.Y. Convention & Visitors Bureau slogan: "You'll Love New York."

When Art and Ann Buchwald and their 25 trunks and things arrive with them on the SS Queen Mary Sept. 4, good friend Harry E. Gould's stationwagon will meet the boat and take everything intact to Penn Station which they'll board for their new home outside of Washington, D.C., home for the next two years. The Herald Tribune columnist has subtlety their Paris apartment while he's covering the Capitol scene.

A VARIETY boo-boo, in Literati, last week on "Pressagents & Columnists" was the omission of the Journal-American's Louis Sobol's name from the roster of "preferred" pillars which the p.a.s favor. Probably there are one or two others who rate also, and were omitted; the story, per se, was merely a broad appraisal of the shifting standards, but Sobol certainly belongs. He's been only 33 years on the Broadway beat.

Although Lincoln Center's Philharmonic Hall for the Performing Arts, slated to open Sept. 23, appears quite a building shambles, it is claimed to be shipshape in time and as evidence of the building timetable optimism a temporary boxoffice has just opened in the

Bankers Trust Bldg. at the nearby Broadway and 66th St. branch, incidentally one of the several new banks which staked claims in the Center's peripheral orbit as soon as it was announced.

Frank Wangeman, who engaged Ed Seay some 15 years ago as p.a. of the Hotel Plaza when he was manager there, is taking the publicist with him over to the Waldorf-Astoria where Wangeman is g.m. Another ex-Plazaite now at the Waldorf is Clyde J. Harris, banquet manager and general exec over the public restaurants; he, too, has long been after Seay. Latter's aide, Mrs. Rita Irwin, will continue to handle the Plaza. Seay succeeds Mary McCloud who has been on special roving assignments for the Hilton Hotels.

## Paris

By Gene Moskowitz

(66 Ave. Breteuil, SUF 5920)

Juliette Greco to Russia for singing stints.

Actor Pierre Brasseur now winding his memoirs.

Harold Nicholas to Biarritz to sing in and emcee a new nitery, the Club.

Betsy Blair to London for look-see at film offers as ditto Haya Harareet.

Marie Bell may stage Jacques Deval's new play, "Lolo," at the Gymnase next season if she finds the right actress.

Morvan Lebesque, video reviewer of the influential weekly news mag Express, labels summer tele 2% interesting and 98% trash.

French thespis Magali Noel and Pascale Petit heading for Rome to play Cleopatras in two Italo pix, the former a takeoff on the character.

Gaite Lyrique bringing back the operetta, "Visa Pour L'Amour" by Francis Lopez after a month's hiatus. It stars Luis Mariano and Anny Cordy.

Frank Wedekind's trilogy "Lulu," the story of a nymphomaniac, goes into the Theatre Athenee in September, with Francoise Spira starring.

Jacques Dumesnil to star in film director-scripter-playwright Claude Vermorel's first play in years next season, "La Dame En Noir" (The Woman in Black).

Edmond T. Gréville prepping a directorial stint in an Israeli-French pic, "Patrouille De Femmes" (Female Patrol), to be made entirely in Israel. French thesp Magali Noel stars.

Italo thesp Franco Citti, who starred in "Accatone" and "Mama Roma," here to star in his first French pic, "Du Mouron Pour Les Petits Oiseaux" (Chicken Feed), being directed by Marcel Carné.

Line Renaud quits her three year record-breaking run at the Casino De Paris next February to head a revue at the Dunes in Las Vegas. Henri Varna is trying to get Zizi Jeanmaire as a replacement.

## Las Vegas

By Forrest Duke

(DUDLEY 44141)

Ben Pollack, now living in Vegas, has opened a talent booking agency here.

Robin Reed, redhaired Chicago songstress, a click at the Sultan's Table piano bar.

Miki Nakasone, 18-year-old Japanese film and tv actress, vacationing at the Sahara.

Sarah Vaughan booked by the Thunderbird's Dave Victorson for a return date in November.

Confusion at the Tropicana: Dancer Sharon Lee joined the Follies Bergere, which has dancer Lee Sharon featured in the cast.

Silver Slipper star Hank Henry, and producer Eddie Fox trying to persuade Georgi Edwards, who was "Miss New Mexico" in last year's "Miss Universe" contest, to become a Slipper stripper.

Bill Newkirk, manager of the Tideland in Houston and an exec of the fledgling Nightclub Operators Assn., huddling with Henry Dunn at the Tropicana, the only Las Vegas hotel in the organization.

Jack Soo, star of the Thunderbird's "Flower Drum Song," offered \$250,000 to make three films at Daie Studio in Tokyo. If he accepts the offer, the dialog will have to be dubbed as he speaks only English.

## London

(HYDe Park 4561/2/3)

Lionel Bart back from gandering the Los Angeles opening of "Olivier."

Lucille Lortel, of the White Barn Theatre, Westport, Conn., sailed on the Queen Elizabeth.

Burton Robbins, prez of National Screen Service, here for one of his periodic biz ganders.

Frankie Vaughan will make his first panto appearance in "Puss In Boots" at Palladium.

New late night eaterie, to be tagged The Stage Door, planned for the West End soon.

Michael Relph and Basil Dearden lunched the critics following yesterday's (Tues.) press showing of "Life For Youth."

Nancy Roberts, the actress who played Grandma in the longrunning BBC tele series, "The Grove Family," left \$21,600.

Disk jockey Jimmy Savile quit his job as supervising director of record seshes at Mecca Ballrooms, to concentrate on radio work.

Anna Quayle and the Baker Twins plane to Gotham on Sunday (2) for "Stop The World." Anthony Newley follows a week after.

Pan Wan Ching's Hungaria cabaret stint extended to Sept. 7. Joe Coo, her music arranger and pianist, left Monday (27) for Hong Kong to write music for a Chinese pic.

Arrived for filming in "The Victors" are George Peppard, George Hamilton, Vincent Edwards. Also in city are Arthur Kennedy, Harold Prince, Diana Baker, Buddy Greshler, Alfred Hitchcock and Ernest Martin.

## Philadelphia

By Jerry Gaghan

(319 N. 18th St., Locust 4-4848)

Fisher & Marks inked to play the gangster roles in "Kiss Me Kate" for the Music Fairs.

Maurice Chevalier set for one-man show at the Academy of Music (Sept. 21) by impresario Emma Feldman.

Bobby Lyons, pianist in Maxine's Cobra Room for 16 years, retired from show biz to enter a religious order.

Robert Gregori, South Philly bass-baritone now touring with the Music Fairs' "Kismet" to enter the Met's special schooling program in September.

The massed bands, pipes, drums and dancers of the Royal Scots Greys and Highlanders, set for Convention Hall (Sept. 21), under auspices of Philadelphia Arena.

Julie Gibson, former local stripper, turning producer, packaging a show called "Roman Scandals" which will break in at Washington, D.C.'s Casino Royal, in November.

Russell Meyer, producer and director of such "nudies" as "Immoral Mr. Teas" and "Naked West," in from Coast for the 20th anni reunion of the 166th Signal Photographers Company (they were with General Patton).

Deputy attorney general Melvin B. Goldstein heading syndicate to purchase a summer theatre in area. He also plans to turn impresario, dickering with bookers to bring in Dick Gregory, Carol Burnett and Johnny Mathis.

## Coldwynville

By WALTER WINCHELL

The H'wood salute to Mr. Movie-town at the BevHilton was ear-and-heart perfume. The press corps agreed "Nobody else but Sam Goldwyn" rated the tribute. Several editorials were love-letters.

Katherine Dunham's new revue at the Hartford Theatre (on Vine) is her best since she enchanted throngs at the S.F. Opera House (in '45) from which she was dispossessed by the State Dept. to make room for delegates to the Security confab.

Vegas people using mutual intimates to pump VARIETY's cub on which gaming casino landlords are on list of "21 sealed indictments." Dept. of Justice denied our scoosiv to AP. Many who phoned: "Am I on that list?" admitted they testified recently before Fed. Grand Jury.

"Finian's Rainbow" (starring David Wayne at the Coconut Grove) should costar Dorothy Frank, delightful galerina. A showstopper in several B'way clix and seevee. Biz might have been heftier (according to Ambassador E.

Mizelle) but for long, monotonous heatwave.

January Jones (we christened her "Instant Sex") signed 4-year contract with Slate's, H'wood. (Big-timer-newcomer.) She's bride of ex-G-man, her mgr. "Little Me" producers flew La Talent to B'way to test for lead femme role. Lost out to Virginia Martin of "Succeed," pet of critics.

Louella Parsons' return to the typewriter (after being ill too long) was good news to all of us on the papers, who find out who our falz-frenz are. Some of Lolly's "F-F" has "Suzy" of the N.Y. Mirror inheriting her syndicated pillar if "she let go." "Suzy" is great, but so is Dorothy Manners, Lolly's right arm.

Chasen's crowd "on-the-Erie" as Randy Hearst (prez of Hearst Consolidated) and his wife ankled in with Retlaw Chellwyn. Confounding wronguessers, one of whom skewpt: "We have news for Walter, the Mirror is cancelling out." (You Hollywoodoap!) — Columnist named Wilson (of obscure B'klyn sheet) last December flashed: "We hear positively he is retiring Jan. 31, 1962." His skewp was carried by 3-dotters in Miami Beach, Miami, Vegas and other burgs. (Retiring?) wanna wager we're the only newsman in the world who hasn't taken a vacation for two straight summers? By request of Mirror execs.

## Bucks County, Pa.

By Penny Larsen

(PY 4-3251)

Singer Jack Washburn and model-wife Diane home after summering on Long Island. He is currently in New Irving Berlin musical "Mr. President."

Singer Victoria Sherry to Kansas City where hubby Roland Fiore is conducting at the K. C. Starlight Theatre. They'll be back home in New Hope after Labor Day.

Bucks County Playhouse veteran general manager John Crowley makes his first Broadway try as an actor this winter when producer Mike Ellis takes "The Advocate" to the main stem.

Lambertville Music Circus bringing back "Music Man," starring James Congdon for week of Sept. 4. Show's two-week run earlier this season earned largest gross in the tent's 14-year history.

Richard Poston, here as director of try-out show, "Crazy Old Owl," is brother of Tom Poston, now starring in the Broadway production of "Come Blow Your Horn," which Mike Ellis tried out at Bucks County two years ago.

New Hope Gay Nineties Street Fair's wild variety show "Best of Burlesque," co-produced by playhouse Inn boniface Tom Reddy and Dorothy Fast, booked at Manhattan's Black Jack Club for Labor Day weekend.

Playhouse technical director Rick Nelson to London as stage manager for the new Billy Worth musical "Yankee Doodle Comes To London." Playhouse set designer Jack Freimann doing sets for same show, skedded for October opening.

## Tax Ruling

Continued from page 1

specifically includes tv films leased by the producer and then later sold. The ruling said the business of tv film producers involves not only leasing their films but also "exploiting of the films through whatever methods are within their contemplation at the time of production or at a later time." Therefore, IRS contended, sale of the film is part of "the normal course of business and profits on it are subject to ordinary tax rates."

IRS treated motion pictures separately, noting that films made prior to Aug. 1, 1948, may not have been made with any knowledge they could later be sold to tv. Each motion picture produced prior to the Aug. 1, 1948 cutoff date will be considered separately by IRS, to determine their right to a capital gains claim. Producers, to get the lesser rate, will have to show they didn't expect the tv revenue when they shot the picture.

But IRS said those made subsequent to that date will be subject to ordinary tax rates on any tv sale.

## Hollywood

Milton Berles adopted six-month-old boy.

Paul Raibourn and Burton Hanft here from Gotham.

Masquers Club prepping film festival for next year.

Benjamin Kalmenson due next week for annual visit.

Raison-Finger Agency to dissolve Aug. 31 after 18 months.

UA switched title of "The Virgins of Rome" to "Women Warriors."

Leif Erickson back in town after two years of legit, to resume screen career.

Jayne Mansfield to start key-city tour Sept. 1 to bally "Panio Button."

Charles "Mousey" Warren recuperating from heart attack at Mt. Sinai Hospital.

Alvin S. Bennett to be honored by Blytheville, Ark., Rotary Club as "Man of the Year."

James Garner set to do series of European personals to plug foreign release of "Boys Night Out."

Lawrence Weingarten back from London looksee at legit hit, "Sign Post to Murder," which he'll produce for Metro.

Eve Arden adopted her eighth child under Foster Parents Plan, latest addition being a seven-year-old Hong Kong lad.

Alfred Hitchcock off to Europe for two weeks before returning to N.Y. in early September to promote Sept 20 start of his new CBS-TV series.

Dorathi Bock Pierre, vet legit-concert promotion rep, set up an office here to service eastern producers and managers for West Coast representation.

## Chicago

(DElaware 7-9844)

Lina Hammer is new pressagent for Sahara Inn.

Cameo-Parkway Records held a sales meeting for its distribs here over the weekend.

Walter Pidgeon and Martha Scott winding up Tenthouse season in "Complaisant Lover."

Agent Claire Powell hung out a shingle of her own in the Marshall Field Annex Bldg.

Jody Berry, warbling in Downstage Room of the Happy Medium, is first male singer to be topper there.

Eddie Bracken doing a week in "Tender Trap" at Salt Creek Playhouse in Hinsdale. It's the season's finale.

On doctors' recommendations for plenty of rest, Dorothy Dandridge exited "West Side Story" at Tenthouse.

The Quid, northside nitery where Dorothy Donegan halted her engagement when the money stopped, has shuttered.

"Emanon," a 16-m abstract film made by Michael Kutza as a class project at Roosevelt U., is an entry in amateur film category at Cannes Film Fest.

Dr. Preston Bradley, Unitarian minister, author and a spiritual voice on radio and tv for 38 years, being feted at a civic celebration dinner Sept. 21 on his 50th anni in People's Church pulpit.

World's Fair of Music and Sound, opening at McCormick Place this Friday (31) for 10 days, has enlisted 400 retail stores, many of them record shops, to sell admission ducats at \$1.25 vis-a-vis \$1.50 at the gate.

## Cape Cod

By Evelyn Lawson

"Kiss and Tell" played last week at Yarmouth Summer Theatre.

Melody Tent, Hyannis, holds over "Bye Bye Birdie" for second week ending Sept. 1.

Bobby Short from New York held over at the Crown and Anchor Motor Inn in Provincetown.

Bobby Hackett playing two-week engagement in Regatta Room of Yachtsman Hotel, Hyannis.

Peter V. Poor of Hollywood, associate producer for 20th-Fox took a house for August in Sladeville.

Jackie Washington and Mitchell Greenhill join Cape Cod Folk Song Festival at the Ballad and Banjo in Hyannis last week.

Peter Grinnell, publicist for the Dartmouth Historical Society and Whaling Museum of New Bedford, showed his new documentary film, "Whaling Around The World."

Film director Rick Carrier in Provincetown to start shooting a script based on the towns history, its artists and fishermen. Peter Falk has male lead. Local towns people will be used as extras.



# OBITUARIES

## HOOT GIBSON

Hoot Gibson, 70, who won the title of "Cowboy Champion of the World" at Pendleton (Ore.) Round-Up in 1912 before launching his screen career as a stuntman and later becoming one of the western greats of silent pix, died of cancer Aug. 23 in Woodland Hills, Cal., after having undergone four major operations during the past 18 months. He was flown to Hollywood Aug. 19 from his home in Las Vegas, where he had resided for past 10 years, after suffering a relapse from surgery performed some months ago.

Gibson was an oater star during the most colorful days of the western, when action ruled and every saddle star did his own stunts. A contemporary of Tom Mix, Buck Jones and Harry Carey, cowboy toppers who preceded him in death, he earlier was a rodeo star after having ridden the range in his native Nebraska.

As a member of Col. Stanley's Congress of Rough Riders before winning his Pendleton title, Gibson gained stature as a rider through the hard knocks of the profession. Once, a bronc reared up and fell over on him, the saddle horn crushing a hole in his chest. He was ordered to ride in the rodeo the next day, and did. He still bore the marks of that incident at the time of death.

Following his return from a year in Australia on the rodeo and vaude circuit after being presented with a hand-carved, silver-embossed saddle as sign of his title at Pendleton—which he kept oiled

successful pix, and for some time they shared the same apartment. Later, when money started to flow in, he bought the Baker Ranch near Saugus, Cal., and held annual rodeos.

Even in retirement he was a colorful figure. Moving to Las Vegas with his third wife, singer Dorothy Dunstan, 10 years ago, he opened a smart ranch for awaiting divorcees, and his name always drew a full house. (Earlier, he was married to Helen Johnson, early screen star, and actress Sally Eilers). He relinquished this life three years ago, when the demands became a little "too grueling," according to Gibson, and turned to land development in Nevada.

Following a 20-year tenure at Universal as one of its top stars, Gibson freelanced for several years, then made a series of westerns for Monogram in 1943-44. Thereafter he returned to the rodeo circuit and also made appearances in circuses and state fairs, where his name continued to draw.

Surviving, in addition to his wife, are a daughter, brother and sister.

## IRVING G. FINE

Irving G. Fine, 47, composer and professor of music at Brandeis U. (Waltham, Mass.), died Aug. 23 in Boston, following a heart attack.

Prof. Fine was chairman of the School of Creative Arts at Brandeis. His principal compositions were in the fields of choral groups and chamber orchestras. He was under exclusive contract to Mills Music for his musical compositions.

His most recent work, "Symphony 1962," was performed by the Boston Symphony Orchestra in March. Among his best known works are "Blue and White March," the official marching song of Brandeis U., "Fantasia For String Trio," "Diversions For Orchestra," "Blue Towers" and "Partita For Wind Quartet."

In December, 1961, Dr. Fine and Jack Mills, president of Mills Music, collaborated in founding the "Jack Mills Seminar Room" at Brandeis for student creative music and recreational activities. He joined the Brandeis teaching staff in 1950 as "Composer In Residence" and remained on the staff until his death.

Surviving are his wife, three daughters, his parents and two sisters.

## FLORA W. HINELINE

Flora Ward Hineline, retired Toledo, O., impresario, died Aug. 16 in that city. A former Sunday editor of the Toledo Times, she brought theatricals and lecturers to Toledo for 28 years. In conjunction with the Shubert Bros., she opened the Town Hall Theatre in 1945 as a legit showplace.

Mrs. Hineline broke with the Shuberts a year later and booked "Carmen Jones" into the Paramount to compete with "Voice of the Turtle" at the Town Hall. She also brought the Metropolitan Opera to Toledo for the first time with "Die Fledermaus."

She came to Toledo in 1908 and later joined the Toledo Blade as society and music editor. Before retiring in 1957 she won several local awards for providing Toledo with much of its cultural activity.

Her husband, Herbert, died in the 1930s, and her son died a few years later.

## CLEO RIDGELY

Cleo Ridgely, 68, silent screen star and widow of late James Horne, early-day film director, died in Glendale, Cal., Aug. 18. She lived in retirement since the early '30s, after more than two generations in motion pictures.

Starting her career on the New York stage in 1910, she moved to California in 1915 and immediately became a star, appearing with such names as the late Wallace Reid, William Farnum and Lew Cody. One of her top films was the original version of "The Spoilers," in which she played the role of Cherry Malotte, with Farnum, Bessie Eyton and late Tom Santschi. She also was seen in several Ruth Roland serials.

Son and daughter survive.

## SUNNY JIM VALDARE

James Mulligan, 88, known professionally as Sunny Jim Valdare,

tramp cyclist and comic magician in vaudeville and circuses, died Aug. 16 in Columbus, O., where he lived the past eight years. He was a native of Plattsmouth, Neb., and joined Buffalo Bill's Wild West Show at the age of 13. He later developed his tramp cyclist and magic act.

He managed the Loop Theatre, a Toledo, O., film house, in the late 1930s but returned to the stage later. He retired 10 years ago, after playing circuses throughout the midwest. His wife, Gertrude, who survives, did a double act with him for 28 years after their marriage in 1905. She answered an ad to learn to be a trick cyclist and married her teacher. Also surviving are two daughters, sister and a brother.

## DR. ELSWORTH COOK

Dr. Elsworth De Witt Cook, 64, pioneer radio, motion picture and radio engineer, died Aug. 20 in Albany. He served as sound engineer for the Al Jolson starrer, "The Jazz Singer," the first all-talking film. He later became a technical consultant for Warner Bros., which produced the picture.

Dr. Cook joined RCA in 1932 as a consultant on talking films and four years later returned to General Electric Co., where he had earlier worked. During his 34 years with GE he helped develop electronic systems for the radio and tv industries.

Surviving are his wife, son and a daughter.

## GLEN MACKAY

Glen MacKay, 50, a veteran of more than 25 years in the advertising business, died Aug. 24 in Montreal, Can. Last June, he was named vice-president and regional manager for the CTV Television Network Ltd. in Montreal.

Before joining CTV, he was managing director of Canadian Advertising Agency, and vice-president and director of McKim Advertising Limited, both in Montreal. He launched his career as a retail advertising salesman with the Winnipeg Tribune in 1933.

His wife survives.

## KIRKHAM WRIGHT TORNEY

Kirkham Wright Torney, 53, director of station representatives sales for Seven Arts Associated Corp., died Aug. 25 in Norwalk, Conn. Early in his career, he was in the hotel business and later ran a talent booking agency.

After World War II, Torney operated the Torney Bush chain of tv retail stores in California and then joined the Music Corp. of America. He joined Seven Arts in 1960.

His wife, three sons, mother, two sisters and four brothers survive.

## MEDFORD E. MAXWELL

Medford E. Maxwell, 57, president of Med Maxwell Productions of Fort Wayne, Ind., since 1944 and a former radio exec, died recently of a heart attack in St. Louis.

Prior to forming his own production outfit, he was general manager of WCLS, Joliet, Ill.; traffic manager of WIRE, Indianapolis; program manager of WOWO, Fort Wayne, and production manager for American Broadcasting in Chicago. He also toured as a lecturer.

Surviving are his wife, daughter and son.

## ELEANORE KERNS

Eleanore Kerns, 49, onetime vaude dancer who was stricken with multiple sclerosis 13 years ago, died Aug. 21 in Chicago after an attack of hepatitis. As symbol of the Multiple Sclerosis Society in Chi., she reportedly raised \$150,000 for the foundation by giving book reviews from her wheelchair.

Husband, son, daughter and mother survive.

## BENEDICT K. GOODMAN

Benedict K. Goodman, 71, financier who founded and operated Music Theatre in Highland Park, Ill., died of a heart attack Aug. 23 in Evanston, Ill. Partnered with Doc Hutchins, he started the summertime tuneup in 1950 and ran it until 1956, when he sold it to Herb Rogers.

Wife, two daughters and son survive.

## PAUL E. KRIEGER

Paul E. Krieger, 72, former Cincinnati branch manager of Universal Film Exchanges, died Aug. 21 in that city, where he also had been associated with 20th-Fox, First National and Republic Pic-

tures during a career ended by retirement in 1952.

Survived by a daughter.

## LEN SOWARDS

Len Sowards, 69, western actor-stuntman, died in Sawtelle, Cal., Aug. 20. He had been in films since 1920 and most recently was seen in "Wagon Train" and "Wells Fargo" teleseries.

His wife and brother survive.

## E. ROY DAVIDSON

E. Roy Davidson, 73, veteran film director, died Aug. 19 in Hollywood. He was a second unit director and for years was under contract to Warner Bros. both as director and special effects man. His wife survives.

## RALPH GOMPERTZ

Ralph Gompertz, 32, an assistant director of administration for CBS-TV network technical services, died Aug. 22 in New York, after a long illness. He joined CBS in 1947.

His wife and three children survive.

George W. Curtis, 79, who played with John Philip Sousa's band, the Barnum & Bailey circus band and the Indianapolis Symphony Orchestra, died recently in Indianapolis. His wife, two sons and three daughters survive.

Mrs. Sarah Lapidus, 92, mother of Jules Lapidus, eastern division sales manager for Warner Bros., died in Pittsburgh Aug. 26. A daughter and a number of grandchildren and great-grandchildren also survive.

Renee Pharrar, 83, a world-famed sculptress and formerly a Broadway stage star, died Aug. 17 in New London, Conn. She was at one time a leading lady in the Richard Mansfield Theatrical Company.

Mrs. Esther Farrell, who sang in light opera and musical comedy with her husband, the late Lloyd Farrell, as Farrell & Peters, died July 31 in Los Angeles. A stepdaughter and two sisters survive.

Widow, 65, of Boyle Woolfolk, former midwest legit producer and talent booker, died Aug. 21 in Hollywood. She had appeared in many of his husband's musicals around Chicago.

Fred Hartsok, 60, film writer, was found dead Aug. 24 in his Studio City, Cal., home, apparently a victim of a shotgun wound. A friend reported he had been cleaning the weapon.

Otto Durlauf, 64, former trombone player with Clyde McCoy and Ted Weems orchestras, died Aug. 12 in Jasper, Ind. His wife, son, brother and sister survive.

Harold Manley, 50, who presented children's shows at holiday camps and was known professionally as "Uncle Harry," died Aug. 12 in Morecambe, Eng.

Harry S. Beatty, 83, clarinetist who played for years at Keith's Vaudeville Theatre, Toledo, died Aug. 9 in Toledo. His wife and daughter survive.

Rhoslyn Davies, 36, conductor and pianist, died recently in Coventry, Eng. He had been with the Sadler's Wells company since 1959.

Father, 69, of Chuck Bill, farm director for WLS and WBKB, the ABC o&o's in Chicago, died Aug. 21 in Sheffield, Ill.

Wife, 39, of orch leader Eddie Oliver, died Aug. 18 in Hollywood. Son and daughter also survive.

## Cleve. Plain Dealer

Continued from page 1

production of amoral, abnormal and oversexed movies, plays and novels."

This, of course, is the summertime and newspapermen, finding not too much inspiration in the general run of local, national and international subjects, sometimes get a kick out of starting intramural fourth-estate warfare. But usually only the columnists become so involved.

It's rare for an important daily such as the Plain Dealer to hit the light of print with a broadside against the Gotham film review-

## MARRIAGES

Solange Gauthier to Yousuf Karsh, Aug. 28, New York. Bride is editorial assistant to syndicated Mayo Clinic Dr. Walter Alvarez; Karsh is the famed Ottawa photographer.

Mary Marquis (Mary Elizabeth Caughie) to John Anderson, Kirn, Scotland, July 28. Bride's announcer-interview at Border Television, Carlisle, Eng.

Christine Newman to John Aldred, Newquay, Eng., recently. Bride is wardrobe-mistress and assistant stage manager of the local stock company; he's its stage director.

Mary Mudd to David Lane, Newton Abbott, Eng., Aug. 18. Bride is a singer with The Mudlarks vocal trio; he's a vocalist, who was with The Mudlarks for a time.

Dorothy Paul to Gerry Le Grove, Glasgow, Aug. 18. Bride's a singer; he's program boss of Scottish commercial tv.

Susan N. Wilson to Kenley D. Squier, Burlington, Vt., Aug. 18. Bride's a vocalist; he's an announcer at radio station WDEV, Waterbury, Vt.

Barbara Edmunds to John Chorley, Upton-on-Severn, Eng., June 23. He's principal tenor of Sadler's Wells Opera Company.

Joyce Dodd to Anton Waller, Exmouth, Eng., July 15. Both are members of Sadler's Wells Opera-Ballet.

Sophie Trant to Valerio Martinez, London, July 21. Bride is with Sadler's Wells Opera-Ballet; he's a chorister.

Helen Barr to Cephas Howard, London, Aug. 20. Bride is a BBC secretary; he's a trumpeter with the Temperance Seven jazz outfit.

Rita Goldman to Richard Knox Brooklyn, N.Y., Aug. 19. He is on CBS-TV's "Eyewitness" staff.

Mary Simon to Paul (Duke) Kneipp, July 29, New York. She's an actress; he's a musician-deejay.

Peggy Stallcup to Walter Lee Morris 2d, London, Tenn., Aug. 4. He's son of owner of Knoxville's Pike and Tower Theatres.

## BIRTHS

Mr. and Mrs. Murray Fromson, daughter, Hollywood, Aug. 16. Mother is film publicist Dodi Fromson; father is CBS News Coast correspondent.

Mr. and Mrs. Frank Atlase, son, San Francisco, Aug. 7. Parents operate radio station KKHI there.

Mr. and Mrs. Steve Terrell, son, Hollywood, Aug. 17. Father's an actor.

Mr. and Mrs. Mike Rapchak, daughter, Chicago, Aug. 22. Father is a deejay there.

Mr. and Mrs. Hollis Morrison, son, Hollywood, Aug. 17. Father's an actor.

Mr. and Mrs. Richard Arden-Davis, son, London, Aug. 24. Mother is a radio actress.

Mr. and Mrs. Tom Reese, son, Houston, recently. Father is an account exec with KPRC in that city.

Mr. and Mrs. Robert Dickey, son, Pittsburgh, Aug. 19. Father, a former disk jockey on KDKA, is now an account exec with the station.

Mr. and Mrs. Omar Andeel, son, Aug. 5, Louisville, Ky. Mother is former singer Marjorie Elder; father is a newscaster-announcer for WKLO in that city.

Mr. and Mrs. Don Devlin, son, Aug. 27, New York. Mother is actress Pilar Seurat; father is a film-tv writer-producer.

## Chi Legal Reversal

Continued from page 2

lawyers felt was implied in the original suit—can a relative or bystander not actually involved in a reported crime sue for privacy rights.

Typical of the suits that could have resulted from the earlier ruling is that of the estate of Al Capone against Desilu for "The Untouchables" and Allied Artists ("Al Capone"). Harold Gordon, the Chi attorney for the estate, had originally tried a new and complex legal tack—the appropriation of property rights in the name and likeness of Capone—but quickly amended it to fit the June decision of the Appeals Court. The reversal will probably force Gordon to go back to his earlier approach, which has already run into technical roadblocks in the lower courts.



# "GRECO—GREAT!"

New York World-Telegram & Sun

## Buddy Greco Opens Copacabana Stand

By ANTHONY SHANNON

"Somewhere near the halfway mark in his opening show last night at the Copacabana, Buddy Greco sat down at the piano and played 'Tenderly.'

"He played with the same warmth and feeling, he's played so many numbers in years past when he was strictly a pianist-singer on the intimate night club circuit.

"But this is the new Greco. This Greco is the straight singer, belting out tunes in an off-beat tempo behind a big band with the same gusto of today's night club performers. The piano is now an interlude, a break in the Greco routine.

Clever, Incisive

"Have no doubts, Greco the straight singer is ever as great as Greco singing to his own accompaniment. His improvisation—always one of Buddy's outstanding features—is clever and incisive, as always, and always caters to the hometown crowd.

"When he sang his bread-and-butter song, 'The Lady Is a Tramp,' and slyly worked in 'She Goes to ballgames and thinks the Mets are just fine,' Casey Stengel would have roared.

"Making his first appearance at the Copa, Buddy had the big crowd with him from his opening number, 'I'm in Love,' until he closed with 'You're Nobody Till Somebody Loves You.'"

LEE MORTIMER  
New York Mirror

"Greco, though a veteran of some years in show business, is still a young man who took the floor with a bit of trepidation. He needn't have worried. He is a pro who makes Bobby Darin seem amateurish. Yet in some ways he reminds one of Darin, with his virile voice and perfect assurance. And what wonderful rhythm and show business savvy! Singing is not his only forte. He entertains the audience with brilliant pianistics. He pounded the ivories before he turned warbler.

"I place Greco at the very top of the heap, along with Nat 'King' Cole, and I'm sure the audience agrees with me. For the second time in one night the customers exploded and wouldn't allow him to leave the floor."

GENE KNIGHT  
New York Journal American

Greco Triples

"In his first major night club appearance in New York last evening, Buddy Greco, opening at Jules Podell's Copacabana, established himself as a star of the future. He registered successfully as singer, pianist and arranger. Proving his versatility."



COPACABANA  
New York

August 22

Dear Buddy,

*Yours was one of the greatest record breaking engagements at the Copa. The many standing ovations you received is in keeping with your brilliant performances and has become the talk of the town and all of show business.*

*Jules Podell*

Exclusively  
**EPIC RECORDS**  
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